



# Diamond Jubilee

Ceramics Association of New Zealand  
60th National Exhibition





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## Ceramics Association of New Zealand 60th National Exhibition

Otago Art Society, Dunedin Railway Station  
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# CELEBRATING CERAMICS

Nicole Kolig

Project Leader of the 60th National Diamond

Welcome to the 60th National Diamond Jubilee Exhibition! I am delighted that despite the adversity of circumstances, we can present this exciting display of ceramic skill to the public of New Zealand. Last year, a seldom-used word has suddenly become part of our everyday vocabulary: pandemic. The Covid-19 pandemic still is profoundly affecting our lives and among its terrible consequences it has meant that this exhibition and the associated events, which were originally planned for last year, had to be postponed. But here it is now, no less splendid for the delay.

The very first exhibition of New Zealand Studio Pottery took place at the Otago Museum from 16th to 30th November 1957. That first exhibition, under the auspices of the Visual Arts Association — now the Otago Art Society — paved the way for all the national exhibitions that were to follow, most of them held in various places around New Zealand. The original exhibition also inspired the production of the NZ Potter Magazine and the eventual forming of the New Zealand Society of Potters, now called Ceramics Association of New Zealand (CANZ), or Ceramics NZ for short. Bearing in mind that it had all started in Dunedin gave me the idea that it was time to bring this event back to Dunedin. Having the National Exhibition now at the Gallery of the Otago Art Society in the beautiful Dunedin Railway Station is closing the circle of history.

The contemporary exhibition, judged by Dr. Emma Bugden, is complemented by a small retrospective exhibition, featuring the works of earlier potters and ceramicists, among them Oswold C. Stephens who was the initiator of the first exhibition. A small selection of other early potters' works gives a good impression of the style and focus of the pottery of that time. A brief video presentation with potters who speak about their experiences gives us an additional insight into those days. Much has changed since then. Above all, pottery has moved from the perceived utilitarian and functional purpose of the craft to the present, where ceramics is steadily emancipating into the realm of art.

Material for the retrospective exhibition has been obtained from many sources, too many in fact to list here — but each accepted with gratitude. Reference material from the first exhibition is deposited in the Hocken Library, where Kate Fitzharris has researched it extensively.

In conjunction with this exhibition, other Dunedin Galleries are showing works of their invited artists. The 'ceramic walkabout', starting from Architecture Van Brandenburg, and involving the Brett McDowell Gallery, Milford Gallery, De Novo and Olga Galleries, will give a good overview of contemporary ceramics in New Zealand.

Dr Emma Bugden will give a presentation at the Dunedin Public Art Gallery.

The Dunedin School of Art of the Otago Polytechnic, being the only tertiary ceramic teaching facility in the country, is also offering an event over two days.

The Festival of Ceramics, as I like to call it, is only made possible with a dedicated organising team who generously gave their time and energy to make it all happen. My sincere thanks go to them — the Fusion 2010 members: Marion Hamilton, Kate Fitzharris, Neil Grant, Jo Howard, and Elise Johnston. I would also like to gratefully acknowledge the untiring assistance of Meagan Blake, the Executive Director of CANZ, who has helped in so many ways, especially with her skills in liaising with sponsors and granting bodies.

I would like to express my appreciation to all those who have entered this competition, even if their work has not been selected. I commend them all for striving, persevering, and adding to the continuing vibrancy of ceramics in New Zealand.

The 60 works chosen for the 60th National Exhibition call for a celebration. Enjoy!

Dunedin, October 2021

# FOREWORD

**Louis Kittleson**  
**President**

Tēnā Koutou te Whānau  
Ngā mihi mahana kia koe.

Hello to all of our members, and extended clay family. And a warm thank you to all of our sponsors and volunteers who have helped make this exhibition happen.

Firstly, I would like to acknowledge Creative New Zealand for helping fund this event. We have enjoyed your sponsorship for many of our endeavours. We are also grateful to the Lottery Grants Board for supporting the heritage aspects of this project through the Lottery Environment and Heritage fund. Thank you to Meagan Blake and the team who have helped to develop these relationships. Furthermore, we also rely heavily on our clay suppliers. Thank you to Paul Pepworth at Decopot for so generously sponsoring the Primo-Pro Premier Award. Thanks again to Mathew Arthur at Imerys for sponsoring this year's Excellence Award; we appreciate your ongoing support. We would like to acknowledge Stephen Robertson at Nelson Pottery Supplies for his support not only as a Ceramics NZ corporate sponsor but for his additional sponsorship of the Emerging Artist Award. We are grateful to Driving Creek Pottery for donating a generous Artist in Residence for our Professional Development Award. Thank you to Sam Ireland, Frederick Church, and Laurie Steer for organising it. This year, Pack and Send have also supported

the National with a Merit Award. Our thanks to Matthew Everest and Trina Burt for making this happen. Last but not least, we would like to thank Bryan Simpson, Director at CCG who have sponsored our People's Choice Award.

Many of our sponsors have repeatedly given to our organisation and we thank you all for your valuable contributions. We could not do this without your help.

The 60th National Diamond Jubilee Exhibition would not be what it is if we did not have Nicole Kolig working behind the scenes. We rely on volunteers for much of our organisation and it always takes at least one person to put their hand up and put their shoulder to the wheel. These people are the backbone of our organisation. We have a wonderful council and each member contributes differently in whatever way they can.

The 60th would not exist were it not for our members. They are the bedrock of our organisation. It is a privilege to be amongst people so vital to the culture and history of New Zealand. Without potters and ceramicists, where would we be? For some of us, getting our hands on clay has been the antidote to these crazy times we are living through.

As you visit the exhibition, may it "remind you of your humanity and the promise of your creativity." (Lewis Mumford)

# THE 1957 EXHIBITION

**Moira White**  
**Curator, Humanities at Otago Museum**

In March 1957, the Dunedin potter, Oswald Counsell Stephens, wrote to a number of his New Zealand colleagues asking if they would be interested in contributing to "an exhibition of the work of individual New Zealand potters." He said "I feel that it is time that the excellent work being done in New Zealand should be brought to the notice of the public." The resulting exhibition opened in the Otago Museum at 5.30pm on Saturday 16 November of that year, under the aegis of the Visual Arts Association.

Fifteen potters were featured; names still familiar to us: Martin Beck, Barry Brickell, Len Castle, Olive Jones, Patricia Perrin, and Peter Stichbury from Auckland, Mavis Jack from Whanganui, Doreen Blumhardt, Minna Bondy, Helen Mason and Lee Thomson from Wellington, Doris Holland from Christchurch, and Helen Dawson, Grete Graetzer, and O. C. Stephens from Dunedin. Invitations to the opening (green text on cream card), calling it a 'Potters' Fair', named O. C. Stephens and Ray Forster, Director of the Museum, as the speakers. Sherry was served.

Stephens had been well organised. His early letters included a questionnaire that asked for details of the nature and origin of the body material, and the type of kiln/furnace used; for biscuit and glaze firing temperatures, and for glaze application techniques. These details were to inform the text of the catalogue, and his speech at the opening. Knowing it would be of interest, he also mentioned those potters who had already agreed to participate. Doris Holland told him "I ... will do all I can to produce some pieces worthy to show with such talented potters". (Holland to Stephens, 14 April 1957.)

Peter Stichbury was one of several who replied promptly and supportively, "I do feel that it is about time that a lot more work of New Zealand's potters was brought to the notice of the public. Too little

space is given in art galleries etc for displays of this nature." (Stichbury to Stephens, 27 March 1957.)

Unsurprisingly, the amount of detail in the returned questionnaires varied. When asked whether he used local or imported clay, Barry Brickell elaborated that he used local ball clay from the old Devonport race course, and he expanded on the kiln details as well as adding a description of the larger one he planned to build in November. In contrast, faced with "Biscuit temperature?" and "Glazing?" Grete Graetzer merely placed a tick by both.

Exhibitors were asked to send at least four, but not more than eight, pieces. Minna Bondy and Barry Brickell (the latter with exams looming) sent only four, but the others sent between five and 10 each. For various reasons which offer captivating glimpses of life as a 1950s potter, some selections seem to have been made quite close to the deadline. Len Castle only returned from England — where he had worked at St Ives with Bernard Leach — in October and five of his pieces were made there. Helen Mason said "Sorry not to have any big bowls for sale — the last firing was disastrous — the shelves gave way and everything was stuck together in a lovely gluey mess." Doreen Blumhardt wrote in October to say "I have made a number of pots but have not yet fired them... I am sorry but I cannot yet tell you just how many will be suitable for the exhibition." Back in March, Olive Jones had told Stephens "I should be very glad to send some work if I have any suitable pieces at that time. I am expecting to have a full programme of work this winter and may not have sufficient of what I call 'exhibition' pieces."

Work was to be sent to Stephens, personally. The Visual Arts Association offered to pay half the cost of parcel post transport, and took 10% of sales income to cover their expenses. It had been expected that no less than half of the work displayed

would be for sale, and this was the case. Prices for most work ranged between 10/6 and 5 guineas, although Grete Graetzer's unglazed half figure of a girl was priced at £26.5.0.

While a number of potters were happy to sell all their work, reasons for individual pieces being marked 'N.F.S.' in the catalogue varied. Mavis Jack wrote, for example, "My grey and white oval vase of which I was so proud, cracked in the glost firing ... I am still sending it down, marked N.F.S. because of the crack, but you might still care to show it. (Jack to Stephens, 26 October 1957.) Helen Mason said "The bowl Dr. Skinner [the recently-retired director of the Museum] wants I really didn't mean to part with as it is by far the best thing I have made this year. But I suppose I will let him have it".



Figure 1: Open bowl, tenmoku and wood-ash glaze by Helen Mason, Catalogue No 73. F58.1 Otago Museum Collection

The catalogue was cream coloured, in a three panel DL format. The lettering was black, and the front had a green outline image of a vase and a lipped bowl, with the words "New Zealand Studio Potters" and "First Exhibition". Exhibitors appeared in surname alphabetical order, with their location, whether they worked in stoneware or earthenware, and a numbered list of their work with short descriptions and prices.

Some 110 works were included in the catalogue although 129 pieces were on display — O. C. Stephens having contributed an additional 19, possibly to utilise space originally calculated for each potter to send the maximum number. Most of the

work was domestic in nature — a reflection of the discipline and the market at this time: bowls, bottles, jars, jugs, mugs, planters, and vases dominated. Grete Graetzer's masks and modelled figures must have stood out. An Oriental, or Anglo-Oriental, influence was also evident — tea bowls, and tenmoku, and celadon glazes all featured.



Figure 2: Tenmoku glaze jar by Helen Mason; Catalogue No 70. F58.2 Otago Museum Collection

Sales seem to have been brisk. Charles Brasch, for example, purchased work by Martin Beck, Len Castle, Helen Dawson, and O.C. Stephens. Rodney Kennedy bought pieces by Patricia Perrin, Martin Beck, Helen Mason, and Peter Stichbury. Southern potters bought northern work: Helen Dawson purchased pieces by Barry Brickell and Len Castle; O. C. Stephens bought Helen Mason; Grete Graetzer bought Peter Stichbury.

Otago Museum purchased work by Len Castle, O. C. Stephens, Patricia Perrin, and Helen Mason from the exhibition for its collection. Although not their first examples of work by New Zealand potters, in the museum's annual report for that year the hope was expressed that these would "form the basis of a representative collection of New Zealand wares, which in view of the growing interest in potting in this country will be extended in future years."

The day after the opening Len Castle wrote, in his beautiful cursive, "I am delighted to know that the show is creating such interest." (Castle to Stephens, 17 November 1957.) A week later Helen Mason told Stephens, "It sounds as if you had a really

good opening and I hear that the pots are very well displayed ... Lee Thomson and I listened to your broadcast together on the Saturday morning [Stephens was interviewed on Radio 4YA] ... we felt you did a great deal to put pottery on the right footing in New Zealand." (Mason to Stephens, 23 November 1957.)

The exhibition was on display for two weeks. A review appeared in the Evening Star under the heading "Keen Interest in Pottery Exhibition". The reporter commented that "Great public interest is being shown in the first New Zealand pottery exhibition now being held at the Otago Museum" and suggested the exhibition had led to a trebling of visitor numbers to the Museum in the week it had been open. (*Evening Star*, 21 November 1957.)

Its true impact, however, has been more significant and longer lasting. Stephens' hopes "that the excellent work being done in New Zealand should be brought to the notice of the public" were fulfilled and led to exciting developments. Exhibitions by New Zealand studio potters have become eagerly anticipated annual events and, in 2007, Otago Museum mounted a selection of the original pieces shown in a small exhibition to mark the half-century that had elapsed since that first influential national exhibition.

*Acknowledgments:* All archival correspondence quoted is held in the Hocken Collections / Uare Taoka o Häkena, University of Otago.



Poster and Invitation for 1st Exhibition

Hocken Collections / Uare Taoka o Häkena, University of Otago

# IN EVERY WAY

Dr Emma Bugden  
Writer and consultant

## Beginnings

It was 1957 and things were fizzing. The year kicked off with the New Zealand Labour Party winning an election after eight years in opposition; writer Janet Frame published her first novel, *Owls Do Cry*, written in an army hut at the bottom of fellow writer Frank Sargeson's garden; and Johnny Cooper released, arguably, New Zealand's first rock 'n' roll song — about a pie.

Meanwhile, in Dunedin, a budding grassroots community was producing the first exhibition of New Zealand Studio Potters, featuring just 15 exhibitors. Moira White's essay reveals the event was significant — not so much for its content but as a statement, the heralding of a scene gaining traction which would eventually develop into a fully-fledged sector containing multitudes of makers, collectors, galleries, critics, and educators.

Its one thing to kick-start a movement, it's another to keep it running. By 1965, founding member Helen Mason was already looking back: "It is as well to remember how much hard work and unrelenting discipline has gone into putting the potters where they are today"<sup>1</sup>. What, then, would she make of the extraordinary achievement that is the 60th lap of the track?

She might well exclaim at just how much stickability it has taken; how many crises have been ridden out; how many fads have been weathered.

Returning to Dunedin on the occasion of the 60th iteration consciously evokes and celebrates that long history. For me, the location of the show at the city's railway station also conjures up the memory of Barry Brickell's survey exhibition at the Dunedin Public Art Gallery in 2014, and especially of taking a seat on the *Art Train up the Coast*, a chartered train ride organised by gallerist Brett McDowell. Brickell's remarkable mind is not the only one to link railways and ceramics with their shared heri-

tage of fire and earth, technical skill and elemental forces, however he might well have been the first to see them as natural partners in tourism.

Endearingly, five minutes into the trip, Barry was so captivated by the journey he gleefully abandoned his role as a tour guide and gave himself over to the thrill of a grand day out. His own epic railway-building achievements at Driving Creek have all of the same glorious enthusiasm and refusal to stick to the script.

## Come Together

Belonging to a club fulfils our need for connection and structure. Throughout the second half of the 20th century, as craft became both profession and hobby, New Zealanders took to forming societies and guilds with avid enthusiasm. By the 1980s, national craft organisations included the New Zealand Lace Society, the National Association of Wood Turners, the Association of Embroiderers Guild, the Association of Leatherworkers, the Spinning, Weaving and Woolcrafts Society, the Craft Dyers' Guild, the Details Jewellery Group, Ngā Puna Waihanga, and the Society of Artists in Glass (NZSAG).

Even in 2021 — in an increasingly digital world where connections are made through social media as much as face to face contact — a surprising number of those groups continue, albeit with the reworked titles of a more brand-savvy age. The Spinning, Weaving and Woolcrafts Society, for example, has turned into the far snappier Creative Fibre. The New Zealand Potters Inc., of course, has been similarly revised, as Ceramics NZ.

In her inaugural editorial for the NZSAG newsletter, incoming Chairperson Emma Camden wrote, "why is a society still important in this age? We are supposed to be so 'connected' by the web, we can belong to so many groups and pages, informed and overloaded with information constantly thrown at our little screens, all praised and crooned over with a click of a button or flippant comment.

<sup>1</sup> Editorial, *NZ Potter*, Volume 8, Number 1, August 1965

So where does SAG fit in this modern fast world? I see it as an enduring entity, a keeper of history that has stood for over 40 years. It brings generations of glass workers together, across New Zealand, from our top international exhibitors to our beloved hobbyists.<sup>2</sup>

In fact, social media, especially Instagram, have played a large part in revitalising and repopularising craft for contemporary audiences. For a busy working parent like me, based in a regional New Zealand town, it is a revelation to regularly encounter displays at the V&A and follow the work of individual makers from across the globe. How else would I encounter the powerful narratives of Bisa Butler's patchworks quilts, or discover the obscure detail that ceramicist William De Morgan began his career as a designer for William Morris?

Social media opens the door of the studio and invites you in, just as the object takes shape. But, as a global pandemic has made painfully explicit, no amount of Facebook Lives, Zooms or GIFs can provide the intimacy and immediacy offered by a real life cup of tea and a chat. Craft people need to be in a room together, to make, share ideas, techniques, coffee and food. And ceramics, ultimately, are physical entities which have to be experienced in the flesh; to be picked up, handles and bases checked and the heft felt in the hand.

The annual exhibition continues a vital role as both a forum and a barometer which tests and exposes current developments and evolutions. Unlike tightly curated thematic shows, the exhibition is a glorious collision of styles, genres, and contexts. Sculptural and domestic works sit side by side, complementing, rather than negating each other. It remains a rare platform where professional and amateur work mingle without distinction.

### Throw Downs

Sixty-plus years of hanging out together is never going to be easy. Like any relationship the national exhibition has had good times and bad, it has soared and plummeted, faltered and been revived

by new generations. Throughout, its companion journal has faithfully recorded it all. There were famously fiery encounters, such as the fourth New Zealand Potters exhibition, held to account by a stern committee of selectors: artist Colin McCahon, architect Vernon Brown, and gallerist Patrick Pierce. McCahon was a particularly hard taskmaster, admonishing applicants for pots in which "The result lacks any life and has no reason for existence and certainly no place in an exhibition".<sup>3</sup>

There have been regular pauses and ponderings to gauge the continued relevance of the model. In 1970, the annual exhibition did not run, enabling the New Zealand Society of Potters (NZSP) to consider "other ways of admitting new members, and other ways to show their work".<sup>4</sup> The suspension reflected a degree of angst as to the restricted nature of membership, which was open only to those deemed to be 'working potters'.

The subsequent, and particularly feisty, issue of the journal showcased a variety of viewpoints on the issue of amateurs versus professionals, summed up neatly by Roy Cowan as "two points of view ... one, that membership should be open to all interested in pottery. Against this it was argued that such a society would be overweighted by lay or amateur members, and the result would be similar to the usual Art Society."<sup>5</sup> The passion with which differences were argued ultimately just served to emphasise the recurring difficulty of locating the invisible but potent line where professional ends and hobbyist begins, as Peter Stichbury noted.

In 1980, the Society finally relaxed to allow anyone to join, at any level of skill or quality. Notwithstanding such a seemingly seismic shift, it was only a scant eight years later, in 1986, that Bob Heatherbell, then vice-president of the NZSP, attacked the annual exhibition for its "slow loss of vitality", declaring, "If you stop to remember that we've been doing the same sort of exhibition for around a quarter of a century it's not surprising that the present format has become a little stale".<sup>6</sup>

<sup>2</sup> Editorial, Emma Camden, NZSAG newsletter, June 2021

<sup>3</sup> *New Zealand Potter*, Volume 3, Number 2, December 1960

<sup>4</sup> Editorial, Margaret Harris, *New Zealand Potter*, Volume 12, Number 1, Autumn 1970

<sup>5</sup> *New Zealand Potter*, Volume 12, Number 1, Autumn 1970

<sup>6</sup> Some Thoughts on our National Exhibition, Bob Heatherbell, *New Zealand Potter*, Volume 28, Number 1, 1986

The tensions grappled with over the years in the exhibition and the writing about it were never adrift in a vacuum. They were set against a bigger backdrop, a craft ecology which has confronted and survived both a global turn away from the physical to the digital, and local market collapse with the rise of neoliberalism.

The ceramics economy has expanded and sagged. Beginning with the evangelism of dedicated and sometimes isolated followers of international exemplars, a marketplace for the work of full-time potters emerged in the 1960s. That wave crested in the early 1970s before crashing heavily when import restrictions were lifted, bringing a flood of cheaper products from lower wage economies, thereby swamping both industrial and artisanal producers. Perversely, just as the markets were drying up, ceramics training was established for the first time at a formal, tertiary level with the launch of craft design qualifications at polytechnics around the country in the late 1980s. Those, of course, proved sadly short-lived.

### **The Here and Now**

Some 30 years later, and to the surprise of some, there is much to celebrate.

The ever-rising tide of hands-free mass-production and the homogenising of global consumer culture has sparked a resurgence of interest in making the bespoke and the unique. Connections are being rediscovered to earlier histories, especially the lost or erased stories of women practitioners, brought in from the gender margins. There is also the unconscionably postponed recognition by the mainstream of uku or ngā toi Māori practitioners weaving old and new narratives in clay.

Some tendencies are genuinely new, such as the increasing blending of new technologies with old practices and the incorporation of new materials and forms. The longstanding modernist tension between art and craft, high and low, aesthetic and functional is showing signs of being put aside at last. Tellingly, local potters societies around the country have regained their importance and their memberships — due perhaps to a renewed interest in making (thanks

reality TV). Ironically, a major contributing factor could be the demise of formal craft education.

### **Judgement Day**

All of this casting back is a preamble to looking forward to my role as this year's selector and judge of the exhibition. But I can't see anything just yet. I'm writing from behind a blindfold, having seen none of the entries at this stage. When all is revealed, how will I determine the relative importance of technical ability, innovation, and aesthetics; not to mention functionality? Judging, in my experience, largely operates from the gut and the heart, it's highly subjective, although it tends to be accompanied by rhetoric that serves to disguise this. You look and you respond.

In 1973, Barry Brickell was tasked with the same role. With trademark honesty and hilarity he detailed his seven-category assessment process, "into which I fervently hoped that every item would fit..." "Occasionally," he noted, "this required the invention of new words to cope with the situation."

I've found it helpful to consult his unflinching guide, so, as is often the case, I am giving the last words to Barry.

1. *Poor work. Needs more practice and attention.*
2. *Straight derivative work — moderately well executed but unexciting.*
3. *Ideas more important than anything else at expense of clay feeling and/or unsympathetic to the medium.*
4. *Good craftsmanship but banal feeling or slick.*
5. *Good craftsmanship and feeling but spoilt by decoration.*
6. *Good craftsmanship and feeling but lacking in fineness of form in some way.*
7. *Personally liked in every way.<sup>7</sup>*

All I can really promise you is that every piece I select will definitely be in category seven.

<sup>7</sup> Barry Brickell, On Selecting, *New Zealand Potter*, Volume 15, Number 2, Summer 1973

## If Kiwis Could Fly

115 mm x 365 mm

High fired stoneware



## Gael Abraham

Large serving bowl, the wing movement of a bird in flight, contained within a vessel. The earthy tones ground the promise of possibility contained within the platter's edge.

## VASE UP DOWN

175 mm x 260 mm x 13 mm

Terracotta and black clay

SPECIAL MENTION



## KARIN AMDAL

I was playing with a solution to vases that leave a 'sweat' mark on the surface it sits on and made a vase on a stand. Its partner evolved as a continued exploration of form.

## **Untitled**

340 mm x 140 mm x 110 mm

Raku



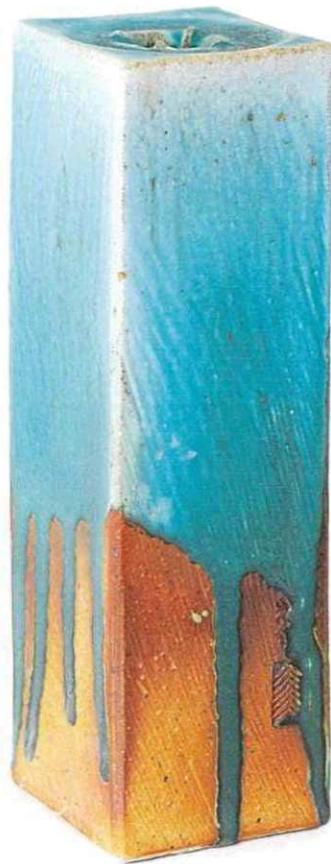
# MARK AYSON

Exploration of an enclosed form in shape of a vase. Multiple influences including cycladic figures.

### Squared Vase with Stamp Pattern

320 mm x 95 mm x 100 mm

Wood-fired stoneware



## GREG BARRON

I am interested in aspects of the real, the handmade, and a sense of personal environment. The position of traditions in clay against the evolution of ceramics within fine art media are important. With the ideal of, and increasing need for sustainability, I process clay from nearby pits and fire a smokeless wood burning kiln.

## Specima II

300 mm x 300 mm x 300 mm

Stoneware /multimedia: local sieved clay (whenua o Ngāti Rehua Ngātiwai ki Aotea, 6–12 million yr old diatome fossils) and glazes fired in oxidation to cone 8; agar-agar powder (from seaweed).



ELISE BISHOP

Material. Resource. Human Nature.

## Platform Vase

H 300 mm x W 130 mm  
Stoneware, fired to 1290°C



## ANNEKE BORREN

The platform vase was made at my residency at D.C.R., in February 2021, with Barry Brickell's clay, part of the "Kauri-Bark series", paying homage to Barry's planting of over 2 thousand native plants. Young kauri bark has these colours, with mold and fungi.

## The Birds are Still Flying in a Broken Landscape

H 330 mm x W 160 mm

Porcelain vase, over glaze decoration, blue on white. Fired to 1220°C



# ANNEKE BORREN

"The birds are still flying in a broken landscape".

## Teapot

100 mm x 160 mm x 140 mm  
Wood-fired stoneware

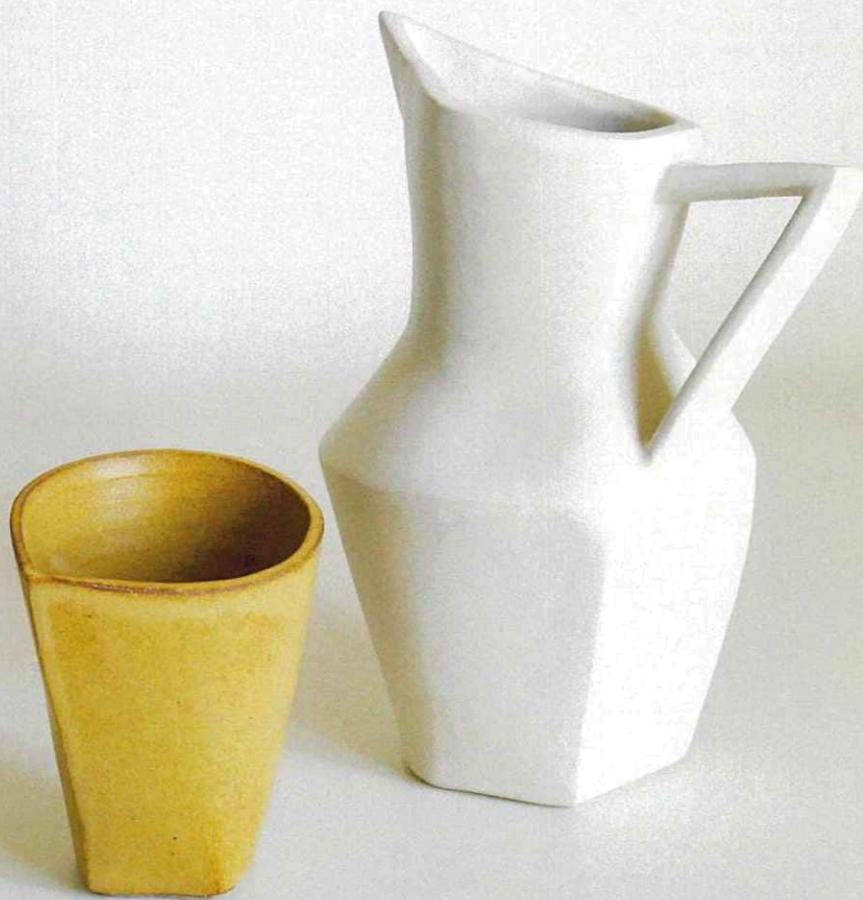


## SCOTT BROUGH

Continuation of a series of side-handled teapots. A constant motivation in my work is to create something with the feeling of delicacy from less refined materials.

## **Still Life with Jug and Cup**

230 mm x 250 mm x 200 mm group  
Stoneware



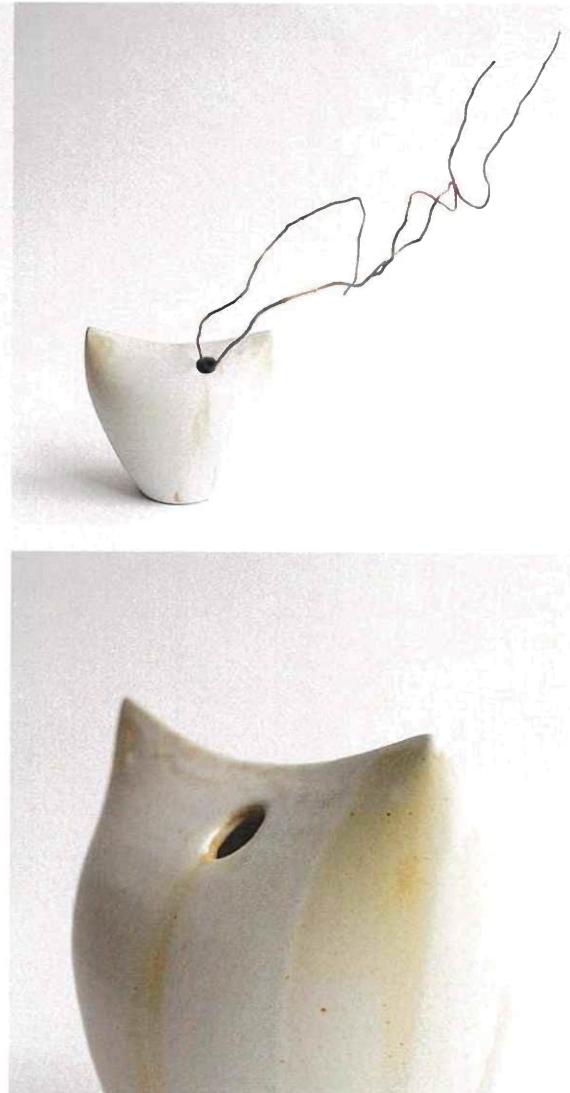
## **ANNETTE BULL**

This work continues my exploration around still life compositions, with a focus on the cubist painters from 1910–1920. Here I have reimagined their painted domestic objects into three dimensional forms.

## Enclosed Vase

190 mm x 210 mm x 130 mm

Stoneware



## RACHEL CARTER

This vase is an extension of my throwing practice making functional work. The thrown form is altered to create an enclosed form designed to hold a sculptural branch.

## **Eyeing Medusa**

370 mm x 380 mm x 100 mm  
Earthenware

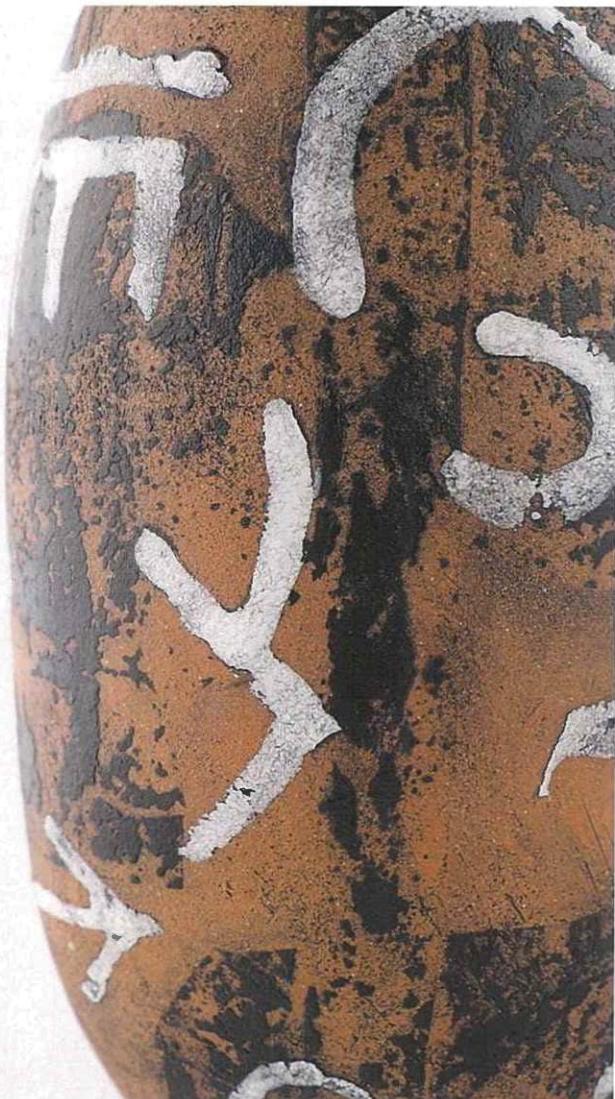
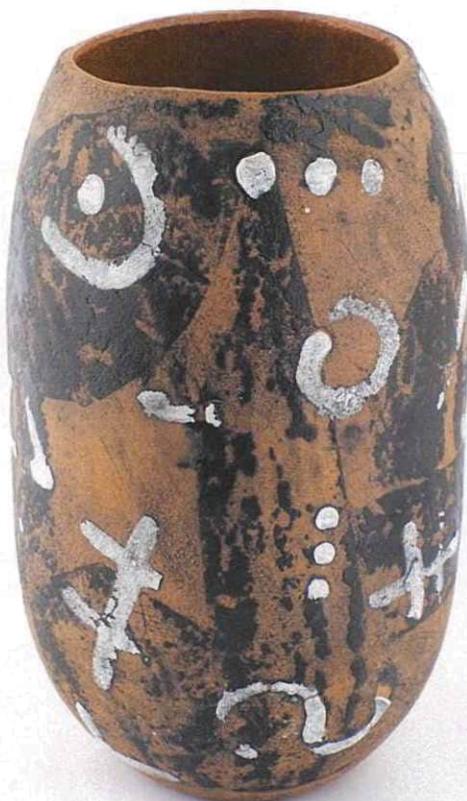


## **VICKI CHARLES**

"Eyeing Medusa" invites the viewers to reflect upon women: powerful, peaceful and wise individuals. Medusa (blamed for being raped and ultimately beheaded) represents the ancient wild/wise woman. Her face is reflective of her spirit: peaceful and reconciled. Her upper body portraying the inflicted adversity, yet healing.

## Cocoon Vessel #2

160mm x 90mm x 90mm  
Terracotta, under-glaze, glaze



## JACQUI CLARKE

I am a ceramic artist living in the Wairarapa. I am interested in the communication marks humans have made through time, from Neolithic rock carvings to modern-day graffiti. I use monotype printing techniques to transfer underglaze onto a terracotta ceramic surface before firing.

## Voyager 1

180 mm x 160 mm x 160 mm

Slip cast porcelain



## CHRIS DUNN

I work with clay using colour and design to create images and impressions inspired by New Zealand's natural and lived environment. The decoration on my work reflects the energetic, diverse and changing climate and culture of Wellington city, its harbour and countryside. Life on the edge.

## Funeral Urn for a Lowland Stream

380 mm x 170 mm x 170 mm

Earthenware



## MARION FAMILTON

A funeral urn decorated to commemorate ecological death, this piece articulates the harms to waterways caused by modernist farming practices. Following Keat's classic poem, sometimes the truths revealed in the beauty of art are hard truths: progress of industry is revealed as an act of interment.

## Ode on a Friesian Urn

450 mm x 200 mm x 200 mm  
Earthenware



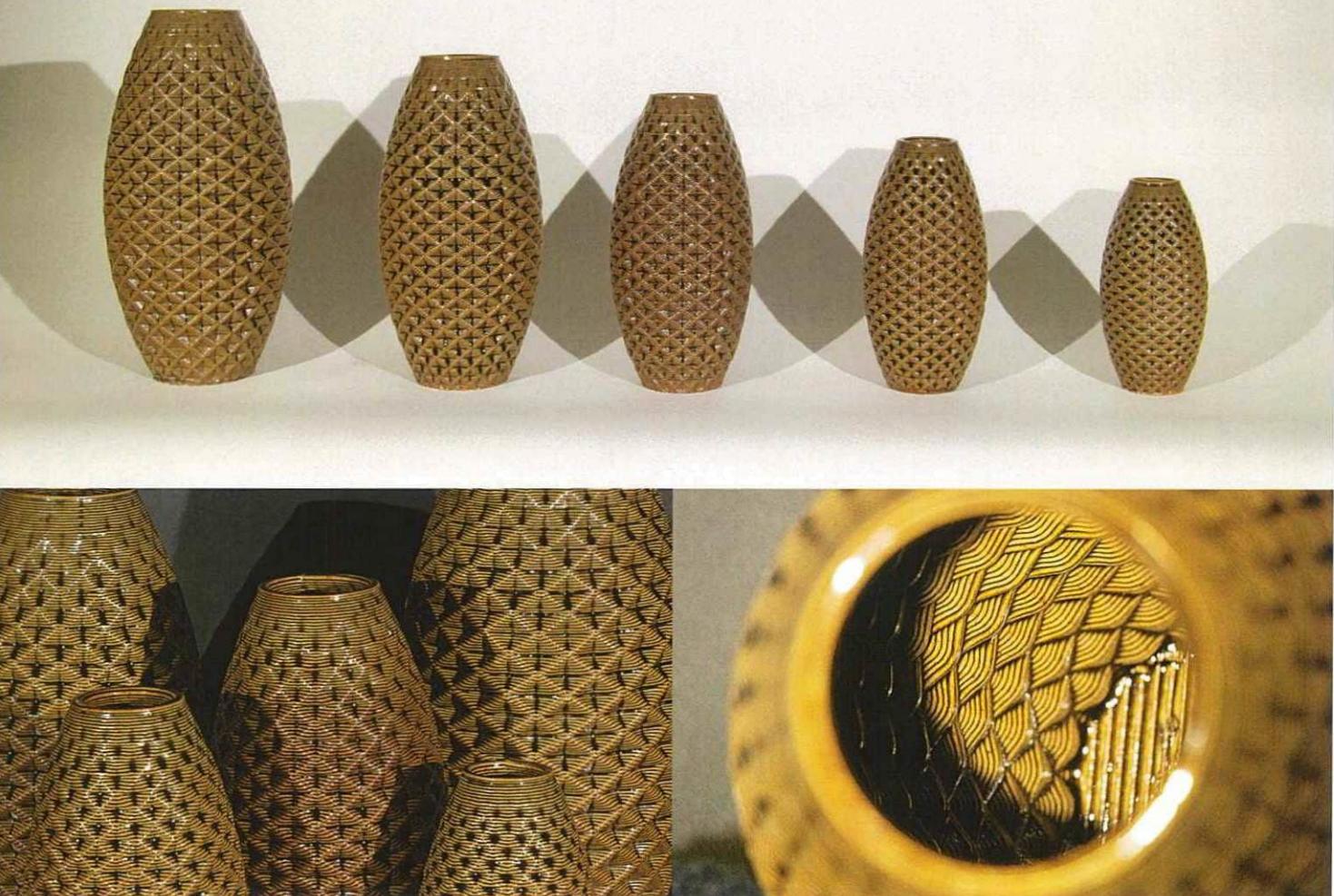
## MARION FAMILTON

Reflects on Keats' classic poem of the 'cold pastoral' vista of truths revealed in beauty. When applied to intensive dairying in Aotearoa, Keats' optimism must be tempered by the feral agency of rampant E. Coli and other uncontrollable effects — made visible through a combination of water vessel with bacterial motifs.

## Convergence

400 mm x 150 mm x 1000 mm or 400 mm x 300 mm x 300 mm  
Stoneware

EMERGING ARTIST AWARD



## PATRICK FERRIS

These pieces are the result of explorations in parametric design and additive manufacture. The clay body is a combination of South Island porcelain and Dunedin red clay. The glaze is a simple recipe of Dunedin red clay and pine tree ash, a waste by-product created to heat the Polytech.

## A Small Plate made from Japanese Clays

290 mm x 250 mm x 240 mm

Stoneware

PREMIER AWARD



## KATE FITZHARRIS

As people, we have a long and varied history with clay. From wild to domestic, practical to enigmatic. All these experiences influence our next encounter with this alchemical material. I like the idea that the ceramic objects we live with watch over us, as we in turn take care of the earth.

## Swirl

190 mm x 230 mm x 240 mm

Porcelain, Rice paper transfer and 22ct Gold



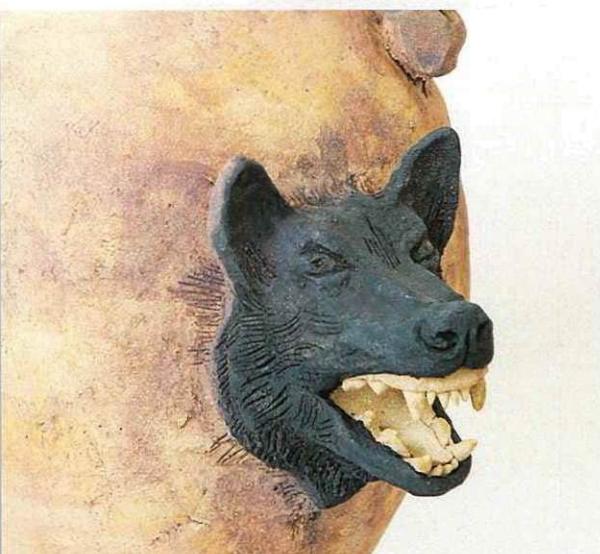
## REBECCA FLOWERDAY

Swirl explores the potential of blue and white porcelain. Taking inspiration from the traditional ginger jar, Rebecca has taken slip casting a step forward to produce a contemporary shape, very organic in form. Having completed the Otago Diploma of Ceramic Art in 2016, Rebecca Flowerday is now a full-time Wellington based potter.

## Tell the Wolves I'm Home

34 mm x 24 mm x 32 mm

High grog sculpture clay

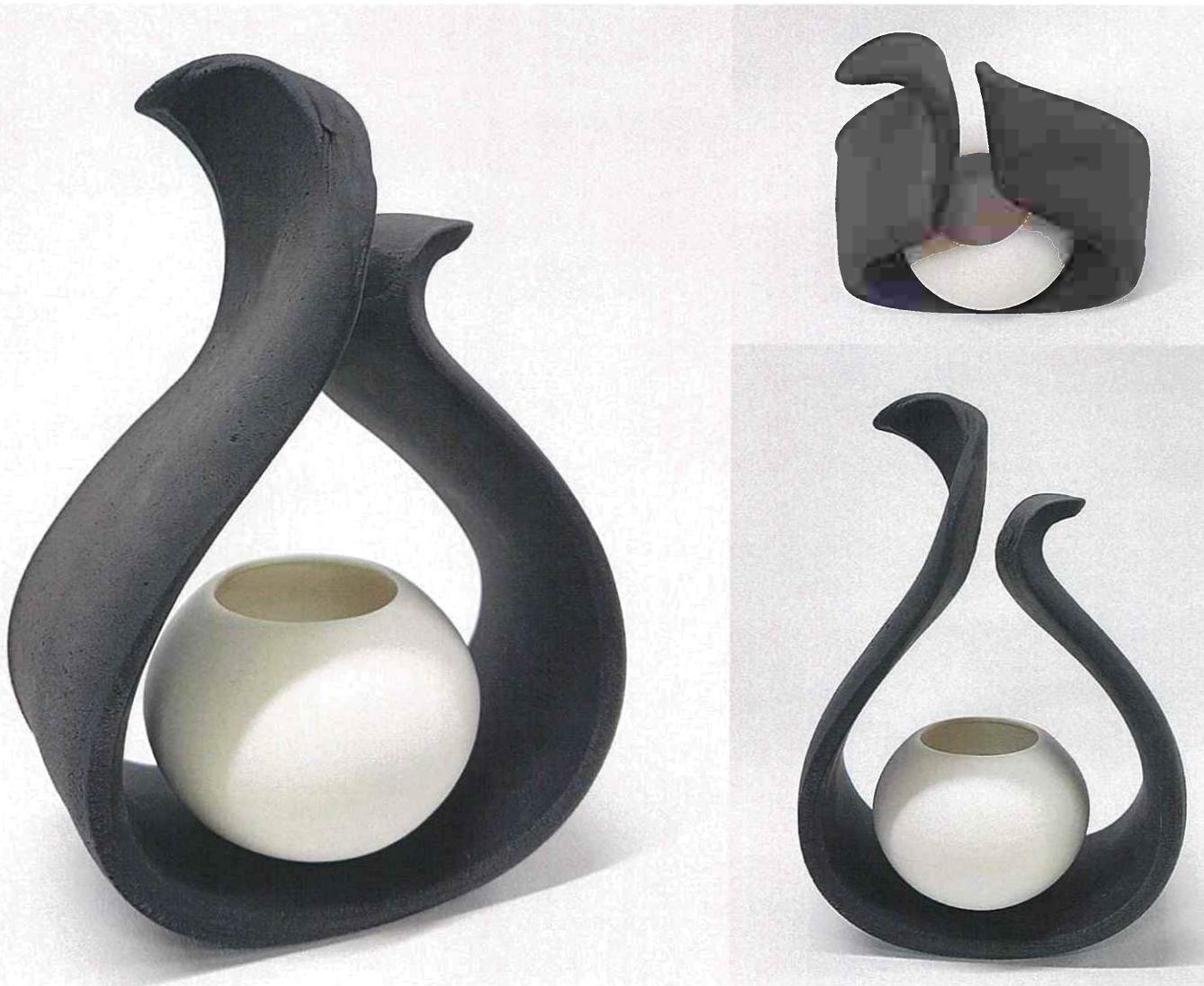


# ANNA FOX

This work explores the idea of a tireless mind, rituals and poetics. Inspired by nature, the value of ritualistic acts and antiquity, it is designed to be an experience for the viewer as incense permeates the space.

## Bubble Safety as the Next Wave Hits the Road — 2

200 mm x 140 mm x 80 mm  
Black midrange clay and porcelain



## YASMIN FRANZMAYR-DAVIS

As Covid rages in Australia it's just a matter of time before it hits the road in NZ. We have just been in lockdown for 3 days — stay safe in your bubble as the virus sweeps around. I wanted to represent this with contrasting colors and textures of the clay.

## Beaker to Bowl

160 mm × 320 mm × 320 mm

Porcelain

EXCELLENCE AWARD



## RENATE GALETZKA

I love clean line, colour, and a challenge. Here's all three, from beaker to bowl.

## Bombora

330 mm x 280 mm x 280 mm  
Porcelain



## MANDY GARGIULO

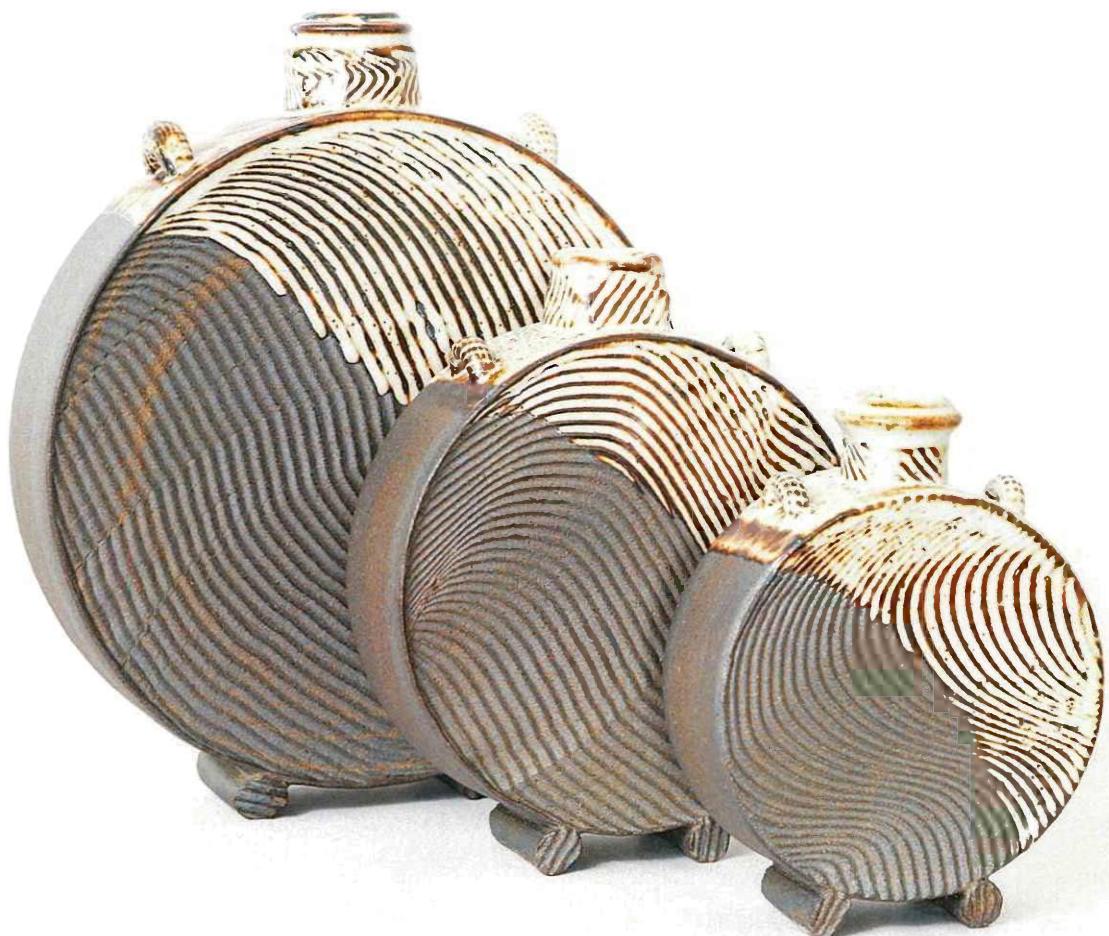
A bombora is an indigenous Australian term for a tempestuous area of sea that breaks over a shallow area further from the coast. A beautiful, yet dangerous formation.

## The Power of Three (Set of 3)

Large piece: H 350 mm x W 285 mm x D 70 mm. Medium Piece: H 250 mm x W 210 mm x D 60 mm

Smallest piece: H 210 mm x W 160 mm x D 55 mm

Stoneware, Reduction, Shino



## SARAH GEARY

The Power of Three was going to be called The Sisters. I am one of three. I was once the youngest, the smallest. Now I safeguard the oldest, the biggest who has now become the smallest, the middle is constant. We carefully orbit one another, standing together.

### **Round Jar**

H 370 mm x W 330 mm

Stoneware



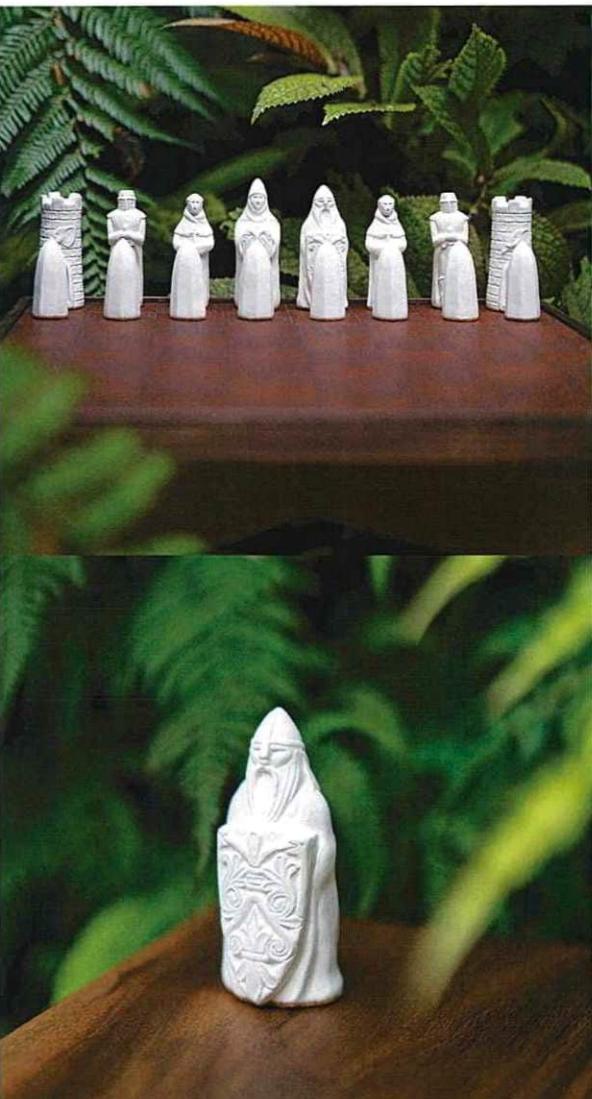
## **FRANK GRAHAM**

This form was a challenge in applying technique to achieve a wide and round form with a very narrow base. The bottom third was thrown with the remainder built up with the coil and throw method. Mark making can create pattern and movement in combination with the wood ash glazes.

## Chess Set

400 mm x 400 mm x 120 mm

Slipcast porcelain



## TIM GROCOTT

This work was created over a 2 year period. I studied historical influences on the game of chess and how it (and the design of the individual pieces) has evolved throughout its long history.

Each piece is hand sculpted from an oil based clay before moulding and casting.

The colours are achieved using colour pigment within the clay body.

## STUPA (Sanskrit: Mound Of Earth)

H 440 mm x W 200 mm

Stoneware and gold leaf



## YVONNE GUILLOT

A Stupa is a monument created to store sacred relics of Buddha.

The Bamese people place gold leaf onto Stupas as a prayer and meditation in their temples.

By placing gold leaves onto my own ceramic Stupa — I pray for a resolution and awareness to the plight of the beautiful people of Burma and their current volatile political situation leading to suppression of freedom and human rights.

## Growth Habit

480 mm x 150 mm x 150 mm

Coloured mid-fire porcelain



JO HOWARD

Tiny shoots are pushing through.

## **Big Fish**

270 mm x 100 mm x 150 mm

Stoneware paperclay



## **MARK HOYLE**

I watched a documentary about spearfishing.

People hunt, as people have, since the beginning of time. Pure, selective and sustainable. I am not a hunter but understand their joy if they get a fish. I want "Big Fish" to make people smile. I think we need more things in life to make people smile.

## Disparity or I Need Change!

260 mm x 160 mm x 50 mm

Stoneware



## MARK HOYLE

I saw a pile of cardboard boxes at a Noel Norman, somewhere like that, being an artist/junk collector I couldn't resist a look. They had contained the biggest TVs I had ever heard of. I thought about recycling them, they were big enough for a tiny house. These boxes and what they had contained began to haunt me with the disparity which they represent. "There but for the grace of God go."

## Sakana Dinner Set

140 mm x 140 mm x 60 mm stacked plus 300ml tumbler  
Earthenware



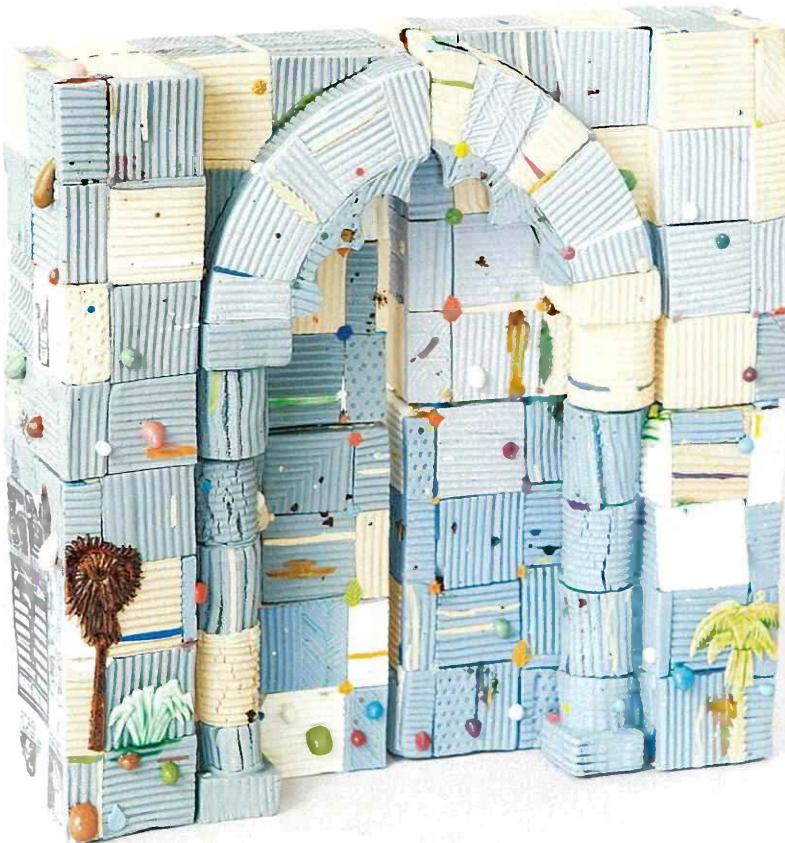
## TUI JOHNSON

My tableware aims to elicit a sense of curiosity and comfort, to be cradled and have its contents consumed in a mindful way — a humble surface on which to sneak whimsy and imagination into daily routine.

## Hold Your Colours Against the Wall

290 mm x 300 mm x 75 mm

Reclaim clay and glazes



## ELISE JOHNSTON

Without traveling I live vicariously through found images, and then desire to create these places I've never seen. In my home town Ōtepoti Dunedin ornate stone buildings remain from the gold rush. Their weathered facades get restored, while their alleyways become street galleries pasted with urgent warnings and bold colours.

## Walk Slowly and Bow Often

680 mm x 400 mm x 30 mm

Mid-fired clay, multi-fired and mounted on wood.



# KEVIN KILSBY

The title of this artwork is from the poet Mary Oliver, "When I am Among the Trees".

It includes ceramic impressions taken from native trees and some leaves from my imagination. It is a reminder to slow down, notice small details and appreciate the beauty of imperfection and age.

## Blue Tsubo

300 mm x 220 mm x 220 mm  
Stoneware



## LOUIS KITTELESON

This work comes from my latest firing at my Coromandel Studio. We had an amazing time firing together with friends and family. I am constantly juggling my other responsibilities other than clay. It takes laser focus and relentless willpower to achieve these firings. Unfortunately I can only provide this dedication a little each day over a long time, so firings are few and far between. Thank you.

## An Undomesticated Vessel

H 170 mm x W 430 mm x D 430 mm

Various volcanic rocks, wild source clays, glazes, high fired



## NICOLE KOLIG

This is about me 'letting go'. This vessel does not have a useful function. It holds only ephemerals — my search for volcanic rocks, how to make them bend or go into flux in countless test firings and being at the mercy of their unpredictability. A surrender to chance.

## **Haupapa -Tasman Glacier**

95 mm x 170 mm x 310 mm

Porcelain and stoneware clay with dry glazes



## MARGARET MACDONALD

This work is part of a series documenting the effects of climate change. The other worldly Haupapa Tasman Glacier in Aoraki National Park is retreating, releasing icebergs into the water and expanding the lake. Extremely sensitive to temperature fluctuations, since 2000, our glaciers have been melting at unprecedented rates revealing the human fingerprints of global warming.

## Porifera

57 mm x 70 mm x 110 mm  
Porcelain with glass and dry glazes



## MARGARET MACDONALD

Dazzlingly diverse, sea sponges (porifera) play a critical role in sustaining ecosystems, providing refuge in their turrets and chambers for small fish, sea stars, barnacles and crabs. They feed by pumping sea water through their delicate bodies, filtering almost 80 per cent of particles and expelling clean water. Rising seawater temperatures pose a fundamental threat to their survival.

## **Grasslands Bowl**

H 110 mm x 270 mm x D 260 mm

White stoneware



# ROYCE MCGLASHEN

I continue my journey exploring the relationship between form and decoration to reflect abstracted landscapes using slips, textures and lines.

## Crane

290 mm x 150 mm x 80 mm  
Wood-fired ceramic



## KATE MCLEAN

The symbol of a ton weight was the basis for the forms to receive the prints. These images (often from a worm's eye view) of the loads carried by a crane — which is implied but not seen — represented for me the weight of responsibility I felt I was carrying at the time.

### **Just a Pot**

H 115 mm x 385 mm x 385 mm (dia)

Stoneware



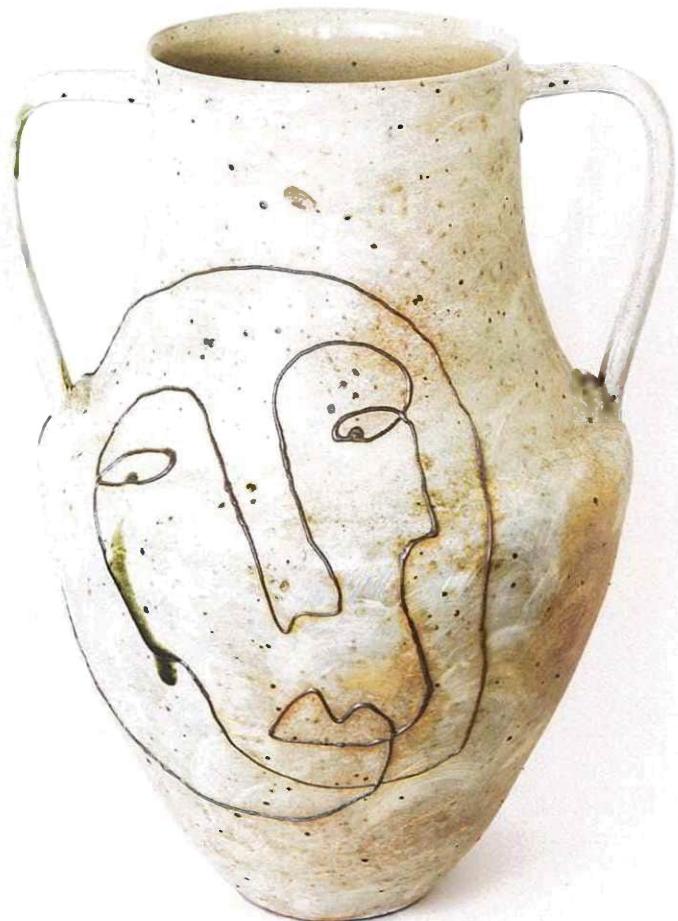
### **AIMÉE MCLEOD**

My bowl is just a pot. I too enjoy exploring the diversity of clay, however the current trend of the more outrageous the better is undervaluing traditional skills. For this celebratory 60th Exhibition of NZPotters/Ceramics NZ, it seems appropriate going back to grassroots and submitting a pot.

## La Vie En Rose

440 mm x 320 mm x 290 mm

Wood Soda Fired Stoneware 1315 Phoenix Kiln at DCR



## HOLLY MORGAN

Holly creates stories in clay. She likes to leave subtle hints of where her hands have been, while leaving clean lines juxtaposed with an organic aesthetic. Her slip trailed single line series personify her pieces, so much so that when they are fired they take on a personality of their own. Gorgeous blush tones emerge on top of a satin glaze followed by a single soda drip right below the left eye.

## The Journey

100 mm x 80 mm x 80 mm

Stoneware

SPECIAL MENTION



## GAELEEN MORLEY

"The Journey" involves my long time interest in Shino glaze ... the layering and multi-firing. These tea bowls are glazed with one Shino slip and oxides added and fired 4 times.

**Figure 1**

580 mm x 230 mm x 180 mm  
Recycled Clay, Glazes, Harakeke

PROFESSIONAL DEVELOPMENT AWARD

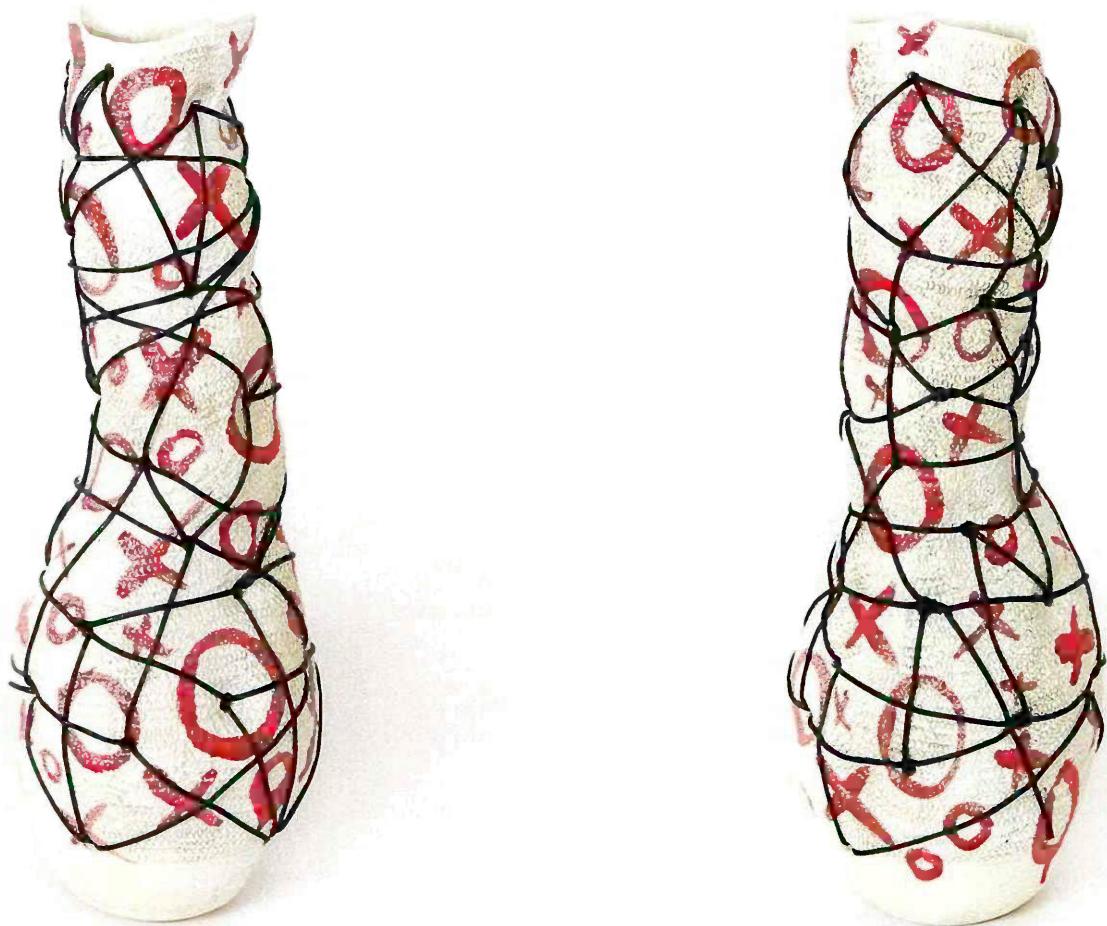


## SUNG HWAN BOBBY PARK

Covid-19 lockdown was very difficult but also magical for my creative thinking. In isolation, I broke away from my creative comfort zone and experimented in building figurative pots. Focusing on creating forms that takes inspiration from faces and yet be fully functional pottery, the result is a fantastical face pot.

## XOXO

440 mm x 140 mm x 120 mm  
Stoneware, cord



## HEATHER PAYNE

As a ceramic artist I find joy in creating work that is open to interpretation. I am influenced by patterns and textures. I try to draw the eye in to the flow of the design, leading the observer to identify their own narrative for the work.

## ARTEFACTS

300 mm x 1500 mm x 30 mm

Ceramic stoneware archived as framed photography

MERIT AWARD



## TERESA PETERS

Teresa Peters creates ceramics and raw clay worlds that navigate the tropes of archeology. She records 'natural history artefacts' as photographs and digitally archives them on website platforms. ARTEFACTS will be presented as a large scale black framed archival photograph. (Print and framing via PCL Imaging e.g. Mark Adams).

## ARTEFACT 2

700 mm x 700 mm

Raw clay archived as framed photography



## TERESA PETERS

Teresa Peters creates ceramics and raw clay worlds that navigate the tropes of archeology. She records 'natural history artefacts' as photographs and digitally archives them on website platforms. ARTEFACT 2 will be presented as a black framed archival photograph. (Print and framing via PCL Imaging e.g. Mark Adams).

## ARTEFACT 3

700 mm x 700 mm

Black clay /ceramic archived as framed photography



## TERESA PETERS

Teresa Peters creates ceramics and raw clay worlds that navigate the tropes of archeology. She records 'natural history artefacts' as photographs and digitally archives them on website platforms. ARTEFACT 3 will be presented as a black framed archival photograph. (Print and framing via PCL Imaging e.g. Mark Adams).

## Garden of Dreams and Imaginings Branch Pot

H 750 mm x W 400 mm

Black stoneware clay



## DEBBIE POINTON

This Branch Pot reflects a huge tree which is home to the Tui and other unworldly figures, leading us into their worlds. There is an invisible connection where trees and forms "grow" out of clay. The juxtaposition of thorny branches and nurturing nests create a sense of protection.

### **Blue Moon Vase**

95 mm x 130 mm x 130 mm

Stoneware



## JENNIFER QUEREE

The magic of light reflecting off a combination of crystals formed by fire, in a "once in a blue moon" glaze that complements the form of a vessel inspired by the traditional Korean moon jar. I like to make ceramics that are meditative as well as functional.

## The Banker

300 mm x 170 mm x 170 mm  
Earthenware



## JOHN ROY

I like to use the human figure in my work as it provides an easy point of reference for the viewer, allowing them to draw upon their own personal experiences in interpreting the work. Most of my work is made as a response to an external source. Whether it be in my environment or something I have seen ,heard or felt.

## Teapot

260 mm x 250 mm x 290 mm

Earthenware



# RICK RUDD

I take the teapot for my inspiration and interpret it through form.

## **Glacial**

260 mm x 220 mm x 220 mm  
Stoneware



## SUE RUTHERFORD

My inspiration comes from textures and surfaces found in the landscape, including rock structure, and forces of the geological process. Glazing involves layering reactive and eruptive materials, this process aims to further the sense of eroded antiquity whilst simultaneously providing an exciting element of chance and uncertainty.

## ZEN

H 460 mm x W 70 mm x D 60 mm  
Stoneware



## TAKAAKI SAKAGUCHI

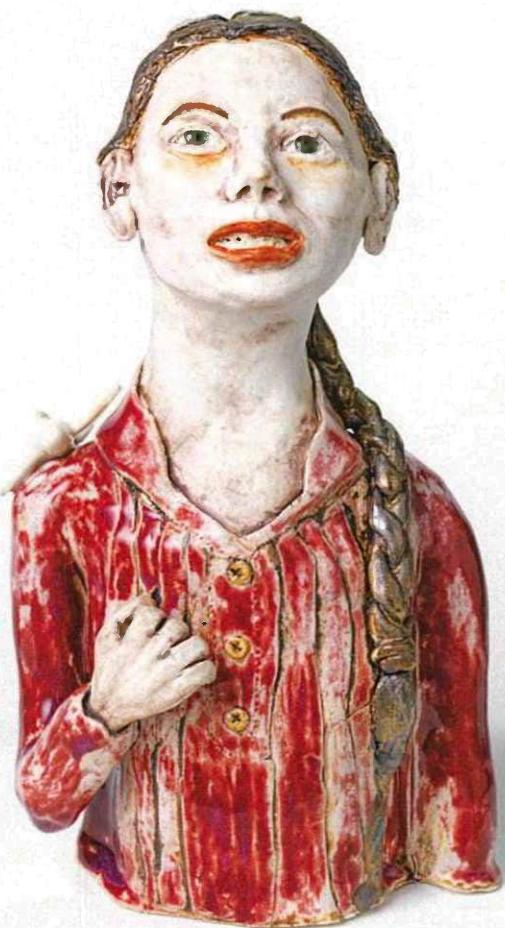
I feel my work with ZEN is very much influenced by a Japanese sensibility.

I am a reductionist at heart.

A love of the randomness and fluidity of nature, a love of texture, a love of the colours of the earth. All these are reflected in my work.

## Chip on Her Shoulder

H 240 mm x W 130 mm x D 110 mm  
Stoneware (PW20)



## NACHIKO SCHOLLUM

In this piece, global warming is front of mind, with a resounding message from this young activist etched on the back. The work is offered as a reflection on what we can do to contribute or mitigate the problem narrowed down to ourselves.

## Bowl with Black Brushwork

H 93 mm x W 220 mm x D 220 mm

Stoneware



SARA SCOTT

In this tin-glazed piece I am exploring the simplest and most spontaneous form of decoration I can think of. There is no going back once started, and one has to know when to leave well alone.

**Jar**

H 270 mm × W 200 mm

Anagama-fired



DUNCAN SHEARER

I am a vessel maker.

## Leaf Vase for Tall Flowers

300 mm

Porcelain mix



## JENNY SHEARER

My work is towards the urban ritual vessel and things to enhance living in the home. Fired to 1300°C in a gas kiln under reduction it is both durable yet refined by the use of porcelain clay. I enjoy decorating with a Japanese brush.

## **Leaf Vase with Tenmoku Glazed Interior**

300 mm x 170 mm x 170 mm

Porcelain mix



## **JENNY SHEARER**

This is a companion vase with a leaf theme and shape to enhance tall flowers.

## Roto-o-Rangi 2

290 mm x 200 mm x 200 mm

Wood-fired stoneware



JANET SMITH

Anagama-fired piece stacked in the fire box of the kiln and exposed to the extremes of the wood firing.

## **Smoky Firebox Teabowl**

100 mm x 100 mm x 100 mm

Wood-fired soda porcelain



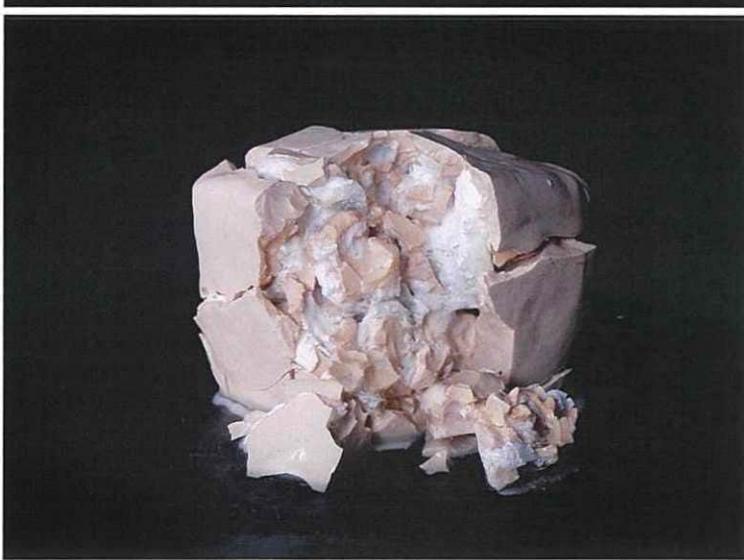
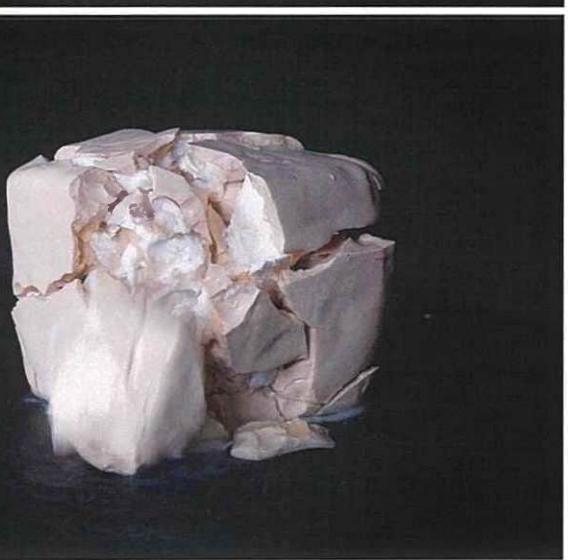
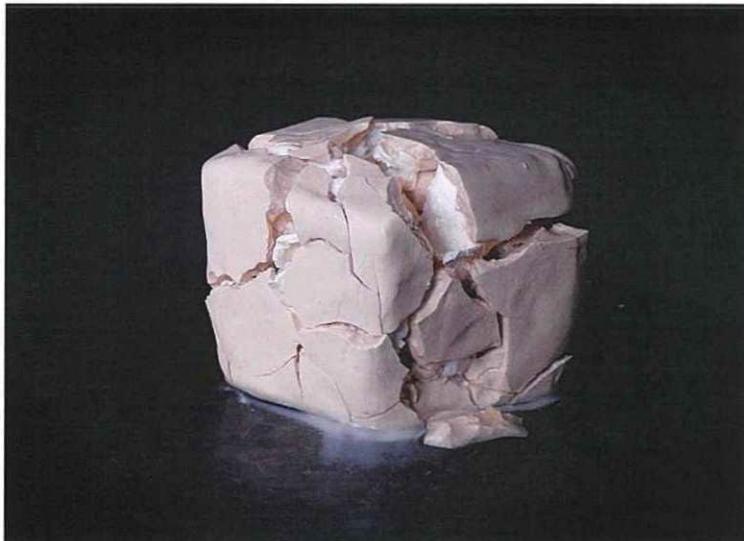
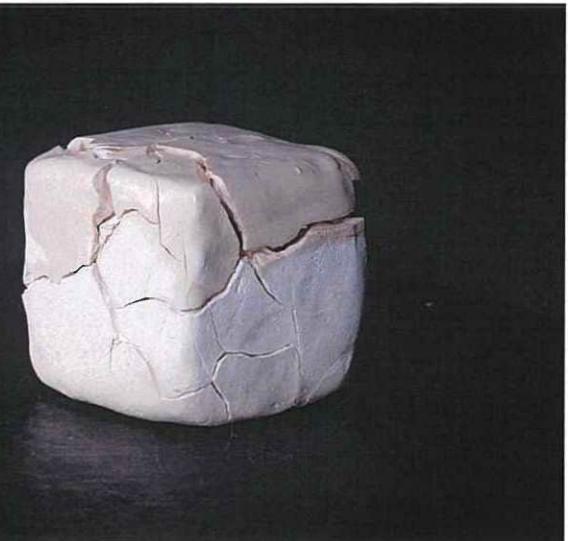
## MARGARET SUMICH

I have been firing with wood for many years using both soda and salt. I enjoy the random results which can be produced with small "accidents".

## Built to Last

1000 mm x 2000 mm

Video work — porcelain, shells, water



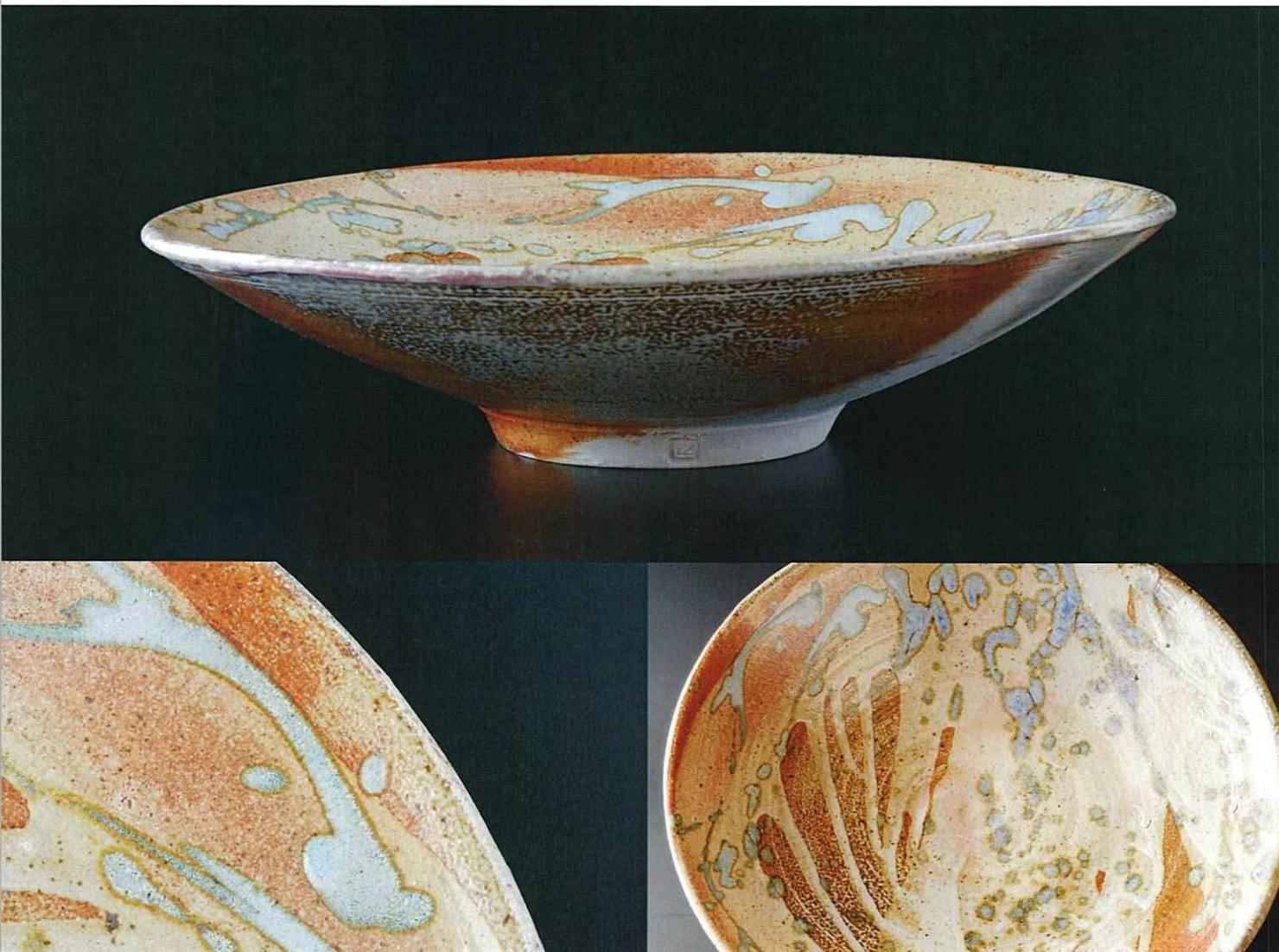
## ALEX WILKINSON

The planet is currently sitting at a tipping point in which human behavior in the next lifetime will determine what occurs in the deep future of the planet. Our behaviour may in a sense collapse the current iteration of life on earth.

*Please Note:* this work is a joint work by Alex Wilkinson and Ben Wilson.

## Old Kimono

80 mm x 330 mm x 330 mm  
Stoneware, soda-firing, wheel-thrown



## LYUBA ZHILKINA

Swathes of smooth, blue glaze splashing across thin, billowing fabric. Like an abstract dream, you can almost see the figure standing in the sunset, frothing droplets flying in the wind as waves crash against the shore.

# ARTISTS' BIOGRAPHIES

**Gael Abraham** has exhibited in national and local exhibitions, as well as 'Vase Finder International'. She has set up several national exhibitions at the Canterbury Museum, and been co-selector for 'Canterbury Fired Up' in 2015. Abraham's work is in national and international collections, with a tea set purchased by the Canterbury Museum in 2018. In 2019, Abraham won the Selector's Choice Award at the C.P.A. 46th annual exhibition. She learned her craft under the tutorage of Master Potter Frederika Ernsten, and currently works and teaches part-time at her studio in Lyttelton, 'The Potters Well'.

**Karin Amdal** trained as an art director in Oslo, Norway and holds a Master of Design and a Diploma of Ceramic Art. Based at Waitārere Beach, she uses clay and a pinch of wit to explore form and functionality in everyday objects, taking pleasure in how people and objects connect and interact.

**Mark Ayson** has been a part-time potter since the late 1970s, making mostly raku fired forms.

**Greg Barron** began working as a potter in 1972 with Mirek Smišek at Te Horo. His history of exhibiting includes the Fletcher Challenge Ceramic Award, New Zealand Potters Exhibitions, the Portage Ceramic Awards, and the Sydney Myer Fund International Ceramics Award, Australia. Barron has been awarded on numerous occasions and been assisted by Creative New Zealand to work in China, Australia, and the USA. He and his wife, Jin Ling, have established "Glenbevie Pottery" in a rural setting near Whangarei in Northland.

**Elise Bishop** is a contemporary original ceramic artist, primarily improvising with porcelain and foraged clays and rocks. She lives with an awareness of her environmental impact, and does her best to keep her conscience clear.

**Anneke Borren** has made a living as a professional potter since returning to New Zealand and setting up her ceramic studio in Paraparaumu in 1969. She worked in high fired earthenware in the 1970s, for the next two decades in stoneware, and has since moved into porcelain. She was on the NZSP executive council as Wellington area delegate, then vice president, and was president in the late 1990s. Her work is in all major New Zealand museums and in New Zealand embassy collections, including overseas. Borren was awarded a Life Membership of Ceramics NZ in 2011.

**Scott Brough** is a ceramic artist based in Heretaunga producing mainly functional work. Inspired by ancient pottery of the world and the limitless expression from plain materials and simple processes. Brough's work is always made with end use in mind, creating objects that elevate daily rituals and form personal experiences.

**Annette Bull** completed a Diploma in Ceramic Arts through Otago Polytechnic in 2008, and continues to work in clay full-time. Her work centres around the grouping of domestic objects.

**Rachel Carter** has been working with clay since 2005. After completing her Diploma in Ceramic Arts she began working in the studio of potter Peter Collis. Today she works from her home studio in Titirangi, making tableware for restaurants, architects, and private clients.

**Vicki Charles** is a talented ceramic sculptor who lives in Nelson and works from her fully equipped studio. She sells nationally and also to commissioned clientele in Australia. Charles has been selected as a finalist for three national New Zealand competitions in 2021. She explores her emotional connectedness to humanity in her sculpture and finds inspiration through the words of philosophers and spiritual teachers who speak of love and compassion (such as Rumi); as well as from inner journeys, symbolism, and dreams.

**Jacqui Clarke** was born in Pretoria, South Africa in 1970 and immigrated to New Zealand in 2002, residing in Masterton. She works in a community pottery studio in Masterton (King Street Artworks) and has exhibited in their group exhibitions each year since 2016. In 2020 she participated in Aratoi's 'Under Pressure' exhibition and received the Most Experimental Award.

**Yasmin Franzmayer-Davis** has been a potter at the Waikato Society of Potters for 11 years where she completed the Diploma in Ceramic Arts. Her work has been included in several New Zealand exhibitions. She is inspired by nature and the everyday life around her, with a particular love of contrast and surface texture.

**Chris Dunn** has been a full-time craft potter from 1976 to 1996 on the South Island West Coast. He learnt from Hardy Browning, an ex-coalminer taught by Yvonne Rust and helped by Barry Brickell. Dunn has exhibited work in galleries and retail outlets nationally and in Australia. From 1996 to 2014 he worked in education, returning to pottery in 2014. In recent years his work has been selected for Wellington Potters' Exhibition 'Ceramicus', the Ceramics New Zealand regional and national exhibitions, and several New Zealand galleries, in Canberra and Japan. Dunn is an elected artist at the New Zealand Academy of Fine Arts.

**Marion Hamilton** completed a Dip FA (Sculpture), Ceramics Certificate Advanced (Dunedin School of Art) and recently illustrated the book *Farming Inside Invisible Worlds: Modernist Agriculture and its Consequences* by Hugh Campbell. Her work is influenced by "Ode on a Grecian Urn" by John Keats, in which 200 years ago a poet stands in front of an ancient urn and addresses its meaning for our understanding of beauty and truth. Using clay, Hamilton stands in a modernist agricultural landscape, and asks: what hard truths does that current pastoral scene present us with?

**Patrick Ferris** is from Wākatū Nelson and studies at the Dunedin School of Design and Arts in Ōtepoti. He is interested in the materials around us, their chemistry, and their application within ceramics. Ferris incorporates mathematics into his design and method using a mix of traditional and new techniques.

**Kate Fitzharris** lives and works in Ōtepoti Dunedin. She has a Bachelor of Fine Arts from the Dunedin School of Art and has completed several residencies, including: the Tylee Cottage Residency in Whanganui, and a Shigaraki Ceramic Cultural Park Residency in Japan. Most recently, she created a temporary public sculpture 'The Commons' using found materials, including clay, at the Dunedin Botanic Garden.

**Rebecca Flowerday** is a maker who enjoys building in clay, taking her work to a technical edge, and the process of problem solving. Her work begins with a handmade clay shape recorded in plaster which is then broken using a destructive technique, randomly reassembled, and wrapped as an individual pour of porcelain slip. The result is a one-off textural organic form, glazed to make the piece individual and distinctive. Flowerday completed the Otago Diploma of Ceramic Art in 2016 and is now a full-time potter residing in Wellington.

**Anna Fox** applies a poetic and often metaphorical language to create work through labour-intensive processes, which could be described as a personal ritual. There is often a sense of dark humour to her work, created through the use of symbolism and aesthetics. She is inspired by antiquity, nature, and the human mind.

**Renate Galetzka** holds a trade certificate in Pottery from the 'Schule für Gestaltung', Zurich, Switzerland. She especially loves the process of throwing on the potter's wheel. All of her work is hand thrown and individually decorated. She is always happy to connect with customers, and enjoys incorporating their ideas and creativity into her work.

**Mandy Gargiulo** is a Nelson artist who works exclusively with porcelain, either juxtaposing crisp, brittle unglazed exteriors with smooth glazed interior, or allowing the shadows of the textures of the unglazed porcelain to provide the colour. Mandy draws inspiration from her natural surrounds, attempting to replicate the perfect imperfections of nature. Pieces are wheel thrown and hand decorated. As in nature, no two pieces are identical.

**Sarah Geary** is based in Banks Peninsula, Canterbury. She works from her studio making beautiful hand thrown ceramic pieces with rich glazes that echo the colours of the New Zealand landscape and coastlines. Her interest lies mainly with form and utility — the shape and lines of a vessel, how the piece sits on a surface or might feel resting in the hand. Her pieces are tactile, the forms classic. Geary's aim is to make honest pots that sit quietly, in harmony with their surroundings.

**Frank Graham** found an old kick wheel, bought a book and learned to throw, mainly terracotta work and pit firing with stoneware pieces. A visit with Mirek Smíšek guided Graham in making his first section pot. Since 2010, he has been improving and extending techniques and developing his wood ash, and ash and granite glazes. He enjoys making/creating a variety of functional and traditional forms, large and small — pots that have a strong appeal to the eye through their simplicity, form, and the naturalness and softness of the wood ash glazes.

**Tim Grocott** runs a small slipcasting studio from his garage in West Auckland. He has a passion for mould making and slip casting. Working as a mould maker's assistant to Bruce Yallop at Studio Ceramics, he learned techniques he acquired from his many years at Crown Lynn. Grocott loves to explore what mould making can offer, and finds the technical challenge of creating functional and simple moulds a real joy.

**Yvonne Guillot** is a Wellington-based ceramicist whose works are often inspired by her travels. Having lived in Scandinavia, Asia, and New Zealand — equally 18 years in each continent — her continuing practice and story combine the spiritual balance of Asia, clean structural forms from her compatriots and first contemporaries in Scandinavia, and a raw relationship to nature living in Aotearoa. It is a blend which masterfully finds a balance that is its own unique signature and language.

**Jo Howard** studied at the Dunedin School of Art for four years in the 1980s. She has kept her hands on clay ever since, exhibiting locally and nationally. Howard is a founding member of the Stuart Street Potters Co-op in Dunedin, started in 2006.

**Mark Hoyle** was born in 1960 in South Wales, brought up on his grandparents' farm. He has always credited this for his love and understanding of anything to do with engineering and nature. Late last year, his daughter started pottery lessons and persuaded him to do the same. Hoyle likes to take chances and, as he is so new to clay, is not restricted by tried and tested techniques. His playful sense of humour comes through in his work.

**Tui Johnson** was born on a stormy night late October 1989 in Colac Bay, Southland. Her upbringing was mostly spent peering between the cracks of the fishing boat wharves in Riverton, or rock-pool-hopping at the surf spots stretching between the Catlins and Tuatapere. This coastline and its rugged treasures continue to be a source of inspiration for her designs. Now working from home in Marlborough, Tui digs and processes her own local earthenware clay and enjoys the combination of coloured slip and ceramic pencil to achieve the layered effects and detail on her 'Shy Fish' tableware.

**Elise Johnston** (née O'Neill) is a ceramic artist living Ōtepoti Dunedin. She completed a BFA in 2006 at the Dunedin School of Art with a sculpture major. She took a side-step into the field of ceramics and has been creating with clay ever since. She is a co-founder of Three Cups of Tea Ceramics, and has exhibited in various group exhibitions. In 2019, she was awarded the Doris Lusk residency. Her pieces combine her love of the functionality of ceramics with her desire to sculpt and communicate through the expressive medium of clay.

**Kevin Kilsby** has been a full-time ceramic artist for 35 years. His work has been included in the Fletcher Challenge Award, NZ Society of Potters Exhibition, Waikato Society of Potters Exhibition, the Great NZ Tableware show, the Norsewear Exhibition, and Auckland Studio Potters Annual Exhibitions. Kilsby is a Queen Elizabeth Arts Council grant recipient.

**Louis Kittleson** currently resides in Napier and works from the Waiohiki Creative Arts Village. He has spent a large portion of his time living and working from his home studio at Havalona where he fires his wood kiln. Kittleson can be found bouncing from Napier to Coromandel regularly to fire kilns, dig clay, and commune with friends and family. He was born in Denver, Colorado, and trained under Don Bendel. He arrived in New Zealand to work with Don's friend Barry Brickell in 1999, and the rest is history.

**Nicole Kolig** completed the Ceramics Certificate at Otago Polytechnic in 1974 and carried out a pilot project to introduce pottery to an Australian Aboriginal community in northern Australia. Her works are in many private overseas collections, and she has been the finalist in competitions in Europe, Japan, and New Zealand, and received many awards. Kolig's work is predominantly conceptual. She is the inventor of the 3D 'Naked Glaze' and she also fires volcanic rocks. The last 10 years saw her in the roles of vice president, advisor and councillor of the Ceramics Association of New Zealand, and project leader of the 60th National Exhibition.

**Margaret MacDonald** is a ceramic artist based in Te Whanganui-a-Tara. Her passion for ceramics was ignited when she interviewed well-known New Zealand potters for her doctoral research in 2005. Margaret's ceramic work explores the tension between the natural world and manufactured objects and structures. It considers space and relationship and the opportunity this offers for human connection and interpretation. Working in human rights over the past decade, Margaret is interested in the critical role art can play in challenging injustice, strengthening democracy, and raising awareness.

**Royce McGlashen** continues his journey exploring the relationship between form and decoration to reflect abstracted landscapes using slips, textures, and lines.

**Kate McLean** lives in Auckland where she combines her interests in clay, print, photography, and drawing. She has worked in ceramics and taught printmaking since leaving Elam in the 1970s. Her work covers large-scale public art works — with her husband, Matt McLean — down to tiny personal brooches. McLean has a constant interest in how to develop these three disciplines in work that extends and challenges.

**Aimée McLeod** has been potting for 30 years. She has attended many workshops by wonderful potters sharing their knowledge. Her formal qualification is the Diploma of Arts (Ceramics) from ANU, Canberra in 2004 and she has exhibited in (and organised) numerous solo, group, and selected nationwide exhibitions.

**Holly Rose Morgan** works full-time as a wheel based ceramic artist in the Hawke's Bay. She owns and operates her own pottery business out of a retail and studio store in Napier's CBD. Her second studio at home is where she glazes, decorates, and fires her work. She makes all of her glazes from scratch, focusing on form and using traditional techniques. She has a strong interest in wood firing and, while she is relatively new to it, hopes to build her own wood kiln one day.

**Gaeleen Morley** started making pots in 1969. She built a number of diesel-fired brick kilns and in the early days provided a sole income from wheel thrown domestic ware. Morley is largely self-taught with not a diploma in sight.

**Sung Hwan Bobby Park** is a Korean Kiwi based in Tāmaki Makaurau with a degree in Product Design. His ceramic experience has been mostly self-taught practice and focuses on exploration of identity and expression, which is more often complex with duality and multifacetedness. His media are ceramics, drawing, and writing.

**Heather Payne** is a Wellington-based emerging ceramic artist, inspired and motivated by the repetitious patterns found in nature. As a full-time mother of two children, she discovered her love of pottery through night classes at the Wellington Potters Association. Using the potter's wheel to begin with, Heather soon discovered her passion for the slow-paced and instinctive nature of hand-building. She has been developing a ceramics practice since 2018, coiling organic shaped vessels and manipulating the surface with intricately carved patterns.

**Teresa Peters** is an artist, and filmmaker in collaboration with Florian Habicht. She currently works in clay/ ceramics 'excavating' primordial totems and navigating pseudo-archaeology of the Anthropocene. In 2021, disastrousforms.com was made with the support of Creative New Zealand. Inspired by a field-trip to Pompeii with conceptual artist Mark Dion and Auckland Museum Collections online, it launched on the Auckland Live Digital Stage. She has exhibited at the Auckland Art Fair and RM Gallery.

**Debbie Pointon** is a multi-award-winning artist and has been published in several major international ceramic books, including two by Peter Lane. In 2015, she was commissioned by the Museum of Wellington to create a ceramic art piece representing John Plimmer; this piece is now part of the museum's permanent collection. Her work is also held in the permanent collections of the Auckland Museum, Hawke's Bay Museum and Art Gallery, Suter Art Gallery, and the Dowse Art Gallery. Pointon was invited by Ceramics NZ to represent the Wellington region in the ICONIC New Zealand Pottery exhibition, Waikato Museum in 2019.

**Jennifer Queree**'s interest in ancient history led to a long career as a museum curator in which she was privileged to care for and learn about ceramics from many cultures. After retirement, she finally had time to make pots. Queree mostly throws on the wheel, although she sometimes incorporate elements of hand-building. She makes her own glazes, experimenting to get the results she wants within the limitations of an electric kiln.

**John Roy** has been working in clay for over 30 years. He has exhibited in many private and public galleries throughout New Zealand. His work is held in many public gallery collections in New Zealand.

**Rick Rudd** trained at Great Yarmouth and Wolverhampton Colleges of Art, attaining a Diploma of Art and Design, Ceramics in 1972. Since his arrival to New Zealand in 1973 he has received many grants and awards and exhibited throughout New Zealand and internationally. His work is held in many New Zealand museum collections and is represented in several publications. Rudd was president of the Auckland Studio Potters and president of the New Zealand Society of Potters, and was later made a life member of both societies. In 2013 he established the Rick Rudd Foundation, a charitable trust, and in 2015 opened Quartz, Museum of Studio Ceramics. In 2020 he was made a Member of the New Zealand Order of Merit in the Queen's Birthday Honours list.

**Sue Rutherford's** studio is in Lake Hawea, close to the lake and mountains. She has lived in Central Otago for over 30 years, but is originally from the Midlands, UK. She is essentially self-taught, having discovered pottery making after studying sculpture at Nottingham Trent University. After qualifying as an art teacher, she taught 3D design for a number of years before travelling and then settling in New Zealand.

**Takaaki Sakaguchi** was born in Osaka Japan. He has always felt drawn to the arts, and especially fashion from an early age. In 1998 he formed the company Sakaguchi in New Zealand with outlets in New Zealand, Australia, and Japan. In 2017, Sakaguchi became a member of the Canterbury Potters' Association and developed a passion which now rivals his previous fashion interests. He has exhibited his ceramics from 2017, gaining recognition as a sculpture and object artist. He has been the recipient of numerous awards and contributed to exhibitions throughout New Zealand.

**Nachiki Schollum** was born to a family of classically trained Japanese artists. She began ceramic painting and pottery after moving to New Zealand in 1988. Relocating with her family to South Canterbury in 2003, Nachiko continues to work from her home studio in Timaru. Schollum's sculptures are a response to her inner talk where she chooses subjects that speak to her visually in a process that unfolds like a layered revelation. She aims to create timeless pieces elaborated with story-telling details. Through her small desk-top size studies, she hopes to provoke conversation and cheer.

**Sarah Scott** has been making work at her studio/gallery in Picton for the last 15 years, as well as teaching at various locations in Nelson and Marlborough. She is a past president of Marlborough Community Potters, and a past vice president of Ceramics NZ. Scott gained a BA Hons in Ceramics from Central School of Art in 1977 and enjoys decorating ceramics when the process is integral to the making.

**Duncan Shearer** has been a studio potter since 1998, making a range of predominantly wood fired and soda glazed domestic ware. His clay is partly sourced from where he lives, a rich, wild Coromandel type of clay that has such character and quirky nature.

**Jenny Shearer** has been working in the ceramic field for over 50 years. She has been active in administration by being president of the Wellington Potters' Association, on the NZ Craft Council, and head of the New Zealand Academy of Fine Arts. Her work is in the permanent collections of Auckland Studio Potters Collection, Christchurch Art Gallery, Invercargill Art Gallery, Napier Art Gallery, The Dowse, Wellington Museum, and Government House. Shearer loves working in porcelain and making to enhance special use in the home.

**Janet Smith** has recently built an Anagama kiln and has started the process of experimenting into different firing programmes and the use of different clay bodies and glazes etc. She is enjoying challenging herself.

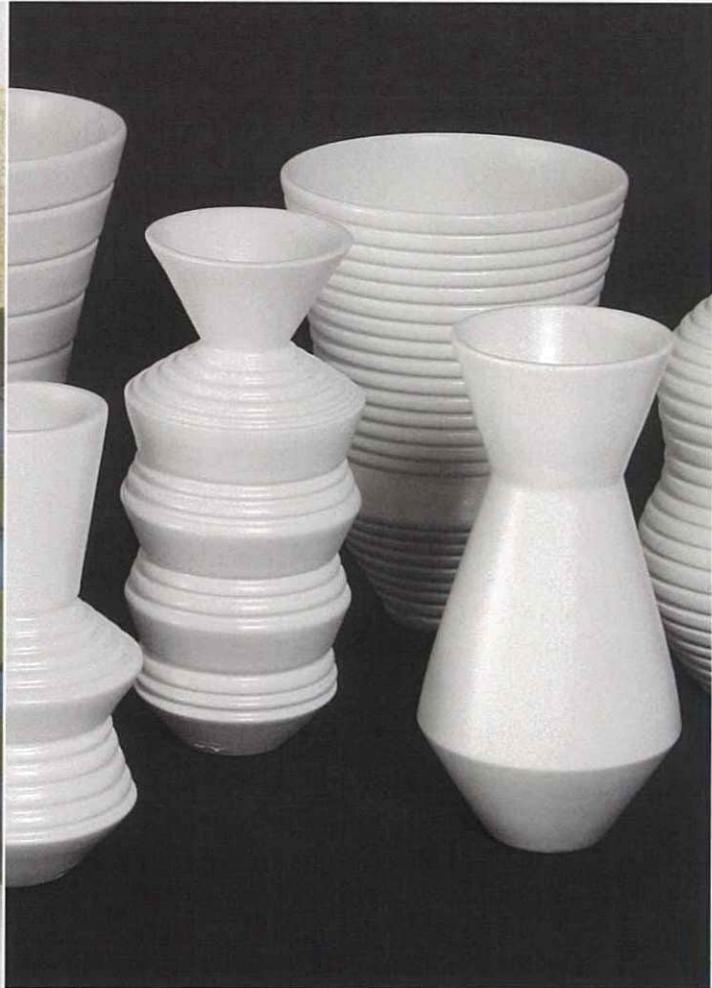
**Margaret Sumich** is a vessel maker, whether thrown and altered, or hand-built using slab or pinch-and-coil, she often uses non-ceramic additions to her pieces to emphasise a point. Function or a suggestion of functionality occurs in most of her pieces. Sumich's interest in wood-firing began about 35 years ago with Raku firing. She continues to enjoy firing with wood either at home in her small kiln (to Cone 6), or in a group to 1300C with the addition of soda and salt.

**Alex Wilkinson** is based in the Waikato area and is currently studying towards an Honours degree in sculpture. Her work focuses on the materiality particularly of clay as well as other materials used alongside clay in the ceramic process. Concerned with the growing climate crisis, Wilkinson's work often references themes of destruction and transformation.

**Lyuba Zhilkina** is a Russian potter and teacher based in Wellington. Upon arriving in New Zealand in 2010, she was deeply inspired by the blend of local, European, and Japanese cultures, which allowed her to begin developing her own style. She was taught by the Japanese master Shige Ohashi for five years, helping her to understand the art of capturing nature using the plasticity of clay. Ohashi shared his extensive experience in balancing shapes and playing with proportions to imbue a ceramic piece with the beauty of imperfection, found all around us.

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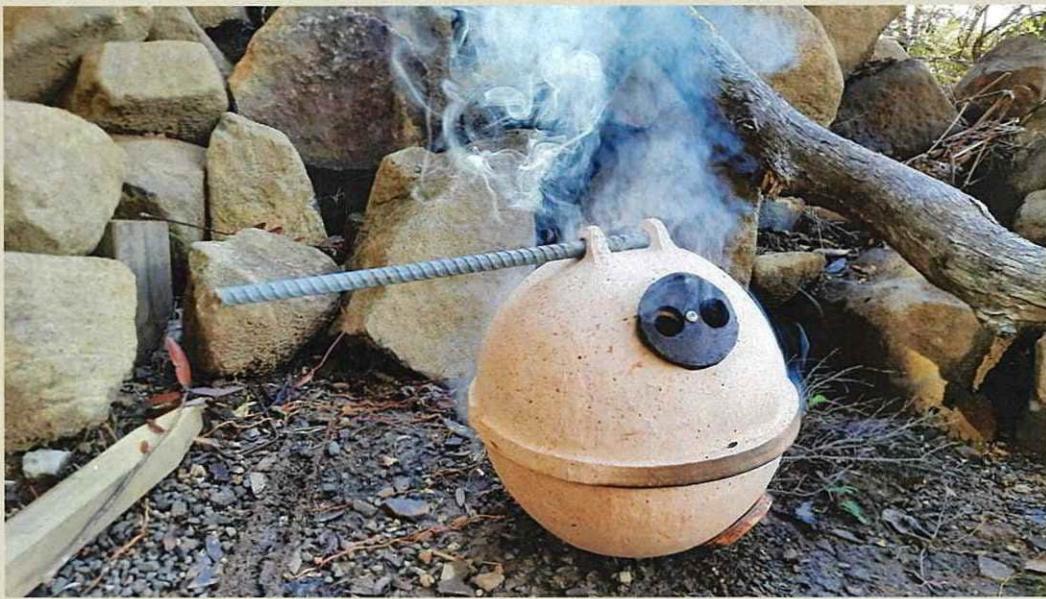
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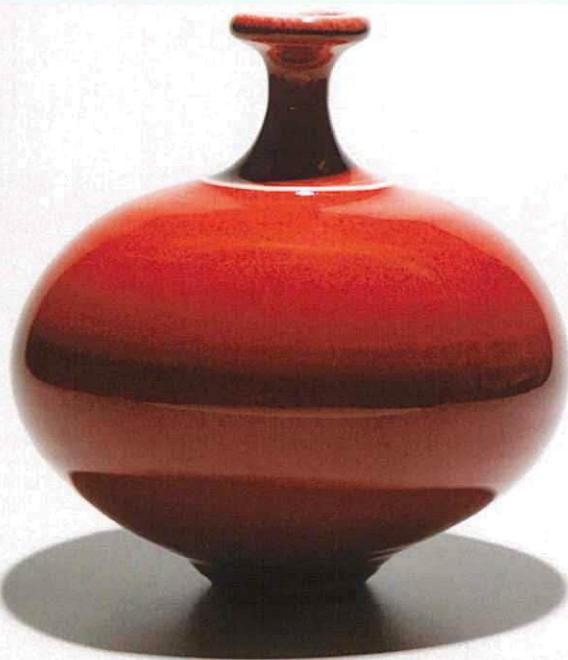


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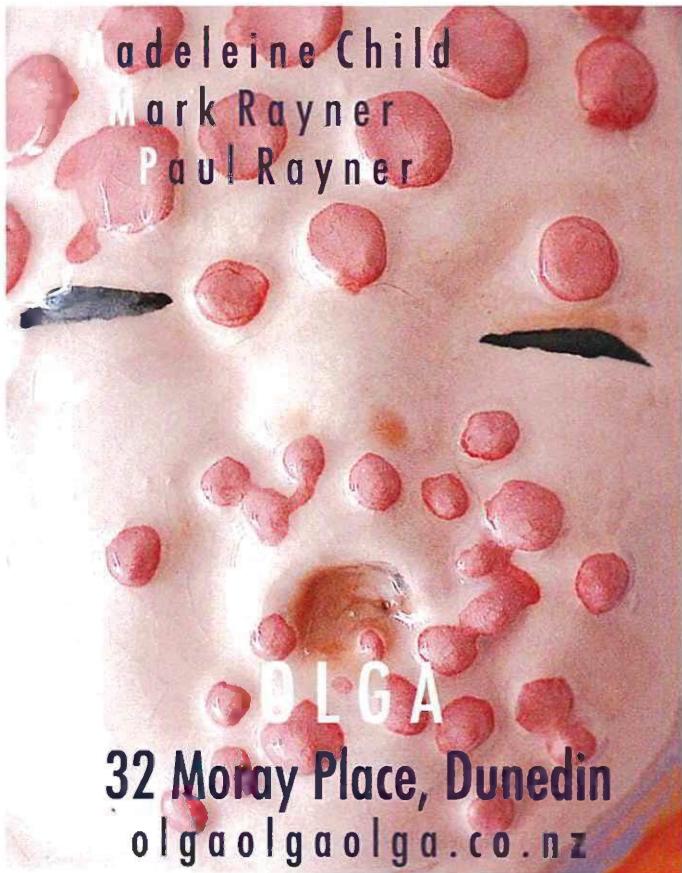


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