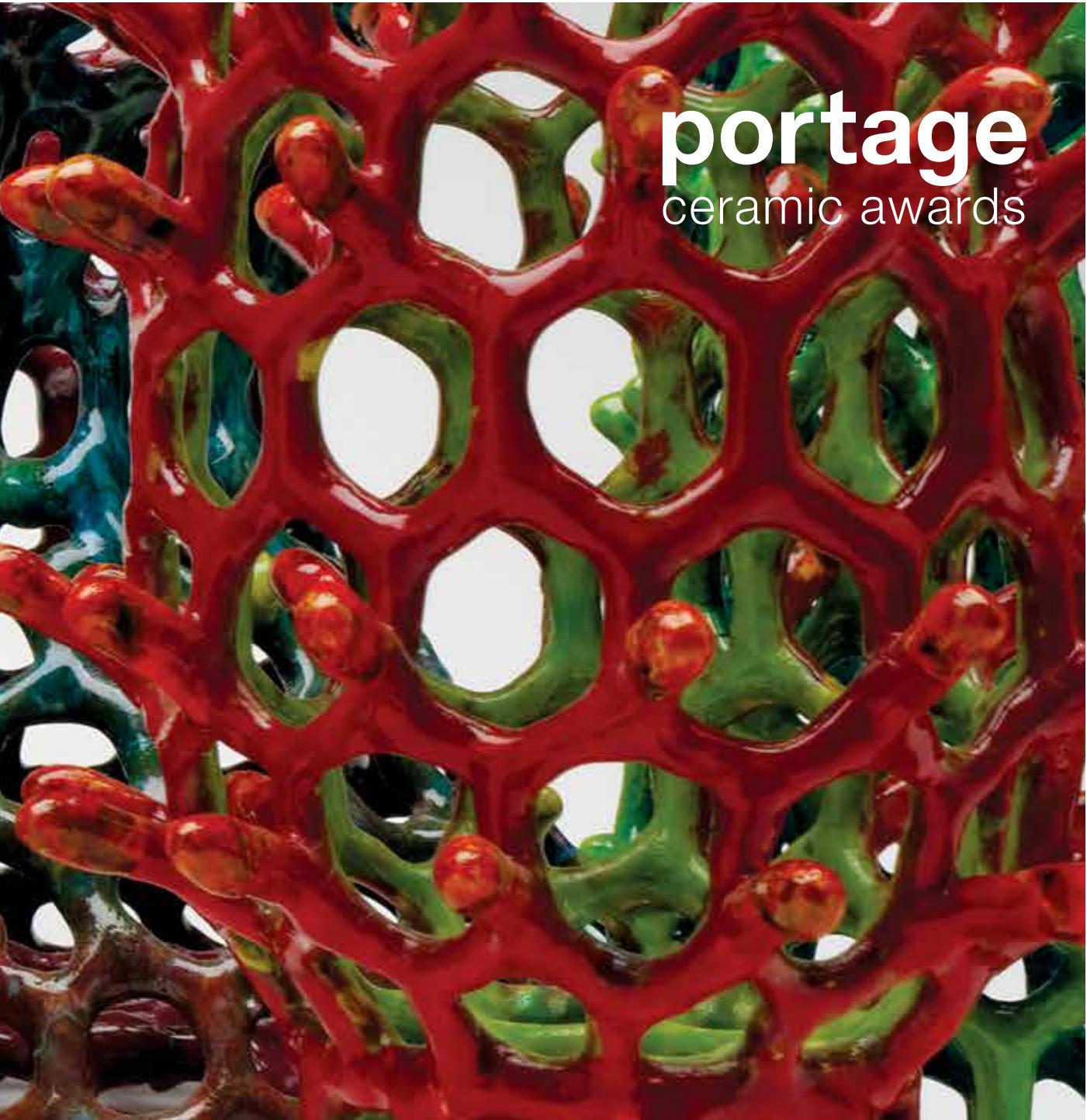


15



portage
ceramic awards

portage¹⁵

ceramic awards

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uru



WAITAKERE
CONTEMPORARY
GALLERY

portage¹⁵

ceramic awards



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This is an exciting time to be involved with ceramics and we hope this year's Portage Ceramic Awards, our 15th anniversary event, reflects the dynamic environment that continues to evolve from an artform that is steeped in history. For better or worse, pottery (and craft generally) has fallen in and out of fashion across the 20th century, in part following the fortunes of international commerce as influenced by major societal shifts and developments in industrial and commercial culture. These are themes that our guest essayist, Jorunn Veiteberg, explores as a follow-up to her recent visit to Auckland in September, hosted by Objectspace and Creative New Zealand.

The consideration of new directions is a key theme of the 2015 Portage Ceramic Awards, which is now well-settled into its new home in Titirangi, where it remains the signature event in Te Uru's programme and now enjoys a magnificent setting thanks to Auckland Council and Lopdell Trust's investment in purpose-built, museum-grade facilities. With this amazing architectural resource, the future looks bright for the awards so, with this in mind, we are excited to have Irish ceramic artist and educator, Ingrid Murphy, as this year's judge. Ingrid is renowned

for her exploration of emerging techniques that incorporate interactive technologies as a way to explore the potential of ceramics, both through its traditions and also the possibilities of the digital and virtual world.

This year we're also pleased to welcome back the International Ceramic Research Centre in Guldagergaard, Denmark, who have again offered a workshop or residency as one of our major prizes. The facilities at Guldagergaard are exceptional, especially after a recent expansion, and we appreciate their generous support. Alongside this year's Portage Ceramic Awards exhibition, Te Uru is showing a selection of new work by Richard Stratton, who has recently returned from Europe after travelling to Guldagergaard to undertake the residency he won at the 2013 Portage Ceramic Awards, which was the first year we included residencies as prizes; an important way to foster the development of practice and international networks for New Zealand's ceramic sector.

As always, we're forever grateful for the ongoing sponsorship of the Portage Ceramic Awards by The Trusts Community Foundation, who have been with us since we organised the first event 15

years ago. The People's Wine are another longstanding supporter of Te Uru's programmes and the hospitality at our events would not be the same without them. We're also appreciative for the generous guidance and assistance we continue to receive from colleagues and volunteers, notably Moyra Elliott, Suzy Dünser, Auckland Studio Potters and Pamela Wells.

We are also delighted to see the return of the Auckland Festival of Ceramics and the associated Clayothon bus tour after it's inaugural presentation last year, specifically timed to celebrate the Portage Ceramic Awards, supported by Gus Fisher Gallery and the Blumhardt Foundation. This busy proliferation of ceramic events taking place throughout Auckland is proof that the 15th Portage Ceramic Awards arrives at an exciting time and offers a distinctive vantage point from which to consider the future of ceramics.

A handwritten signature in blue ink.

Andrew Clifford
Director, Te Uru

JUDGE'S COMMENT: INGRID MURPHY



"Arriving in New Zealand and physically seeing the works I had selected was akin to meeting an online date: did they match up to my expectations, had they lied about their height?"

I must admit it took me all of a split-second to accept the invitation to be this year's judge of the Portage Ceramic competition. What better way to get to know and understand a culture than through the eyes of its makers and the objects that they make?

My journey as Portage judge began like most things these days — with a ping in my inbox announcing the arrival of a PDF file of digital applications. The email was shortly followed by a rather large container holding their physical counterparts in lever arch box-files. I was impressed by the sheer weight of that box as I heaved it into my office: a total of two hundred and thirty eight applications were held within. Its weight alone demonstrates the importance the Portage competition holds for ceramicists in New Zealand.

As a ceramicist and educator of many years, I find there is a simple yet profound joy in looking at ceramic objects; they are my vernacular, my way of mediating with the world, so for me to delve into that box of applications was pure adventure. As a material-based practitioner, I feel a liberty denied my colleagues in discipline-based practice, for in material practice, once the material is selected — in my case, clay — there are no further rules, only choices. To see how other makers address their myriad of choices through clay, glaze and fire is always a thrill.

Each application within the box held images of objects, and each object demonstrated the sum of its choices. The lever arch files had now released their grip and these choices were spilling forth across my desk, up my wall, across the floor and along the shelves: choices that were made across the length and breadth of New Zealand were now pinned to a wall in distant Wales. In that immersive visual diorama of objects, a nation's ceramic voice could be heard. This is one of the significant factors of open competitions like Portage; they enable every voice to come to the choir. As Camile Paglia so eloquently writes:

All objects, all phases of culture are alive. They have voices. They speak of their history and interrelatedness. And they are all talking at once!

And it was surrounded by this din of objects that the enormity of my task struck home; as judge I was going to have to put over one hundred and eighty voices back in the box.

A competition of this nature is a strange beast in creative practice. With ceramics, there is no chequered flag to speed past, no points to score, and to appoint a sole judge is both unusual and brave. Lacking the collective verdict of a panel, you are reliant on one set of eyes, one set of experiences to draw upon, and in my case, one indecisive Irish mind. To reiterate what Takeshi Yasuda said of his

role as Portage judge in 2014, allowing 'vandals' like us to come and judge is a sign of maturity.

I lived with my ceramic diorama for days. I read the applications, the backstories, the statements, and the biographies; I shuffled my diorama around; I walked out of the room and then back in as if to surprise it. It didn't get any easier. But slowly, over days in my ceramic cave, some voices began to emerge as objects pushed themselves forward from the crowd. There were objects that held the eye longer, objects where skill spoke with a distinct voice; there were objects that whispered poetically and ones that screamed to be heard. There were objects that pushed boundaries of physical ability and objects that made me laugh; objects I longed to use, objects that informed me and objects that transported me to other places and other times. A collection of objects materialised, judged not against some strict criteria of what is 'good', but on the ability of an object to speak to a single mind.

So that is what we see here at Te Uru and the Portage Ceramic Awards competition of 2015: one mind's selection of what New

Zealand has to offer to the world of contemporary ceramic practice. As you view the work on display, I hope you will agree that it's a rich and diverse offering; one that is both strong in traditional values, yet also seeks a new language for writing new tales.

Arriving in New Zealand and physically seeing the works I had selected was akin to meeting an online date: did they match up to my expectations, had they lied about their height? An image never fully prepares you for experiencing an object in the flesh, and to see the gaggle of objects I had selected in the beautiful space that is Te Uru did not disappoint. It was like meeting old friends in unfamiliar surroundings.

I spent a further two days in the gallery with the ever-helpful Kenny Willis selecting the finalists, conjugating the display and completing the most difficult of tasks: selecting the prize winners.

These final decisions went through many permutations but in the end, like any distillation process, the stronger elements bubbled their way to the top. These final works

posses a range of qualities ranging from poetic beauty to brutal power. For me, these objects address themes that are both specific yet universal and of significant importance in our time. I feel that is the role of the Portage competition: it is a barometer of ceramic practice here and now, and I hope this selection fully reflects the high standards and diverse ceramic practice that forms a vibrant part of the creative culture of New Zealand.

I would like to thank Te Uru staff for their hard work in making this competition such a success, and for making my part of the process such a pleasant one. I would like to thank Andrew Clifford and Moyra Elliott for their generosity of spirit and hospitality, and to all the makers who applied; it is their vision and skill that are celebrated here, long may it continue.

Judging done, I now look forward to meeting the makers whose creative minds and intelligent hands made these objects, which I first made friends with in distant Wales.

Ingrid Murphy
November 2015

BIOGRAPHY

Ingrid Murphy has been a ceramicist and an educator for over 20 years. She previously led the world renowned Ceramics Department at Cardiff School of Art & Design, Wales and now leads both the School's new trans-disciplinary Maker Department and the FAB-Cre8 research center. Ingrid has been awarded a National Teaching Fellowship for her contribution to ceramics education. She is a National Advisor for the Arts Council of Wales and has been the Master of Ceremonies for the International Ceramics Festival, Aberystwyth since 2007. An internationally exhibited ceramicist, Ingrid has a studio in southwest France. Her work explores how new and emerging technologies influence how we conceive, produce and perceive a ceramic object.

WHY CERAMICS?

JORUNN VEITEBERG

Ceramics is HOT. The allegation is not mine, but could be read in the British magazine *Frieze* last summer. In their listing of "what is legal tender coin in the art world of the time", they mentioned: "good ceramics / bad ceramics / old ceramics / new ceramics". The question is – why? Why are contemporary artists so attracted to clay and ceramics? There probably isn't one simple answer. I think it has to do with both the countless opportunities that clay as a material holds, and the rich history ceramics as a medium carries with it.

In Western societies, it's the service and information sectors, rather than production, that are now the foundation of the economy. The ceramic industry has been hit particularly hard by this change. Many companies have been closed down or have transferred production to low-cost countries. This has influenced many ceramicists' attitudes. Techniques that used to be unthinkable in studio ceramics but were commonplace in industrial production have now become more and more widespread. Methods such as making casts, duplication, transfer pictures and appropriation have resulted in a type of ceramics that places itself at the centre of the age of reproduction. Computer technology has also opened up new opportunities. Thus the opposition that existed earlier between ceramics as an industrial technology and as a craft discipline has been eliminated by

artistic practices that allow the two to overlap. I think this is also very true as a characterisation of ceramic production in Chinese cities like Jingdezhen.

In a similar fashion, the re-use of found objects and images has laid the foundation for artworks that also embrace the mass-produced and factory-made. Steven Skov Holt and Mara Holt Skov have introduced the concept *manufacture* to describe this kind of practice. It is not a spelling mistake. The term itself is a play on the word 'manufacture' and the word 'fracture'. It covers the creation of new objects by reworking existing things. As all visitors to exhibitions of contemporary ceramics will have noticed, mass-produced plates, cups and figurines are now commonly incorporated as natural elements in new works. Pottery shards as well as already-made products are simply regarded as new raw materials, and they are available in unlimited supply on rubbish dumps, in second-hand shops, at jumble sales and in our own private collections of bric-à-brac.

What can be labelled a post-industrial tendency has stood out as particularly relevant in the ceramics of the 2000s. It is also one of the few tendencies in contemporary ceramics that can be considered new. An example of an artwork that fits in this category is Neil Brownsword's *National Treasure*, which was awarded the Grand

Prize at the Gyeonggi International Ceramic Biennale (GICB) 2015 in South Korea, the biggest event of its kind for ceramicists. In *National Treasure*, historic and social issues are the major concern – the installation consisted of a series of hand-painted plates, a film, and a workbench with the equipment needed for painting on porcelain.

Brownsword has for many years investigated the post-industry landscape and in particular the current realities affecting Stoke-on-Trent in England, a world-renowned ceramic capital that bears in its city evidence of fluctuations in global fortunes. Brownsword knows this site very well. His family has worked in these factories for generations and he has followed the industry's decline at close hand. In *National Treasure*, he has focused on the company Spode. The original Spode factory was once a keystone of Stoke-on-Trent's industrial heritage. In 2008, Spode closed, with most of its production infrastructure and contents left intact. Brownsword has photographed this environment. In addition, he has documented the knowledge and salvaged the story of Tony Chellinor. Chellinor is a former porcelain painter at Spode who became superfluous when the factory closed. Since he is a skilled painter, Brownsword commissioned Chellinor to paint on the backs of plates found in the factory. The motifs are no longer picturesque landscapes, as on the dishes of the past, but contemporary scenery

based on Brownsword's photos of the destruction process. So what you get on the back of the plates quite literally speaks to the other side of the story. The title of Brownsword's installation refers to the Asian tradition of designating to individuals who embodied intangible cultural values, the informal title 'Intangible National Treasure'.

Although Brownsword's salvage operation functions as a memorial to a skilled worker, he is not concerned with carrying on yesterday's work methods and techniques in his own art. His project is more political than nostalgic. His ceramic objects encapsulate human experiences and historical changes, and it is these that he wishes us to reflect upon. Brownsword is not demonstrating his own skills as a ceramicist, rather his skills are more that of an archaeologist and an anthropologist. The title, *National Treasure*, then becomes ironic. The knowledge and culture, which the work is about, is with the closure of the factory already defined as redundant. Only in the context of an art project can the porcelain painter continue his work.

Brownsword is not the only artist taking up these kinds of issues. Many will be familiar with the projects of Clare Twomey and Paul Scott. They have both found their themes and motives in the history of mass-produced ceramics. No other art medium has such a long, rich and global history, and this is probably one of the reasons why many artists turn to clay and ceramics. But this history also includes a wide range of meanings and assumptions of a very different kind. The question of why contemporary artists are so attracted to clay and ceramics can therefore be given very different answers.

Among the prize winning works at GICB 2015 was also the film *Tranchée/Trench* by Dutch artist Alexandra Engelfriet. Clay represents an earth-bound material, cheap and common, and its plasticity is extreme. It can symbolise dirt and dust, the basic and primal, nature and matter. These aspects are very present in the process-based art of Engelfriet, who has been described as a "true mud person."¹ *Tranchée/Trench* documents an outdoor project she undertook in 2013 in the sculpture park Le Vent des Forêts, close to the city Verdun in France.



Neil Brownsword's *National Treasure*

1. Nesrin During, 'From Raw to Fired', *Ceramic Review* No. 256 July/August 2012, p. 50.
2. Marc Higgin, 'Tranchée Alexandra Engelfriet', *Ceramics: Art and Perception* No. 99 March 2015, p. 60.



In a 50-metre long and two-metre deep dugout reminiscent of the World War I trenches formerly found in this area, Engelfriet used her body as a tool to form and sculpt 20 tonnes of clay into ten-meter long walls on both sides of the trench. A kiln was constructed to enclose this work, which was fired day and night over the course of a week. In a poetic and emotional report from the event, anthropologist Marc Higgin writes, "[a]ll the movement of the work, from the struggle of the bitter fight to the tenderness of nursing touch, stood there petrified in its greens and greys and reds; a monument bearing mute witness."²

It is debatable whether Engelfriet has created a monument or an anti-monument, but choosing ceramics as a medium means that a lot of associations are part of the deal. The movements of the arms, legs and whole body mark the walls. It is a language anyone can read. At the biennale, however, it is represented through another medium, namely film. In recent years, ceramic exhibitions have opened up for other media including, alongside film, both photography and performance. The common denominator seems to be that works have to be *about* ceramics, rather than made of clay.

As my two examples indicate, many diverse, even conflicting practices and attitudes to the medium co-exist side by side. The situation raises several questions that seem to be particularly relevant in relation to contemporary ceramics: which skills are needed to be a ceramicist today? What production methods are relevant? Does it make sense to include materials other than clay, and other mediums like photo and film in the concept of ceramic art? While we are discussing issues like this, we can enjoy the fact that ceramics, which can still be understood as physical objects made from clay, is HOT at the moment. There is no doubt about that.

Jorunn Veiteberg is an art historian who has worked as a critic, curator and head of arts in Norwegian Broadcasting and Television. She is currently a free lance writer and guest professor at School of Design and Crafts in Gothenburg in Sweden.



Filmstills from *Tranchée/Trench*
by Alexandra Engelfriet

15

Transitions and Terminations
earthenware, aluminium rod
1850mm x 1650mm x 950mm



BRENDAN ADAMS

The present is built on the foundations of the past. In this piece, I consider how the present forms that we live with and in are mirrored and supported by what was built before. Here, the links with the past are reduced to a mere reflection or line. I enjoy playing with the way different finishes and materials can be read and how they are juxtaposed. The shiny and new fragments on the wall are supported by the solid but degraded foundations. Rods connect the forms and imply the passing of time.

RAEWYN ATKINSON

This work belongs to a series that initially used found 'wasters' from a ceramic factory. The work draws upon a range of influences and experiences, including a beach in Northern California composed entirely of ceramic shards, a Delft 'waster' in the Victoria and Albert Museum in London and an interest in the discarded. It is also informed by personal circumstances, which include a return to the responsibilities of home and family and the making of porcelain tableware. In the making of porcelain tableware, my own expectations and the limitations prescribed by function results in a high rate of 'wasters'. By stacking and balancing the losses that occur in the firing process — the breakages and the accumulation of one's history of making — *Wasters III (Accumulate)* is my reflection on personal and global fragility and responsibility. I want to make the discarded visible and to question the value and meaning of making in the 21st century. I am interested in the effect of re-contextualisation through installation on perception, meaning and value.



Wasters III (Accumulate) 2015

porcelain, celadon glaze

370mm x variable x 330mm

PREMIER AWARD WINNER

STEPHEN BAILEY

Memories of a faraway place, a post card, a souvenir.
I arrange rearrange, explore, return, remember, forget.

Petit Soccos

stoneware
950mm x 1800mm x 950mm



Altered Form with Crackle Pattern

woodfired stoneware

340mm x 420mm x 420mm



GREG BARRON

I am interested in the real, the tangible, the handmade, and a sense of relationship to place. With the ideal of sustainability in mind, I use material close at hand, dig and process clay from local pits, build kilns, and pursue my strong interest in firing with wood. There is, in this work, a juxtaposition of tradition against the sculptural and the evolution of pottery in ceramics within fine arts media.

You can't take it with you

mid fired clay
75mm x 390mm x 390mm



MAAK BOW

Functional ceramics throughout history have, in the most part, derived their form from their desired function. This work explores what happens when we redevelop a traditional functional form, adapting it in part but leaving other parts untouched: adding to it here, taking away from it there. At this point in the process, we are forced to ask, is it still functional? Is it still a vessel? Or has the function simply changed? These adaptations have been exposed by the textures tooled into their surfaces. The rate of texture, affecting the overall reaction to light on that surface, changes its appearance in different ways.

Still life - vessels

A mix of stoneware
and bone china clay
200mm x 70mm x 50mm



RENEE BOYD

This series of small and large jugs continues my interest in pattern and simple, soft colours mixed with black pigment slips. I love throwing together a mix of matt and gloss glazes alongside hand-drawn dash and line markings.



The Library

various clays, colourants, glazes, fabrics, foodstuffs, halogen/LED lamps, masking tape
1500mm x 1150mm x 1000mm



SUSANNAH BRIDGES

The Library is a collection of experimental references that I have been creating and compiling since accidentally discovering ceramic materials years ago. \$2 mugs provided the initial fascination, and they looked much better after they'd been messed up. Since then, I have worked with the cylinder form, exploring endless, ever-evolving possibilities, processes and techniques. What can I devise to transform the form? Some of these pieces are not pretty, some are flawed, some seem unfinished, some may not function. But all contain vital information.

Cut, blast, grind, tear, pierce... add light, or tone, or colour... meld with other materials that burn away yet leave their marks. Each piece becomes an individual: a unique character is imparted by the processes and the materials that are used. These invaluable investigations have led to a range of sculptural and functional works that inhabit a variety of environments and can cross the boundaries between art and design.

MADELEINE CHILD

If you were in Dunedin in the late 70s, you may remember the Women's Weekly Chinese Cookbook that came out — all big and glossy and Australian. It had us making things with tinned baby corn and five-spice powder and folded up wonton wrappers. I never got past the basic crescent shape but the technique resurfaced when I was making birds and folded over a rough clay patty with a bit of paper stuffed inside and squeezed the ends. voilà, bird. Not modelled so much as squished into being.

I'd said I'd make some birds to get us a residency in the Marlborough Sounds one summer. Most ended up as parrots by default — long legs and pointy beaks would break off. Harnessing wrongness: that dynamic between intention and luck. It made me think of the odd birds in my life. Rosalie trilling at the Globe, Daybreak dykes booming, Trina and Grainger startled from the undergrowth in Alex's flat.

Layer on the greens and blob the yellow and red on their crowns. *Cyanoramphus novaezealandiae*. The glazes run and have Birds with Poop on their Heads, instead.

He kākā ki te kainga, he kākā ki te haere.



Kākāriki Pair/
Pretty Boys
ceramic

400mm x 500mm x 200mm

Mush

white stoneware with
porcelain slip
100mm x 100mm x 20mm

**ASTON CHRISTIE**

I am interested in exploring porcelain, both as a material and as a space. *Mush* is my response to time spent exploring the Arctic wilderness and its overwhelming whiteness. The object is a tile taken from a larger group, made by the paw prints of a sled dog, similar to the ones that were on my expedition. I used porcelain for its whiteness and pure material qualities, however the act of making a print brought foreign materials into the clay that are reflective of man's impact on the arctic wilderness. The accompanying video further extends the idea of exploration by transporting the object, encased as if a relic, into a digital space, translating the object into an immersive experience of structure and form.

MAD

porcelain, stainless steel, rimu
340mm x 200mm x 200mm

**JON CLARKE**

A piece made for the pleasure of making and influenced by old MAD comic illustrations.

JULIE COLLIS

This obsession with real estate is driving me nuts! Surely our attention should be given to more worthy topics, like reducing the vast quantities of waste that goes to land fills. My work with the ubiquitous plastic bag is about how the most ordinary, disposable item can say something about our society. Add some fancy handles and plinths, some super expensive 22ct gold lustre, and it has become something entirely different.



Trophies for a Rock Star Economy

Bone China, 22ct gold lustre
340mm x 720mm x 350mm

Frita Shallow Bowl
soft paste porcelain
80mm x 280mm



PETER COLLIS



The Cosmic Dance

casting slip
800mm x 130mm x 100mm

KARUNA DOUGLAS

"... dancing sends through inert matter pulsing waves of awakening sound, and lo! matter also dances, appearing as a glory around Him. He sustains ... In the fullness of time, still dancing. He destroys all forms and names by fire and gives new rest. This is poetry, but nonetheless science." — the words of Indian philosopher, Ananda Coomaraswamy, meditating on the dancing god Shiva Nataraja.

Inspired by Coomaraswamy's meditation, this work brings together science, art and mathematics, in an intricate dance of colours, images and relationships. In Hindu mythology, the cosmic dance is a continual dance of creation and destruction involving the entire cosmos; the basis of all existence and of all natural phenomena.

The process of creation and destruction evokes colours and textures of alien landscapes; arcing plasma eruptions, fiery crusting molten lava, swirling solar flares, and sheets of lightning, storms of vivid greens and startling reds. Just as the various meanings of the cosmic dance are conveyed in a complex pictorial allegory by the details of the figures in the images, the glaze science and mathematics in the work are expressed subtly, almost imperceptibly.

SAM DUCKOR-JONES

My brother said: don't hug a baby 'til you're holding a carrot. This was when we were kids. Perhaps it's since then that I've enjoyed the careless poetry of incongruity.

always bring a poem to a fistfight
ceramic, paint
1010mm x 350mm x 330mm



SUZY DÜNSER

These pots are inspired by my love of second-hand shops, in particular the tool section, where old oil cans, tins and funnels are often found crammed together. The shapes of these old pots inspired me to interpret them in ceramics – not to reproduce them exactly, but to capture their essence and translate them into a new material and context, where the forms could be appreciated in a way perhaps not likely on a garage shelf. The material I used for this work is porcelain with copper carbonate wedged into it. The pots were partially glazed with celadon and salt-fired. The effects created by this process can vary dramatically from one firing to the next, which is part of the beauty of the process for me.



Junk Shop Treasures

porcelain, salt-fired

240mm x 550mm x 250mm



Intersexions

ceramic with underglaze inlay and flocking

300mm x 2500mm x 110mm

CAROLINE EARLEY AND KATE WALKER

Intersexions explores the personal and political borderlines that are constantly being crossed in the rapidly shifting territory of gender identity. These incursions are echoed throughout the collaborative process and through the interplay of narrative, abstract form, colour and image. Inlaid narrative line drawings depict couples involved in ambiguous contact activities. Biomorphic ceramic forms are in both a derivative and affective relationship with these familiar, yet de-contextualised images and riff on the language of XY chromosomes in a manner that is reminiscent of an equation. The work alludes to familiar objects and activities but eludes specificity. Bright colour and flocking accentuate humour and add a festive absurdity. These works 'queer' the formalist art object and aim to upend viewers' expectations of craft and 'aesthetic' form.

Walking Gallipoli

earthenware

260mm x 400mm x 250mm

**PENNY ERICSON**

In April 2015, I attended the New Zealand WWI centenary at ANZAC Cove. My father fought there in 1915, one hundred years ago. I followed his footsteps: I touched the land and heard the stories. This iconic moment in New Zealand's cultural history shaped not only our cultural heritage, but also our national identity. Its legacy also shaped my family growing up. This work, which references the geology of the Gallipoli landscape, touches the past — a personal and national memory.

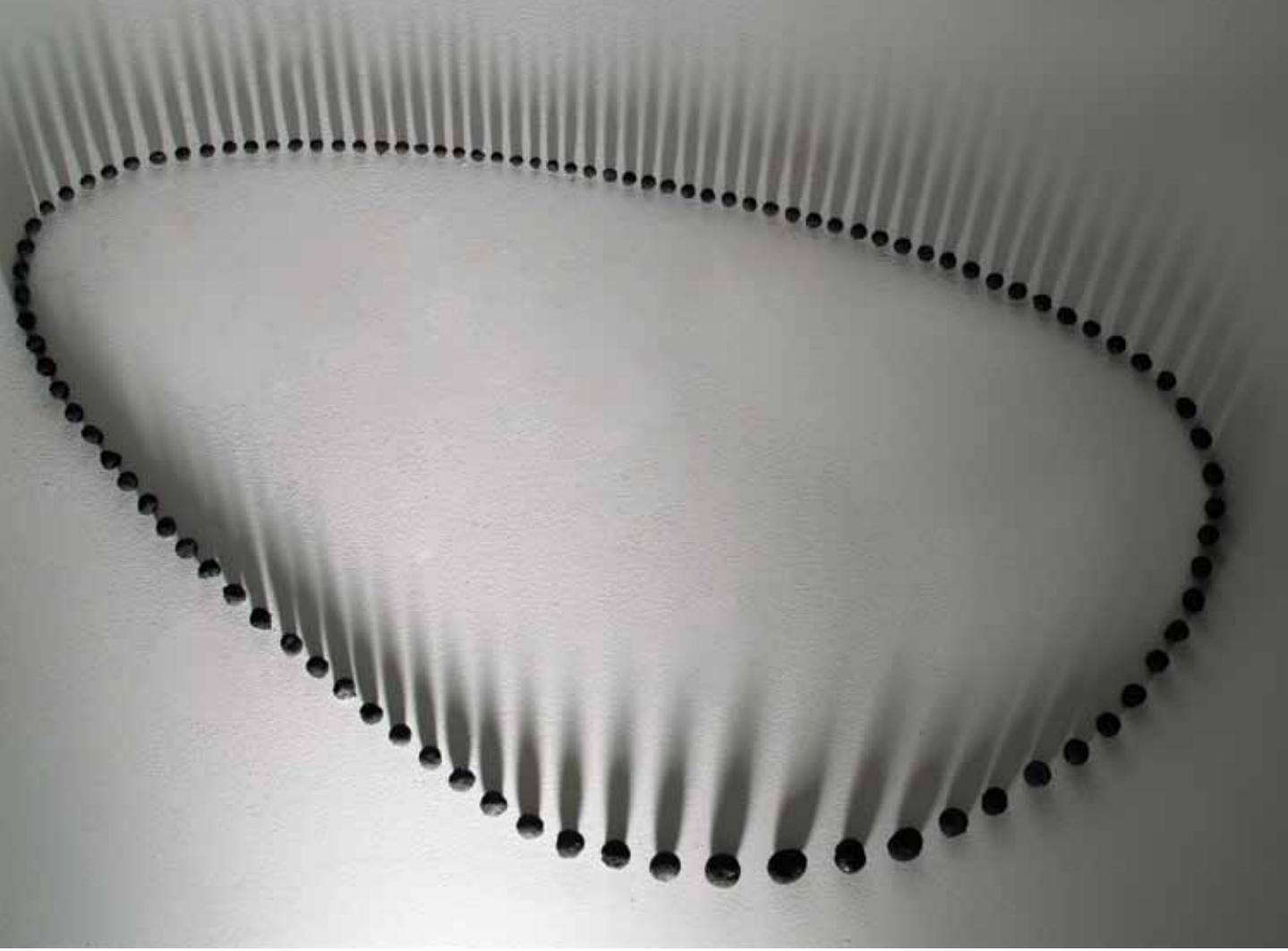
LIZ FEA

Mt Ida lies to the west of the Maniototo — a landscape of sublime beauty. At a waypoint along the road, the visitor is entranced to discover yesterday's hot mid-afternoon shimmer is now this morning's cool white silence.

**Mt Ida - two views**

earthenware

330mm x 90mm x 90mm



The Firing Line

smoke-fired local Wellington clay, epoxy and earthquake wax
1240mm x 900mm x 16mm

MEL FORD

Clay hits the road in clumps. It falls through the air from a bank above. Gravity and water, as a result of unusually heavy rain, propel these bits of earth downwards across a steep concrete incline. I gather it up as a series of small round balls at the base of the hill where the road passes by my studio. These spheres were not formed by human hands. They are instead the result of a literal interface between the natural and man-made worlds. It is a case of life imitating art.

So as to preserve this unusual phenomenon, I have used the forth element, fire to make these into more permanent objects. Like gunshot pellets, I am reminded of the constant battle between the natural and the artificial. I have arranged these objects into an oscillating circular format so as to hint of the revolving nature by which these items were formed and the constant state of change which is the nature of all things.

When working with clay there is such a fine line between science and art.

GRANCY FU

Every time I visit Japan, I find a traditional tea bowl. Having a quiet moment is the most desirable thing to do. Tea bowls and tea offer a sort of spiritual refreshment. Surrounded by the natural landscape in just a simple, small Zen garden. Holding a bowl of tea is a wonderful way to practice mindfulness, harmony, respect, purity and tranquillity. I tried making tea bowls that can accord with that natural rhythm.



Chawan (Japanese tea bowls)

stoneware

80mm x 240mm x 240mm

Uri

stoneware

90mm x 135mm x 170mm

**BRAD HEAPPEY**

This piece is inspired by the abstract expressionist sculptures of the 1930s and the shapes and smoothness of bones and weather stone. A soft, white finish accentuates the smooth surface. The bubbling shape is visceral and emotive, a living form, reflecting the name 'Uri', which means 'seed' in te reo Māori. Like a shiny pebble you find by the river, *Uri* entices you to touch it, pick it up and hold it in your hands. It is an interaction between nature and man-made design. No predetermined design is ever followed. The organic form is something that creates itself; it is an expression of the hands, fingers and physical dynamic of the clay.



**Waste Paper Series;
Mound: of drawings
from series to date**

porcelain, vitrine

1340mm x 500mm x 370mm

MARITA HEWITT

Waste Paper Series; Mound: of drawings from series to date is a work which sits amidst a current body entrenched in a broad explorative studio process charting materiality, reuse, and the syntax of both waste and value. This work started with sets of chance-related drawings on paper, which were scrunched and tossed into sculptural piles. These ephemeral sculptures were then used as still life subjects for numerous controlled watercolour portraits. Finally, all the drawings were collectively entombed in porcelain slip and incinerated; transformed into a single ethereal heap — an entropic shell of its precursors. Looking at the principles of permaculture, and various traces of the self, drawings from *Waste Paper Series* are reused across mediums in a sequence of accountable modifications to commodifications in an act of cynical-ethical environmental responsibility-cum-moralisation. The cycle of incessant production to disposal without regard is a familiar strategy of progression in a global system to which we are illogically resigned. This work stands as a sample of change, presenting an opinion as artefact in a vitrine suitable for enquiry, consideration, and perhaps, preservation.

CHUCK JOSEPH

The Hoxne Hoard — a collection of silver treasure of Roman origin dating from AD 409 — was unearthed in Suffolk, England in 1992. I have emulated this ancient hoard to recreate an archaic context for my story, in ceramic and not silver. A blank panther, which escaped from our local zoo, and a scapegoat, are jewel boxes. Central to the group is an effigy of the King of the Bird. The stories are about Black Reef, an older, disused name for my suburb of Westmere.

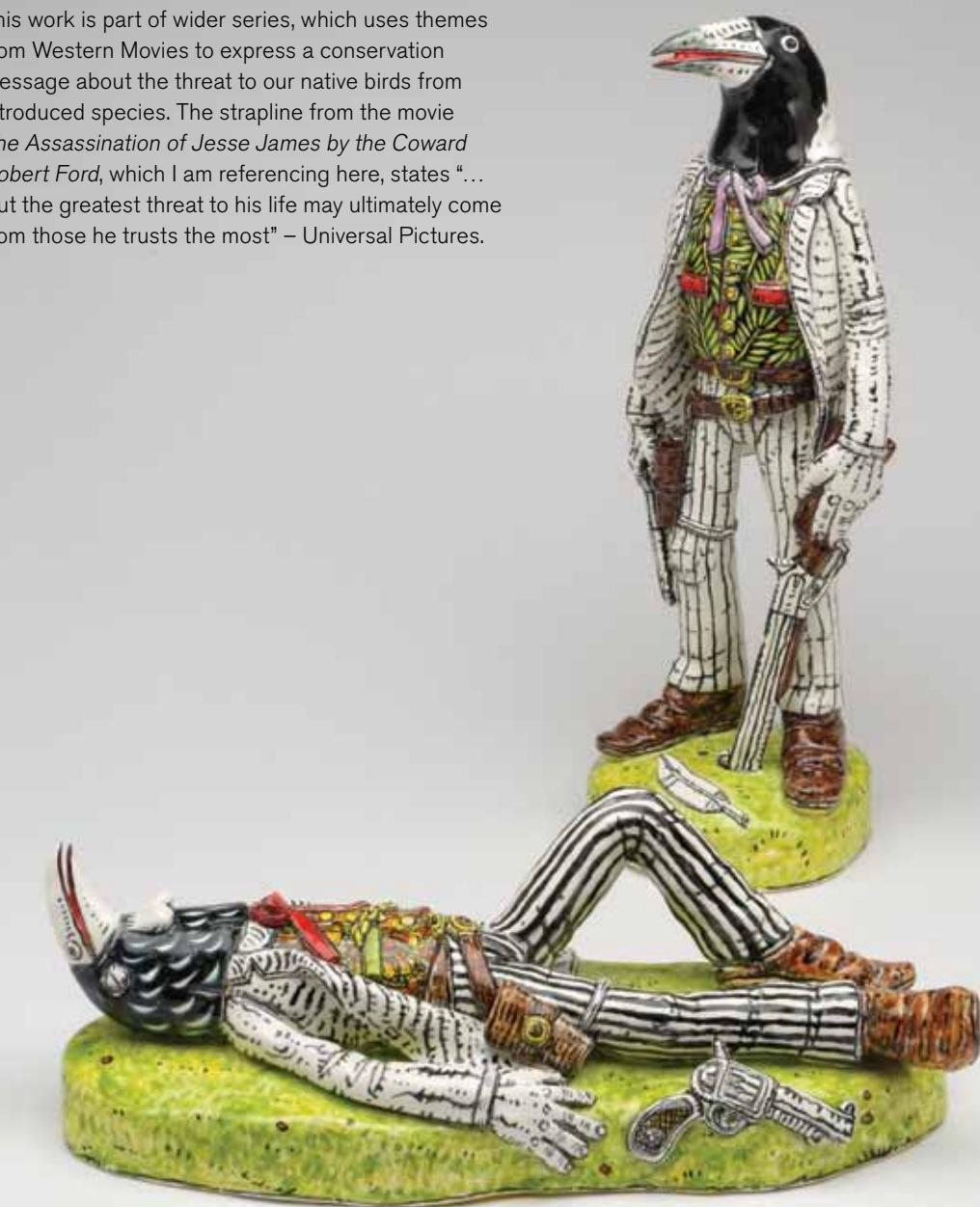


The Blackreef Hoard

paperclay, earthenware glaze
with glaze stains, gold lustre
390mm x 450mm x 240mm

CHUCK JOSEPH

This work is part of wider series, which uses themes from Western Movies to express a conservation message about the threat to our native birds from introduced species. The strapline from the movie *The Assassination of Jesse James by the Coward Robert Ford*, which I am referencing here, states "... But the greatest threat to his life may ultimately come from those he trusts the most" – Universal Pictures.



The Assassination of Mr. Tui by the coward White backed Magpie

paperclay, earthenware glaze with in-glaze stains
420mm x 520mm x 180mm

Transforming

pure arcaum glaze
(naked glaze), stoneware clay
300mm x 140mm x 140mm

**NICOLE KOLIG**

"This is a lovely Jade necklace you are wearing",
said the sales assistant in a jade shop in Beijing to me,
while trying to sell me jade.

No, the pendant is not jade, but Pure Arcanum Glaze. What is that you might ask? It is naked ceramic glaze fired without clay support. Why so? My long interest in transformation and metamorphosis on material and conceptual level generates unorthodox approaches to ceramics. Over many years, I have developed quite a range of 'free and naked glazes' but the jade colour is my favourite by far.

I admire the Chinese Longquan glaze; its unctuous feel and colour remind me of pale jade. It inspired a re-interpretation of a classic vase in solid jade glaze alone.

PETER LANGE

Rocks. Clay. Rocks.

**Full Circle**

dried out bags of clay, bisque-fired,
broken and fired in many different kilns
500mm x 1200mm x 1200mm

Too Many Surgeons

clay and mixed media

620mm x 420mm x 400mm

MERIT AWARD



Ward Rounds

clay and mixed media

750mm x 420mm x 400mm



VIRGINIA LEONARD

Chronic pain has no biological value. Modern medicine cannot reliably treat chronic pain. It lacks both language and voice. I have sought a voice for my own pain. The objectless-ness of chronic pain is processed and overcome through abstraction. The language of my clay-making is my attempt to rid my body of trauma and reduce my level of chronic pain. These objects are my body.



Urban Clouds

screen printed paperclay
315mm x 300mm x 260mm



Biker's Tale 1

earthenware
650mm x 540mm x 300mm

KATE MCLEAN

In the city, buildings undergoing renovation have scaffolding covered with shrink-wrap PVC. These temporary white 'clouds' relate tonally to the organic, free flowing clouds above them. Sometimes, the taut white plastic is perforated by access gashes, scaffolding ends or ladders reaching indefinitely to the moving, cloudy sky beyond. This current observation of our times gives me chance to mix up the parts, recording fictionally a recent innovation, combining photography, screen-printing and ceramics.

MATT MCLEAN

Much of my previous work focused on form. The built-up structure, the interplay of separate parts and the contrasting characteristics of various clays are what did the talking. Over the last few years, however, I have worked on projects involving printing onto clay, forcing me to consider surface in new ways. It's easy to get carried away with the magic of the process and allow the pictorial narrative of the photographic image, for instance, to dominate over what clay can bring. Plastic clay by itself is a great print medium, of course, capable of recording the various activities and forces that impinge on and shape it. I would like to integrate the two and establish a balanced conversation between applied images and underlying textures and forms.



**Teetering on the
Brink of Anonymity**

porcelain, found object, black styrene,
acrylic paint, binder medium, glaze,
epoxy adhesives
490mm x 210mm x 360mm

ANNIE MCIVOR

Someone said to me that artists often carry a group of themes within them for a lifetime and certainly, for me, I see themes in what I make recurring in a variety of forms. In my practice, I have used the hare to embody the human condition. The hare is an everyman, and sometimes an alter ego, given that my maiden name, Coney, means rabbit. They are all invested, in some way, with a sense of mortality and a preoccupation with our inner life and the subconscious. This piece is autobiographical, depicting the human behind the hare.



PAUL MASEYK

Cigarettes, matches, lighter, gasoline, molotov cocktail —
all useful tools if trying to start a fire for mischievous purposes.

Essential equipment for a competent arsonist
white clay, slips, glaze. Cone seven wood/soda fired
450mm (largest piece) x 170mm x 170mm
MERIT AWARD

PAUL MASEYK

'The cow' was an unsuspecting prisoner invited to participate in a breakout from a Russian gulag by other prisoners. He probably considered himself lucky to be asked; and given the opportunity to escape. However, what he didn't realise was that he was the mobile food to be killed and eaten when times got tough; which they would have quickly, given the geographic isolation and climatic conditions faced.



The cow

Driving Creek Railway clay, slips, glaze.
Cone seven gas fired.
440mm x 200mm x 200mm



TATYANNA MEHARRY

How do we commemorate these centenary years of WWI? 104,000 New Zealand men and women went off to war and 18,000 never came home. The prevailing symbolism of the red poppy remains a touchstone to remember the dead. But what of the other 86,000 who returned? *A Seeded Memory* presents a watering can, one empty poppy seed packet, one full native seed packet, and a series of pots, some filled, some empty. The humble terracotta pot is marked with a number of 1000. 18 pots for 18,000 men are planted with the pseudo poppy seeds from Flanders, the men tucked into the clay earth. 86 other pots wait empty for the seeds to be planted in commemoration of the 86,000 who returned. The process of commemorating in New Zealand is poignantly heavy with memories of death. But what symbolic gesture can we make to recall those who faced the war and returned home as changed and different members of the communities that they left behind?

EM MERTENS

The leaf begins as a bud and after summer, as the days begin to shorten, the leaf dies from lack of nutrients. It may change from red to yellow to purple and then eventually to brown. Each individual leaf is affected differently, so no two leaves will ever look the same. The beauty of each leaf remains intact until it begins to break down in the elements, returning nutrients back into the soil for the next generation of leaves. I set the leaves in a line so each can be studied in detail. The leaves that break the uniformity are there to remind us that this natural process is essential to our existence.



The Inside Language

locally dug clay with clay slip
design, clear glaze inside
190mm x 410mm x 290mm



CAITLIN MOLONEY

When I perceive the world, I feel as though there is an invisible language happening around me. Our environment is often loud and can be overwhelming. I find solace in this inner world of vibrant energy, intellect and colour. *The Inside Language* represents those feelings we do not have words for, intelligence in the form of feeling, an energy based experience of the world.

KIYA NANCARROW

In this piece, I try to push clay to its limit of flexibility and held movement. I love that the inert nature of clay will allow this, presenting an appearance of energy and motion. I have used wheel-thrown and altered stoneware clay, with the surface painted and sprayed with terra sigallatta and under-glaze.

Ripple Effect

stoneware clay
450mm x 550mm x 420mm



13 Blue Vents

oxidised stoneware

approx. 750mm x 1500mm x 300mm

RESIDENCY



JOHN PARKER

The *13 Blue Vents* obliquely reference industrial ceramics with some unknown or long-lost function or purpose. They also encompass the ideas of science fiction cinema and the concept of the danger or threat that could be behind seemingly benign or innocuous objects. Are they a way in or a way out? The pieces are to be displayed on a wall. By changing the camera angle, the horizontal becomes the vertical. Gravity is redefined.

EZMIC PARTINGTON

Each time I look within, I remember them they are always with me.



Ebola Bowl

Nelson white paper clay, cone 4 and 6, with doming resein
75mm x 130mm x 130mm

Ceramic Double Pinhole Camera and Print

stoneware, apple ash glaze, aluminium, cork
120mm x 340mm x 170mm



MICHAEL POTTER

I have sought to address traditional views of the vessel and containment; of the domestic and functional; of negative and positive space; as well as negative and positive images. I have endeavoured to incorporate history into the work; ceramic, photographic and my own as a professional photographer. The work is a ceramic pinhole camera that is based on the domestic vessel and a photograph taken with the camera. I have chosen to make the camera resemble a domestic vessel, as this reflects the interior having a function as well as the exterior. The exterior's task is to keep light out; the interior's task is to contain a sheet of photographic paper. When the exposure is made, the paper contains the latent image, the negative. The negative is developed in the traditional manner in a darkroom, and then processed in a digital darkroom. The image is of a pair of amphoras I made. Additions to the cameras hint at the sculptural whilst remaining in the realm of the domestic. The camera has been glazed with ash glazes from natural and local materials that are from, and reflect my surroundings.

ROBERT RAPSON

Service stations have always intrigued me as a social centre in a fast paced world. Here, I have re-invented a very basic child's wooden service station as a service centre fantasy, with a coffee cafe and an eclectic array of cars, people, etc. I feel it is a personal piece: a one off.



Rocket Gas Service station and centre

stoneware ceramics, metal rods, wood 300mm x 450mm x 440mm

Punk Rococo: An apple and a flower
earthenware fired glaze and stains, gold lustre
390mm x 350mm x 160mm



LOUISE RIVE

This work is based on a 19th Century Rococo-Revival Old Paris vase that took my fancy long before I began seriously working with clay. The artisans of Paris of the time appealed their bourgeois clientele with romantic views of times gone by, using lush ornate gilding and sumptuous decoration. Many stories were told in this way. My story is of an apple and a flower.



Albarelli Series 20

woodfired, soda glazed
stoneware, wooden shelf
315mm x 1500mm x 145mm

DUNCAN SHEARER

The albarello is a form originally intended as an apothecary's dry ingredient storage jar. I'm drawn to this shape because of its potential to express my ideas about clay and fire. I use the albarello shape as a canvas to explore the curve of a rib line, or the soft dimple of an applied handle. I examine relationships in each piece, using scale and the interaction between a lip and a shoulder. The use of multiples promotes the examination of traits across a series of pieces, while also illustrating the idea of rhythm that I find important in my making process. The form provides a structure to the methods of decorating that I use, which involves firing the pots in a wood kiln. I use a variety of slips, glazes and oxide washes to create an engaging and sophisticated surface. The additional interaction in the kiln of the soda ash and wood ash adds a variegation that enlivens the form. The marks left by shell wads also add another indication of the way I like to handle pots.

Dream in the Midnight Garden

stoneware
725mm x 645mm x 515mm



SHIM AND LEE

When we stay in the garden at midnight, various flowers look like they're floating on the tranquil shadow. We can imagine that all butterflies get together and dream a dream in the flowers. This piece was produced by beating clay slabs, altering form, carving double-layer butterflies, and carving patterns free-hand, before applying colour and glaze.

Whirlpool

earthenware hand coiled pot
420mm x 300mm x 300mm



ROBYN SIEVWRIGHT

This pot reminds me that nature is captured fleetingly by the movement of the clay — of the sea, the sky, the wind and clouds, and the way they all move together finding their own way. A freedom and expression of their own. Each strand of clay picks up movement and is transformed by the wishes of the wind. My shapes evolve rather than begin as separate ideas and new works often hark back to previous pieces but take on a new dimension.

Auckland Teeth Bag

hand-formed Auckland clay
and crocheted wire
250mm x 200mm x 30mm



EMILY SIDDELL

Recently, I've been digging local clay from around Auckland. This has led me to think about the layers of history beneath the surface of the land and the value these layers contain. This bag has been adorned with clay dug from New Lynn, the home of Auckland's iconic Crown Lynn factory, which forms an important part of Auckland's ceramic history. With this work, I'm trying to create a connection with the power and history of Auckland. By creating Auckland teeth, I've borrowed the idea prevalent in many cultures that the mana or power of another being could be bestowed on someone by wearing the teeth or hair or fur of that being. The colour and texture of this Auckland clay emulates ancient, weathered animal teeth and in this way the place I live continues to be the inspiration for my work.

CAROL STEWART

These bottles were tumble-stacked in the lower half of a burry-box wood fired kiln. The flame created its own path through the stack and deposited the salt vapour it carried near the vessels' surfaces. This was a particularly good firing and I'm delighted that this aspect of the process is so clearly visible in these pieces. And I like the contrast between this elemental decoration and the straight lines, which are the man-made component on the decorative surface.



Three bottles

stoneware

430mm x 90mm, 400mm x 90mm,
370mm x 90mm

Filter

earthenware

360mm x 300mm x 350mm



SHARON TERIZZI

Primitive pottery and non-traditional contemporary ceramics that display asymmetry have a great influence on my work. I'm attracted to the form and finish of objects that communicate their unique character by displaying their perfect imperfections. Recent investigation into the Mimbres culture, which is known primarily for their exquisite painted pottery, has shaped the progression of my recent sculptures. Exploring these images is fascinating, as most were made by women around 1000 to 1250 AD, and research strongly suggests that these women were respected and held in high regard for their work. Acknowledging the female identity, and its connection from the past to the present, *Filter* is an enquiry into the perception of the role of women in society today.

JANNA VAN HASSELT

My recent work focuses on the contrast between fluid and rigid forms. I experiment with tension, stress and gravity. Thematically, the embrace of and pleasure in materials and a strong sense of playfulness, humour and hilarity are key. I also explore the idea of architectural failure and the transformation of materials and how this affects form. I constantly assess the arbitrary and essential qualities of each piece and strive to create artificial objects that feel alive. Primarily, I call for audiences to experience the pleasure of aesthetics and consider the pleasure of the aesthetic experience. *Counter Top* is made up of a failed, flipped transformation of a porcelain tower to a collapsed soft sculpture. The works are complete opposites in material, scale, colour and orientation. The contrast of materials and forms highlights the instability of the porcelain tower.



Counter Top
glazed porcelain,
printed fabric, foam and ink
1350mm x 1400mm x 200mm

Group with Blue Jug

various clays with oxides mixed into body (hand built), red iron paintwash on wooden base, electric kiln fire cone 1
330mm x 410mm x 310mm



ANN VERDCOURT

My interest in still life groups started when I was asked to make bottles and jugs etc to show in an exhibition at Te Manawa, Palmerston North, in 1980. I had seen a room of Morandi paintings at the Tate Gallery, London in 1950. I had grown to love them and collected all the books of his work since then. So this group with a blue jug owes a huge debt to Morandi, and a smaller one to Cy Twombly, who let me loose to scribble.

HELEN YAU

The rapid advance of technology changes the reading approach and habit of our generation. Nowadays, an increasing number of people prefer to use their electronic reading devices to read. It is not surprising to find that e-books are fast replacing paper books in the library catalogues. As time goes by, would paper books gradually fizzle off the face of the world? Would they become historical relic pieces like fossil stones? Could our traditional way of life co-exist with technological advancement?



Becoming Fossils

porcelain, porcelain paperclay

255mm x approx.1300mm x approx.900mm



HELEN YAU

Being a city dweller all my life, from Hong Kong to Auckland, it is exciting to see the growth and development of the places by looking at the continuing changing of skylines. The cityscape puts on a charming vista after dark when neon lights and office illumination project a warm glow of the buildings. Life goes on after sunset. The city is similar to a cluster of cocoons where living organisms keep on growing and developing. In addition to the vivid citylights, the geometrical lines and shapes of the architectures are themselves magnificent sights. It is highlighted in my work by using various tessellation patterns in the construction of the models. A city never sleeps. It goes on buzzing and dazzling around the clock.

Citylights Catalogue

earthenware paperclay

380mm x approx.2000mm x approx.500mm

BIOGRAPHIES

Brendan Adams has been working with clay full-time since 1987. He has a Diploma in Fine Arts from Otago Polytechnic, where he majored in painting. Brendan has amassed a large following of clientele who appreciate his fine New Zealand ceramics and sculpture. More recently, his contemporary sculpture has seen him combine other materials with the clay, such as steel, brass, aluminium and wood. Brendan's work has been exhibited throughout the country in major competitions and exhibitions, where he has won several awards. He is represented in the Auckland War Memorial Museum, the James Wallace Arts Trust and regional collections. From 2006 to 2011, Brendan taught sculpture part-time at the Auckland Studio Potters Society. Since 2008, he has been employed as a part-time lecturer at Unitec, Auckland, teaching contemporary craft in the Bachelor of Design and Visual Art and Certificate courses. He has had additional experience working as an assistant stage manager and sculptural advisor on various productions for Inside Out Production. In 2012, Brendan received a sizable Creative New Zealand grant to develop a new sculptural, ceramic material.

Raewyn Atkinson has a Bachelor of Art, majoring in art history. She has received a number of art awards over the course of her 25-year practice, most recently

the Juror's Award at the Gyeonggi International Ceramic Biennale 2015 in South Korea.

Her work was included in the curated 2010 Ceramic Biennale, *Korero: Conversations in Clay*, Taipei, Taiwan.

Residencies and visiting artist experiences include the Shigaraki Ceramic Centre, Japan, Canberra School of Arts, Australia and The University of Manoa, Hawaii. The longest and most recent residency has been at the School of Art Practice at U.C. Berkeley, California. Perhaps the most influential residency, however,

has been the Artist to Antarctica Fellowship awarded in 2000, which encouraged Raewyn to continue exploring the qualities of porcelain as an expressive medium. Her work is held by many private and public, national and international collections, including the Los Angeles County Museum, USA, and the Museum of Contemporary Ceramic Art, Japan.

Stephen Bailey studied ceramics under Mike Saul at the University of Sunderland in the North East of England. After graduating, he moved to London, where he worked part-time as a technician at the Tulse Hill Pottery. Stephen subsequently moved on to set up a small studio on the Kent coast, exhibiting regularly in the nearby towns of Rye and Folkestone. Stephen immigrated to New Zealand in 2005. He has shown and retailed his ceramics at a

number galleries and has had work exhibited in the Auckland Studio Potters annual and domestic ware exhibitions. He has received, as part of these exhibitions, merit awards presented by Campbell Hegan, Barbara Hockenhull and Margaret Sumich. Stephen currently works from his garden studio in Mount Wellington, where he continues to explore texture and form as informed through the remembered experience of place.

Greg Barron attended Wellington Polytechnic Design School in 1965 and began working as a potter in 1972 with Mirek Smisek. In addition to exhibiting in major New Zealand shows, he has travelled internationally as a potter, assisted by Creative New Zealand. Greg currently works from his workshop in Glenbervie, Northland, using locally sourced clays and a Masakasu Kusukabe-design smokeless, wood-fired kiln.

Maak Bow has always been an artist, creator, designer and maker of things, however, his first engagement with clay was in September 2012 in his wife's studio. He was immediately attracted to its tactile nature, particularly its plasticity. Straight away his mind was flooding with the potential of what one could create with this new medium, clay. Maak's first works were hand-built, but he quickly decided that the wheel was also a skill to be mastered. Then he discovered

the chemistry. Creating glazes has become a passion of his and he enjoys contributing to a glaze-sharing group at the Auckland Studio Potters.

Although all of his works reference in some way the tradition of functional pottery, Maak sees himself as a modernist. He is fascinated with trying to achieve the impression that his works were manufactured — or are a tiny part of a machine enlarged — yet still crafted by hand. He continues to learn about ceramics, but strives to control the medium to convey the story he has set out to tell.

Renee Boyd realised straight away once she started working with clay that it appealed not only to her fascination with materials and process, but also to her sense of independence as a craft maker. She loves the whole process of completing each step in the process herself — from design to finish. Finding clay very addictive to work with, the endless possibilities to explore surface, scale and volume appeal to her aesthetic. Renee tries to make her work tread the fine line between simple, timeless design, and unique pieces that have character and presence. The focus is on honest materiality and processes. She creates delicate vessels, which combine soft colours mixed with black and white pigment markings.

Susannah Bridges (B.Des) is an Auckland-based artist, designer and maker who blurs the boundaries between art, craft and design. She is well-known for her work with ceramics and lighting. Her works are held nationally in several public and private collections, including the Auckland

War Memorial Museum, Auckland and The Dowse Art Museum, Wellington. Susannah has received of national and international awards for her works, which have been exhibited widely within New Zealand as well as offshore.

Madeleine Child undertook a one-year pottery course at Otago Polytechnic before training at Camberwell School of Art, Royal College of Art and Central St Martins in London. Madeleine has also taught diploma and degree courses at Otago Polytechnic. She has undertaken residencies at the European Ceramic Work Centre as well as in the Netherlands; Vallauris, France; New South Wales; Australia, and throughout New Zealand. Madeleine's work is held in a number of museum collections in New Zealand, Australia and the Netherlands. Her ceramics have been selected for a number of exhibitions. She has received awards in the Gold Coast Ceramics Awards, the Portage Ceramic Awards, the Wallace Art awards, the National Contemporary Art Award, and the Norsewear Award. Madeleine's work also receives a mention on the (nearly) last page of Emmanuel Cooper's *Ten Thousand Years of Pottery*.

Aston Christie has developed a diverse practice that ranges across both digital and material fields. His current focus is a series of ceramic works that map space as a ridged form, allowing the viewer to contemplate the ways in which porcelain as a sympathetic material carries traces of the time spent at the maker's hand.

Aston uses clay because of the therapeutic benefits of working

with its material. It is a haptic response. Through touch, he uses clay as a way to record an impression or movement. Whether it be a thumbprint or mark made from a tool, it is a way for him to record that moment in time that, once fired, becomes permanent. Aston received a Diploma of digital video and animation in 2008 and a Diploma of Visual Arts in 2010. He attended the *Spirited Creatures* symposium at the International School of Ceramics, Hungary in 2013, and is currently studying in his third year of his Bachelor of Fine Arts with Honors.

Jon Clarke is an art teacher, father and sculptor. He studied animation in the UK and arrived on these shores in 1994. He has been practicing in ceramics for ten years and has had a few notable successes, but many disasters. Fortunately this doesn't put him off. "My work is neither pretty nor functional. It is made from a recognition that the human condition is a struggle, it is often ugly and damaged, full of weakness, and in denial of its hypocrisy. However there is great joy to be found in the process of creation." He rarely exhibits his work, but is always happy to share it with anyone who cares to stop and look.

Julie Collis studied jewellery design at Elam in the 1970s before teaching Art & Design at a leading Auckland Secondary School for 25 years. She now shares a studio in Birkenhead with husband and potter Peter Collis, plus a changing array of students. Her work has spanned a number of media, from fibre to metal and glass, and she has only fallen in love with clay fairly recently. "I resisted clay

for so long, but I have come to appreciate its enormous range of possibilities. No other material seems to be capable of being worked in so many different ways."

Peter Collis Peter has also shown he is not afraid to push boundaries with new directions. His work with large-scale bone china, made possible with a Creative New Zealand grant in 2010, led to a fascination with the translucent qualities that one can achieve with different clay bodies. This fascination has continued to the exploration of soft paste porcelain a far more translucent, but difficult medium.

Karuna Douglas is a glaze artist/developer/junkie with an overwhelming passion for glaze research: "I love the infinite possibilities within the surfaces of ceramics – that layer just below and just above the clay. How we interact with that layer, what we see, how it makes us feel, that's what fascinates me." Her research has resulted in incredibly beautiful yet diverse ranges of glazes and surfaces for her work, which is recognisable for its simple architectural forms. A deep interest in indigenous cultures and the natural sciences, particularly geology and cosmology, coupled with living in a dynamic, coastal landscape inspires work that evokes a unique sense of place, either through the use of texture and colour, or from using a painterly approach. The result of Karuna's current research can be seen in her work, *The Cosmic Dance*. This research will be published in the November 2015 edition of the Journal of Australian Ceramics.

Sam Duckor-Jones lives in Featherston and is represented by Bowen Galleries, Wellington.

Suzi Dünser explores ideas about the form of functional vessels, considering both aesthetics and use in the design process. Her most recent work interprets traditional metal forms – oil cans and enamelware – in both conventionally glazed and salt-fired porcelain and stoneware: "I am interested in the emotional associations attached to objects from people's pasts. I first learned to throw as a teenager, and although I was discouraged from pursuing craft as a career, I kept pottery as a hobby whenever possible over the following years. In 2008, I decided to make a commitment to clay, after working for 15 years as an architectural lighting designer."

Suzi completed the Otago Polytechnic Diploma in Ceramic Arts in 2011. She teaches pottery at the Auckland Studio Potters Teaching Centre in Onehunga, and is currently President of the ASP.

Caroline Earley received her Master of Fine Arts from University of Wisconsin, Milwaukee and is currently Associate Professor of Ceramics at Boise State University. She is based in Paekakariki and the United States and was the Grand Prize winner of the 2013 Idaho Triennial Exhibition held at the Boise Art Museum. Her works were recently included in the 2014 Wallace Art Awards travelling exhibition, the Objectspace Window Gallery, the San Angelo National Ceramics Competition, Texas and the Gyeonggi International CeraMIX Biennale 2011 in the Republic of Korea. *Intersexions* is her third collaborative work with

Kate Walker, completed during a recent artists residency at Whitireia Community Polytechnic, Wellington.

Penny Ericson has a Diploma of Education, specialising in art education, and a Postgraduate Diploma in Visual arts with a distinction in ceramics. She has consistently exhibited her work, both locally and nationally, notably winning the Portage Ceramics Premier Prize in 2003. Penny was also awarded Merit Awards by the New Zealand Society Potters in 2012 and 2013 and was the People's choice at the New Zealand National Ceramics conference in 2014. Her work was included in the both Helen Schamroth's *100 New Zealand Artists* and Paul Andrew Wandlass' *Prints on Clay*.

Liz Fea moved from one part of the country to another, which proved to be a catalyst for much artistic exploration. Striking landscapes with marked seasonal changes has greatly influenced her art practice since graduating with a Bachelor of Visual Arts in 2009 and a Diploma in Ceramics in 2010. More recently, her work has explored more playful forms but mostly she's drawn to cylindrical forms, which offer a fabulous surface with which to test out all sorts of painterly approaches. Multiple glazing and firing to almost breaking point come next until she's satisfied with what's there.

Mel Ford graduated from Ilam School of Fine Arts, Canterbury, where she majored in painting, before studying Drama Action Theatre in Sydney for two years. She has tutored at various art institutions, and her works have been exhibited in a number of galleries, including Lopdell House

Gallery, Auckland; The Suter Gallery, Nelson and The Dowse Art Museum, Wellington. Mel has also had work commissioned for a collection of NZ ceramics as compiled by Rick Rudd. She is currently attending Medalta artist's residency in Canada, which she was awarded by Amy Gogarty as part of the Portage Ceramic Awards 2013.

Grancy Fu first approached art seriously at Teacher's College in Taiwan. There, she worked with all types of media, except clay. Until she joined Auckland Studio Potters classes, clay seemed like a totally new world to Grancy. From that first time playing with clay, it has now become part of her daily life. Grancy grew up in a small countryside, where the natural world provided all the inspiration for her ideas. She has been trying to add all her art experiences into her ceramic designs, making pieces that are pleasant to the eyes, exciting to the hands, and warm for the hearts.

Brad Heappey is a Wellington-based ceramicist and artist, who originally studied industrial design; but found it too restrictive for his creative expression. He discovered a passion for ceramics, and with it a space to engage with elements of art as well as design. His ceramic practice explores the concepts of chaos and control, using elements of abstract expressionism to translate these ideas into sculptural objects. He is interested in the textures and shapes that naturally occur in the erosion and weathering of rocks and wood, and uses these as aesthetic influences to create forms that appear to be found, rather than made. Form builds meaning in his work: the flow of each shape

works in collaboration with both him as maker and the lawlessness of nature. He strives to revitalise the beauty of ceramics with his work, to erase the perception of it as an unsophisticated, naïve craft and encourage it to be received as the art form that it is.

Marita Hewitt has a Bachelor of Visual Arts and a Graduate Diploma in Teaching (Secondary) from AUT University, Auckland. She has undertaken residencies in Vermont and New York. Marita's works have been included in a number of group exhibitions in public and dealer galleries throughout New Zealand, solo exhibitions at Page Blackie Gallery in Wellington. Marita's work was also featured in the Art News New Zealand Summer 2014 issue.

Chuck Joseph was educated in Auckland and London. He has a Bachelor of Arts in Anthropology and Literature. Chuck co-established EDGE CITY as an independent art studio in Auckland and a clay workshop in Mangere Bridge. He likes to create fictions with elements of true experience and myth. Storytelling is core to Chuck's work. A student of mythology and symbolism, his painting, sculpture and clay works incorporate ceramic history and popular culture, both historic and current.

Nicole Kolig received her Certificate in Ceramics in 1974, which started her on a journey of exploring clay and thinking of herself as an alchemist. Her interests are centred on exploring the three silicates — clay, glass and concrete — and how they work together. Nicole is fascinated by the transformation and metamorphosis

of the earth's geology into a visual art object, achieved using just the heat of a kiln. Her geological interest goes back to a long time ago when she set up a pilot pottery project for an Aboriginal community in Australia's outback. Everything had to be sourced locally.

A vast number of experiments, tests and some insights have, over many years, led to the development of a 'naked' glaze. Nicole named it Pure Arcanum Glaze in reference to Johann Boettger. Nicole's work is regularly exhibited around New Zealand as well as in some European shows. She lives on an extinct volcano on the Otago Peninsula, a place that still inspires her.

Peter Lange started potting in 1973 out in the country, using a diesel kiln, making functional pots. In the 1970s, he helped set up two pottery retail co-operative outlets: The Potter's Arms and The Albany Village Pottery. He has worked with many techniques over 40 years or more: reduced stoneware, electric-fired earthenware, slip-casting, slab-building, wood fired, salt and soda fired, ice kiln, car kilns, brick sculptures, but never raku, never pit. Peter has received two Arts Council grants. He's taught at the Auckland Potters Centre for decades, and been on the management of the Auckland Studio Potters Society for even longer. Now, on a daily basis, Peter mostly concentrates on trying to recall why he wandered into this particular scruffy old shed full of dried out clay and tired equipment.

Virginia Leonard graduated with a Master of Fine Arts from Whitecliffe College of Arts & Design in 2001. Leonard is both a painter and clay worker and her work is a response to the broken parts of her body. She has been a finalist in the Waiheke Small Sculpture Prize, The Wallace Art Awards, the National Contemporary Art Award, and the Waiheke Painting and Printmaking Art Award. Virginia work won Walker and Hall Waiheke Art Award, Auckland and Molly Morpeth Canady Art Award, Whakatane. Recent exhibitions include *The Effects of Crack* at Objectspace, Auckland in 2014 and *Foursome* at The Vivian, Matakana, also in 2014.

Kate McLean is a screen-printer, combining her interests in clay and print by printing on clay. This offers a surface as well as structural form, and the firing process as another exciting stage after printing. Clay can receive an image, be cast — a form of printing in itself — impressed, softened, distorted and stretched. Once glazed and fired it can survive the rigours of weather outside. Subject matter is drawn from current interests and observations. There are stages: the image pondered, the form integral to the image is made; the clay stiffens for the printing stage. Timing is all — technicalities can take over. She finds the development of ideas combining clay with screen-printing open ended.

Matt McLean was born and brought up in Hastings and began working in clay when he met his wife Kate at Elam School of Fine Arts in the mid 1970s. Together, they have built several wood-fired kilns, collaborated on various ceramic projects since then, and continue to share a home studio in Grey Lynn. Cycling is their preferred means of transport, which, along with other outdoor pursuits, has long influenced his work. Matt often shows his work in outdoor venues, and has been involved in several large public artworks in the Auckland area. He also teaches ceramics regularly.

Annie McIver, as a figurative ceramic sculptor, creates hand-built pieces using both coil and slab techniques to construct in a modular fashion. The formation of identity, particularly during childhood, continues to be her focus. "The motivation in my making is to capture and encapsulate those small haemorrhages of the self, the dualities we encounter which chart our emotional progress through life." Annie completed a Master of Design at Unitec in 2012.

Paul Maseyk is a full time potter currently living and working in New Plymouth, New Zealand. He makes a mixture of tableware for supply to shops throughout the country, and also produces semi-autobiographical, highly decorated work that is shown at exhibitions generally held at dealer galleries in Auckland and Wellington. His work is usually made from either red or white earthenware clays, slip decorated, clear glazed and gas fired. Paul is also a devotee of wood firing and experiments with this method of firing where it suits

his decoration. His work is held in many public gallery collections in New Zealand and overseas.

Tatyanna Meharry explores themes of national identity through the trans-positional medium of ceramics. She works most often with presenting facets of our history through repetition of process and material and mimicking objects. Tatyanna has been commemorating New Zealand's participation in WWI over the past year by creating objects that look at the numbers of the men and women affected in different communities. She feels extremely lucky to have a full time ceramics practice where she can teach, make useful objects and create exhibition work...all while revering the complex simplicity of clay.

EM Mertens studied at the Otago Polytechnic School of Art from 1979 to 1981, majoring in Sculpture. She did not work seriously with clay until she quit teaching in 2007. Nature, history, museums and mans' relationship with the world we live in are major influences in her work. Elizabeth is based in Tokoroa in the South Waikato.

Kiya Nancarrow grew up in rural Wanganui, before leaving ASAP in the 1980s to work in London as an Occupational Therapist, later training in Psychotherapy. Travel was a big feature at this time: she became very interested in Buddhism and following a lifelong itch to express herself through art/making. This eventually led to studying ceramics at the University of Westminster, London in the 1990s. Kiya had a ceramic practice in London alongside therapy work for eight years before returning to

New Zealand to set up her practice on Waiheke Island in 2004. She is intrigued by the shape of movement and energy, in all its pervasiveness yet fleeting visibility. The nature of clay allows her to work with form while still in a malleable state, to secure a moment of movement/energy. She hopes the viewer's eye will move without interruption, reflecting the notion of a continuum of movement: a strongly held belief in Buddhist practice.

John Parker received his Master of Arts in Ceramics from the Royal College of Art in London in 1975. He became a Life Member of Auckland Studio Potters in 1999, was awarded Waitakere City Millennium Medal for services to the Community in 2000, was welcomed as a member of The International Academy of Ceramics (Geneva) in 2007, and was given Arts Foundation Laureate in 2010. John has exhibited extensively in many solo shows. He won three Merit Awards in the Fletcher Challenge Awards. John's ceramics are represented widely in private collections and at Auckland Institute and Museum; The Dowse Art Museu;; Waikato Art Museum; Manawatu Art Gallery; Ministry of Foreign Affairs;; Museum of Applied Arts and Sciences, Sydney; Northern Arizona University, United States; Pennsylvania State University, United States; New Zealand Embassy, Jakarta. and New Zealand Embassy, Beijing.

John lives and works in West Auckland and is equally known as an award winning theatre designer.

Ezmic Partington completed a four-year bachelor of fine arts degree, at Otago Polytechnic in 2004. Her work has been exhibited in a number of group exhibitions, a protest exhibition and competitions. Her work is also held in the Forrester gallery private collection in Oamaru and she has sold work locally and overseas. Her main driving force at the moment is an interest in textured glazes, which dictate the form and narrative, on her non-functional ware. Ezmic works from her studio at home and is actively involved in her local pottery group, tutoring and mentoring other fellow artists to create their dreams.

Michael Potter has a Diploma in Ceramic Arts from the Dunedin School of Art. Since graduating, Michael has been enjoying the many challenges of setting up his practice and further exploring ideas that came out of his studies.

Robert Rapson has been working with clay for over twenty-five years. Most of his work to this stage has been transport of nautical-oriented. Robert is moving away from this concern, though he admits this is not easy: "having always had an interest in ships and travelled a long distance on a few, it is a basic pattern. Fortunately, I'm not alone in this and has had support from those interested in the history, migration, style and contemporary holiday cruises, so this possibly, incurable romantic, is not alone in this quest. However, it is fun to do other things, sometimes with tongue firmly in cheek. Perhaps to show myself am suffering from acute azburghers syndrome, does it matter? Probably not!"

Louise Rive has a Bachelor of Fine Arts from The University of Auckland. She co-established Edge City art studio as a gallery and place of work. Based in Westmere since 1981 and more recently also working in Mangere Bridge, Louise paints in stain on glaze onto three dimensional, sculpted ceramic forms, often wrapping the form in picture and pattern. Using a combination of clay, glaze and cold paint, Louise is an image diarist with a particular interest in ceramic traditions and the open-mindedness that is seen in the wider world of ceramic history.

Duncan Shearer started studying ceramics at Unitec in 1994 and soon realised that clay was a lifelong occupation. In 1998, he graduated with a Bachelor in 3D design, majoring in ceramics. He has since been working as a studio potter. Duncan was the Co-Director of the Auckland Studio Potters from 2000 to 2006 and the Manager of the Waikato Society of Potters from 2008 to 2012. Currently, most of his work begins life on the wheel, but that's just the start of the making process. He often adds, subtracts and alters the initial round forms, looking for a liveliness and freshness that will remain through the whole making process. Duncan uses a wood kiln to fire his work as it provides the richest surfaces that compliment his forms. The physical nature of this firing process and its inherent unpredictability give his work freshness and a decorating touch that speaks about process.

Sang Sool Shim and Keum Sun

Lee are ceramic collaborators who work from their studio in West Auckland. They have been in more than thirty exhibitions in New Zealand, Austria, Croatia and Korea. Their time-intensive clay works are completely handmade and require a lot of patience and concentration to complete. The couple enjoy this laborious and slow process as it contrasts with the pace of contemporary life.

"These days everything is so fast but we want to think of slow. That is why we concentrate and make fully handmade works. It is a kind of meditation," say the artists. Ceramic awards and accolades include: the John Green Artist Award in 2008 and 2009, the 2011 People's Choice Award in the Portage Ceramic Awards, the 2011 Final Selection Prize at the International Biennial of Ceramics, Austria and The International Ceramic Accessory Competition, Korea. Since 2007, have been finalists in Portage Ceramic Art Awards for 8 years continuously. They were selected as a finalist in the National Contemporary Art Award at Waikato Museum and lecturer artist in The 7th International Ceramic Biennale in Korea.

Emily Siddell was born and raised in Auckland and it is this city that has most influenced her work. She draws inspiration from the narrow, water-surrounded isthmus and the sub-tropical plant life. Emily works in a variety of different mediums, combining ceramic, glass, crochet and weaving, drawing upon the Polynesian influences of her Auckland home and the history and universality of craft practices from around the world. Emily started exhibiting in 1992

after studying Craft and Design at Carrington Polytechnic. Since then, she has exhibited throughout New Zealand and her work is held in many public and private collections including Te Papa Tongarewa, The Dowse Art Museum, and the Auckland War Memorial Museum. She has participated in a number of touring shows at public galleries in New Zealand.

Robyn Sievwright has always been passionate about clay. From an early age, Robyn was interested in some form of art or craft, generally using her hands to be creative. Living in Wellington, Robyn attended sculpture classes with Theo Janseen and it was here that she came to love the ceramic medium, sculpting figures and portraits with clay. After moving to Auckland in the 1980s, Robyn attended classes with Andrew Ventnor at Auckland Art Gallery, where she produced work in bronze. Many of the works produced during this period had a 'mother and child' theme. After several years at Mairangi Bay Art Studio, Robyn found that she did not have to make casserole dishes and mugs but could instead continue with her sculptural theme. She joined the Auckland Studio Potters and since then has worked with many different tutors in various classes. All Robyn's work is hand-built using pinched, coiled and slab methods. She is greatly influenced by the environment around her and loves experimenting with different glazes and producing vivid colours. Robyn has exhibited at Auckland Studio Potters annual exhibitions, Mairangi Bay Gallery, the Objective Art Awards and Monterey Art Gallery in Howick.

Carol Stewart lives and works west of Auckland in the Waitakere Ranges. She received a diploma in Ceramic art from Otago Polytechnic in 2009. Her work is usually domestic in nature and based on vessel forms. Carol uses a number of clays and firing methods to achieve her objectives.

Sharon Terrizzi was first introduced to clay in Richard Parkers pottery class at Northtec Kerikeri. She continued on to obtain a Bachelor of Applied Visual Arts from Northtec. She prefers to hand build her sculptures which are almost always figurative. Her current ideas are based on identity and self-objectification, which is motivated mainly by the media or the perusal of observed social situations. Objects of the past are also a great influence in her recent work.

Janna van Hasselt has been traveling and making art everywhere since completing her Bachelor of Fine Arts in printmaking at Ilam School of Fine Arts, Christchurch, in 2004. A Fulbright Graduate Award lured her to Chicago, where her love affair with clay began. Janna graduated with a Master of Fine Arts in Visual Art from the School of the Art Institute of Chicago in 2014. During her graduate study, she was introduced to hand-building, mold-making and extrusion techniques as well as alternative approaches to clay. Her work combines print, paint, fabric, ceramics and more recently sculptural installations. She now lives and works in Christchurch.

Ann Verdcourt studied painting and art history at Luton School of Art before majoring in sculpture and ceramics at Hornsey School of Art in London. Ann exhibited with the Royal Society of Portrait Sculptors and taught teachers' training ceramic courses at Luton School of Art. She immigrated to New Zealand in 1965. In Palmerston North, she taught ceramics part time at Teachers' College. In 1980, Ann set up her own studio together with her husband, John Lawrence, in Dannevirke. She has been exhibiting regularly ever since.

Kate Walker received her Master of Fine Arts from the University of Arizona in 2005 and is currently Assistant Professor, Interdisciplinary Studio at Boise State University. Walker's work encompasses painting, drawing and digital video projects, which use narrative devices to explore contemporary social issues. Walker is based in Paekakariki and the United States and has shown her work in New Zealand, Australia, Spain, Portugal, Italy, Ireland, Cyprus and throughout the United States. Recent exhibitions include the 2014 Wallace Art Awards travelling exhibition, the Chicago Women's Caucus for Art Exhibition and the 2014 New Zealand Painting and Printmaking Award. *Intersexions* is her third collaborative work with Caroline Earley, completed during a recent artists residency at Whitireia Community Polytechnic, Wellington.

Helen Yau has a Master of Visual Arts degree from The Australian National University. Being an immigrant to New Zealand, Helen has brought a wealth of cultural experience from her native Hong Kong, a place where traditional Chinese heritage mixes harmoniously with western innovation. She has since developed several series of work with themes on memories, be they personal, cultural, geographical, traditional or historical. They are expressed in sculptural objects through natural beauty and imaginative connotation. Before embarking on her adventure in ceramics, Helen worked in Art and Mathematics education. Her mathematical background is evident in the technique and construction of her work, which exudes aesthetic as well as practical beauty. Helen's work has exhibited widely in New Zealand as well as in Australia.

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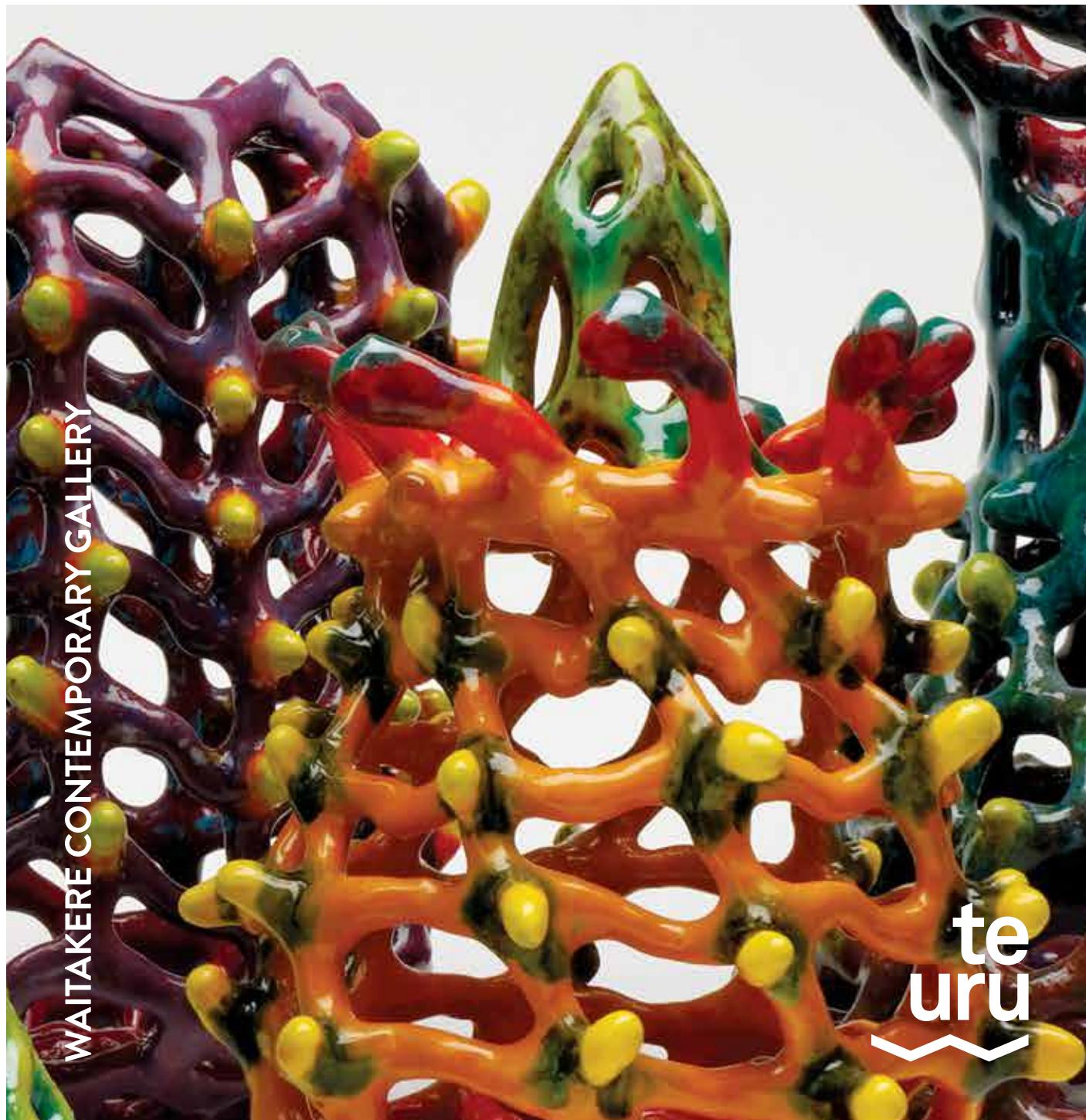


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