

**Canterbury Potters Association
32nd Annual Exhibition**

Canterbury Museum Visitors Lounge, Level 3

Morning

**Guest Exhibitor:
Peter Lange**

November 10th-20th 2005

Exhibition Committee

Michael Michaels, Convenor

Terry Gallie

Anne Deegan, CPA President

Magda Sakowska

Catalogue

Magda Sakowska

Poster Competition Winner

Nick Fletcher

Exhibition Designers

Michael Michaels

Magda Sakowska

Catering

Heather Goulden

Opening night sales procedures

No work will be sold until Anne Deegan, President of the Canterbury Potters Association, has declared the exhibition open.

On each exhibition stand are small red sales cards, which bear numbers corresponding to the works on that stand. To purchase a work, remove the corresponding red sales card, write your name and address on the back and take it immediately to the Sales Desk where your purchase will be recorded.

Please do not remove any sales cards until the exhibition has been declared open.

A minimum of 10% of the sales price is required.

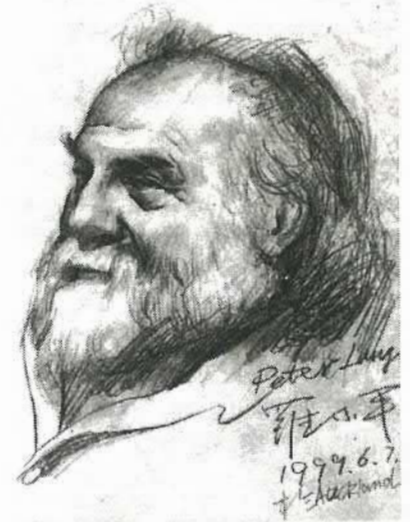
Note: Raku and pit fired work is not intended for holding liquids

Collection of work

Work will be available for collection from the Museum on Monday November 21st, between 9am and 11am. Work not collected at this time, can be collected from The Pot Shop in the Galleria, Arts Centre, Worcester Street, from Tuesday November 22nd.

Peter Lange

Lange has been working in ceramics for more than 30 years and has been the director of Auckland Studio Potters' Teaching Centre since 1997. He has just returned from Wales where he was one of 15 international demonstrators at the Welsh Potters' Festival at Aberystwyth. At the festival, he built a kiln out of ice and another out of wood.



He began working with bricks three years ago and says there is something "simple, honest and basic" about them. Along with his boat, he's made bags and teapots out of bricks. His 1.6 metre-wide, 600 kilogram Brick Basket is on display at Waiheke Island's sculpture park. On a smaller scale, there are the teapots he's made using single bricks. And in 2002, he built a two-tonne, six-metre-long brick boat, Anagama, which he floated on Auckland Harbour. "It was just one of those weird things that happened to me," Lange says. "I was sitting inside a kiln and it felt like I was sitting under a brick boat. It was an idea I tucked away in my mind and it didn't happen for five years. But it did happen. I probably could have had the whole All Blacks team on board and it still wouldn't have sunk."

Lange, a leading figure in the craft/object art sector, was awarded this year's \$65,000 Creative New Zealand Craft/Object Art Fellowship. Now, as the second recipient of the largest fellowship in New Zealand for craft/object artists, Lange is excited about the opportunity to produce innovative new work. The fellowship gives artists a shot at making work they would otherwise never be able to make. Lange says "with a bit of luck it may be important work, or influential, or change people's perception of looking at a material. There are so many things I want to do. Some of them are things that aren't very sensible but are really interesting. This is a chance to have a go at the stuff that perhaps I would have been a bit nervous about tackling or simply couldn't afford to do."

The new work, he says, is bound to be influenced by his home in Mount Eden, Auckland. "I'm very influenced by where I live, in New Zealand and specifically Mount Eden. I've lived there for 30 years and it's grown on me. I walk up Maungawhau, the mountain, every day and get another view on the world. I'm not a particularly spiritual person but it refreshes my soul and allows interesting thoughts to drift into my mind."

Lange has worked, taught and exhibited in New Zealand and throughout the world. Highlights in recent years include being an official demonstrator at the 2002 Aomori Wood-fire Festival in Japan and being selected to take part in a terracotta and brick symposium in Eskisehir, Turkey in 2003. In 1997, he taught at the Dubai Art Centre in the United Arab Emirates. Lange has twice received the Merit Award at the Fletcher Challenge Art Award in 1985 and 1986. His work features in a number of collections, including in the Auckland Museum, Christchurch Art Gallery, the Beehive, Suzhou School of Art in China, and the Aberystwyth Arts Centre in Wales.

Biography

1944: Born Auckland, New Zealand

1967-73: Travelled the world, working in freezing works, factories, building sites, boat building, prospecting for gold, cleaned silver at Buckingham Palace, drove a London cab.

1973: Settled down, produced 3 children with wife Ro. Started professional potting at Warkworth in the NZ countryside firing a diesel kiln, reduced stoneware domestic pots.

1975: Started a retail co-operative with 14 others the 'Albany Village Pottery'.

1979: Moved to Auckland city (Mt Eden). Started a retail/workshop co-operative 'The Potters' Arms' with two friends. Lasted nine years, became a cultural, social and political meeting place. Started exploring the 'super-realistic' style of ceramic sculpture after a seminal visit by Richard Shaw (from San Francisco) in 1981, and a visit to USA in 1984. This particular style of sculpture, using moulds and casting slip, avoids the elemental approach to clay, instead preferring to deny the very 'clayness' of the work. It is a contrary, illusionary approach, which I find enjoyable, humorous, satirical (about clay usually), and technically exacting.

1988: Bought a house nearby and worked from home for eight years, selling at Albany, making sculpture and functional ware.

1997: Became the Director of the Auckland Studio Potters' Teaching Centre. This position involves running several classes each week, building and firing kilns, organising seminars, lectures, workshops. We have ten kilns ranging from raku to anagama, 16 wheels, a new large workshop and many people passing through each week. I have finally moved into an area of clay that for years I avoided - wood-firing, salt-firing and playing with the elemental aspects of the process: evidence of the clay, flame, human touch, decoration by fire. Current work - salt-glazed porcelain, bricks.

2000: Worked in Italy salt-firing.

2002: Built a two-tonne, six-metre long Brick Boat that floated in the harbour at Auckland. Built a 600kg brick sculpture of a woven basket.

EXHIBITIONS, GRANTS and TRAVEL

1981-1997: Exhibited annually (except for 1992) in the International Fletcher Challenge Ceramics Award.

1984: Merit Award winner Fletcher Challenge International Award.

1984: NZ Arts Council grant.

1984: Selected for the 'Clayazart' exhibition in Arizona USA.

1985: Major Exhibition RKS Fine Art Gallery Auckland.

1986: Merit Award winner Fletcher Challenge International Award.

1995: Artist in Residence, Christchurch Polytechnic.

1995: NZ Arts Council Grant.

1996: Solo Exhibition McDougall Gallery, Christchurch City Art Gallery.

1996: Selector for the New Zealand Society of Potters Exhibition.

1997: Taught at the International Arts Centre of Dubai, United Arab Emirates.

1998: Worked for five weeks in PR China for the Henan Province Exhibition.

2000: Italy, Taiwan.

2002: Launched the world's first Brick Boat.

2002: Aomori Wood-fire festival, Japan. Official demonstrator.

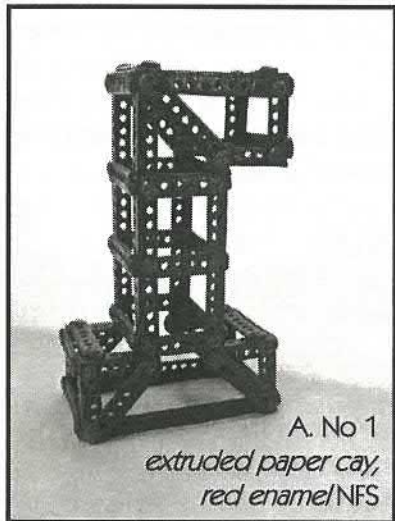
2003: Brick Basket exhibited in the 'Sculpture on the Gulf' outdoor exhibition, Waiheke. Bought for a sculpture park on Waiheke.

2003: Selected to take part in a terracotta and brick symposium in Eskisehir, Turkey during June. Built three metre high brick 'Cone'.

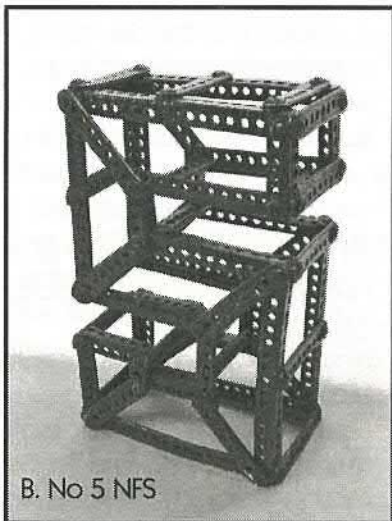
2004: Demonstrator at the international ceramics conference at Gulgong, Australia. Built a tunnel kiln that fired pieces from wet clay to fired works in 22 minutes and 45 seconds. Exhibited annually in numerous group and theme shows throughout New Zealand

Catalogue

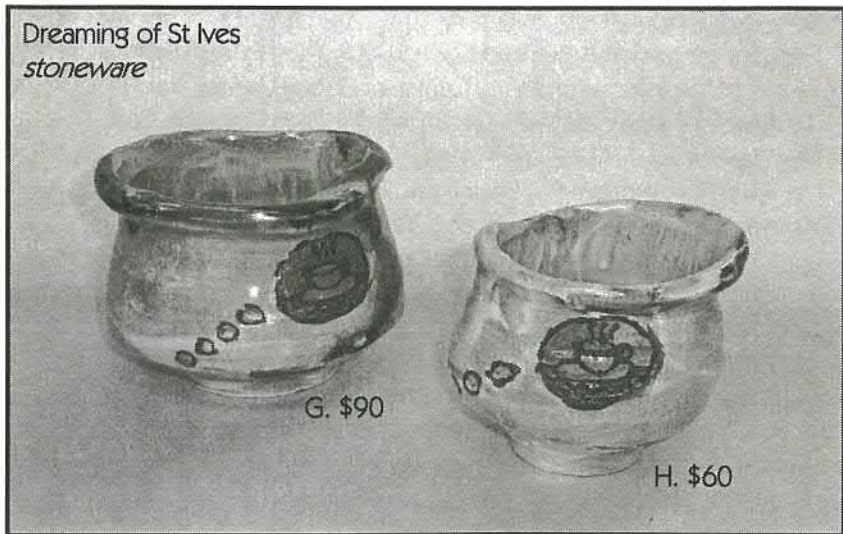
Peter Lange



A. No 1
*extruded paper clay,
red enamel/NFS*



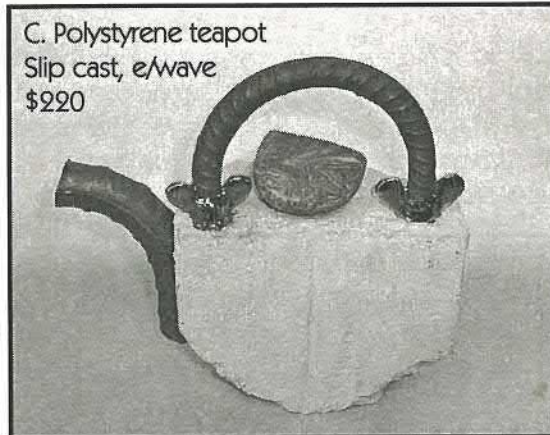
B. No 5 NFS



*Dreaming of St Ives
stoneware*

G. \$90

H. \$60



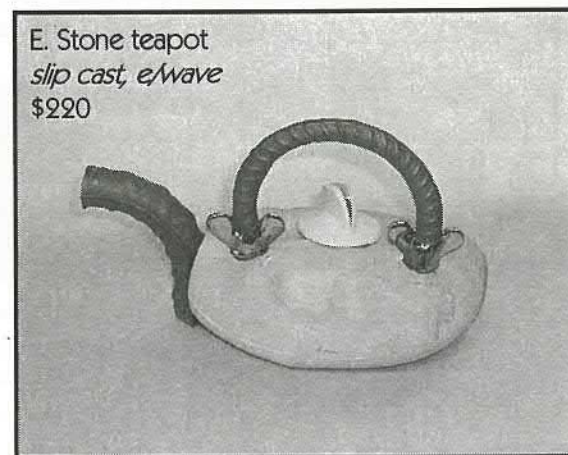
C. Polystyrene teapot
slip cast, e/wave
\$220



D. La Borne teapot
slip cast, e/wave
\$220



F. Sponge teapot
slip cast, e/wave
\$220



E. Stone teapot
slip cast, e/wave
\$220

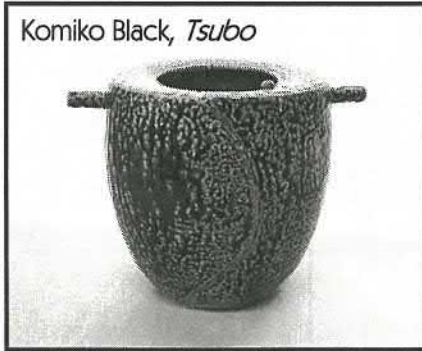
Komiko Black ✕

- 1. Tsubo *salt glaze*
- ✓ 2. 4 bowls *salt glaze*
- ✓ 3. Yunomi set (5) *stoneware*
- ✓ 4. Cup and saucer *stoneware*

380
320
220
85

625

Komiko Black, *Tsubo*



David Brokenshire

- 5. Arrange a new fountain *porcelain, oxidation*

775

Yvonne Chiang ✕

- ✓ 6. Pot
- ✓ 7. Plate
- ✓ 8. Vase
- ✓ 9. Pot

90
50
80
60

280



Yvonne Chiang, *Pot*

Sally Connolly

- 10. Main divide *raku firing*
- 11. Main divide *raku firing*
- 12. Main divide *raku firing*
- 13. Main divide *raku firing*
- 14. Main divide *raku firing*
- 15. Estuary to Alps *raku firing*
- ✓ 16. Estuary to Alps *raku firing*
- ✓ 17. Autumn leaves *raku firing*

225
210
165
80
80
65
65
65

130

Anne Deegan ✕

- ✓ 18. Celadon bowl *high fired*
- ✓ 19. Celadon bowl *high fired*
- ✓ 20. Celadon bowl *high fired*
- ✓ 21. Celadon bowl *high fired Canterbury Museum*

30
30
30
30

120

Dorit Dolev ✕

- 22. Set of four – sea blue *oxidation firing*

100

Renata Galetzka

- ✓ 23. Garden spear *electric firing*
- 24. Garden spear *electric firing*
- ✓ 25. Garden spear *electric firing*
- ✓ 26. Garden spear *electric firing*
- ✓ 27. Garden spear *electric firing*
- ✓ 28. Three fish *Canterbury Museum*

95
95
95
95
95
110

490

Frederika Ernsten

- 29. Vase *electric firing*
- 30. Bottle *electric firing*
- 31. Bottle *electric firing*
- 32. Bowl *electric firing*
- 33. Bowl *electric firing*
- ✓ 34. Bowl *electric firing*
- 35. Bowl *electric firing*
- ✓ 36. Bowl *electric firing*
- ✓ 37. Bowl *electric firing*

450
92
86
180
120
76
42
34
28

132

905

878

Terry Gallie

- ✓ 38. Set dip bowls *mid fire stoneware* 60
- ✓ 39. Side dishes *mid fire stoneware* 30
- 40. Autumn gold *mid fire stoneware* 125
- ✓ 41. Dragon man *mid fire stoneware* 30 120

Sarah Hakkert ✕

- 42. Homage to Margaret *electric firing* 35
- 43. Homage to Margaret *electric firing* 45
- 44. Plate untitled *electric firing* 70
- 45. Homage to Margaret *electric firing* 45

Neil Hey

- 46. Group of 3 bowls *gas firing* 93
- 47. Coloured steel bowl *gas firing* 87
- 48. Bowl with stripes *gas firing* 235
- 49. Green tea bowl – salt glazed *diesel firing* 35
- 50. Shiny green tea bowl – salt glazed *diesel firing* 35
- 51. Dark blue Tea bowl – salt glazed *diesel firing* 35
- 52. Shiny blue tea bowl – salt glazed *diesel firing* 35
- 53. Dark blue bowl – salt glazed *diesel firing* 45
- ✓ 54. Pair of mugs – salt glazed *diesel firing* 48 78

Coralie Holloway ✕

- 55. Bowl 'Deep Sea' No 1 58
- ✓ 56. Bowl 'Deep Sea' No 2 58 58
- 57. Garden accessory 'Blowing a breeze' No 1 360
- 58. Garden accessory 'Blowing a breeze' No 3 360

Yi-Ming Lin

- 59. Venus *reduction firing* 1300
- 60. Lady's bust *reduction firing* 480

Murray Johnston ✕

- 61. Copper bowl *oxidised* 120
- 62. Copper plate *oxidised* 45
- 63. Bowl *oxidised* 120

- 64. Platter *oxidised* 95
- 65. Open bowl *oxidised* 110
- 66. Cobalt and copper bowl *oxidised* 130

Joy McKelvey

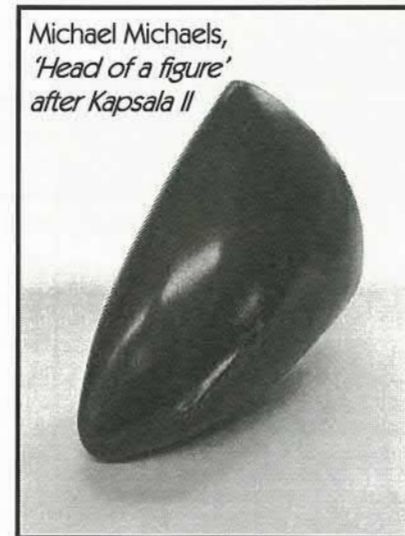
- 67. Attica I 185
- 68. Jug forms (2) 125

Valerie Maynard

- 69. Sea pod small *stoneware* 85
- 70. Huhana tamahine *white stoneware* 150
- 71. Set of 3: serving dish and dip bowls *stoneware* 75

Michael Michaels

- 72. 'Head of a figure' after Kapsala I 1200
- 73. 'Head of a figure' after Kapsala II *Premier Award* 1200



Michael Michaels,
'Head of a figure'
after Kapsala II

Seiji Miyajimu ✕

- 74. Elegant A 350
- 75. Elegant B 350
- ✓ 76. Elegant C 350 350

Hawwa Moore ×

- ✓ 77. Square platter A *electric firing* 50
- ✓ 78. Square platter B *electric firing* 60
- ✓ 79. Square platter D *electric firing* 80
- ✓ 80. Bowl *electric firing* 110 300

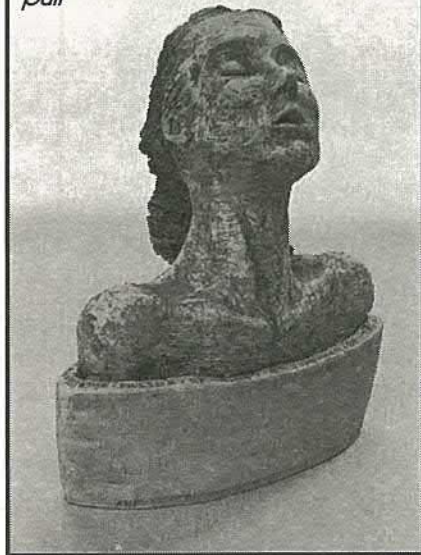
Gaye Morton

- ✓ 81. Mellow yellow I *stoneware firing* 45
- ✓ 82. Mellow yellow II *stoneware firing* 45
- ✓ 83. Mellow yellow III *stoneware firing* 43 263
- ✓ 84. Tetrapanax hybrid *stoneware firing* 130

Jane O'Neill ✓

- ✓ 85. Vessel with hands No 1 *electric firing* 100
- 86. Vessel with hands No 2 *electric firing* 125
- ✓ 87. The pallor of girls' brows shall be their pall *electric firing Awarua Museum* 110
- 88. Figure/vessel *electric firing* 110
- ✓ 89. Figure/vessel *electric firing* 75 285

Jane O'Neill, *The pallor of girls' brows shall be their pall*



Kathy O'Neill ×

- ✓ 90. Pacific princess No 2 *stoneware oxidation* 650
- 91. Pacific prince *stoneware oxidation* 650
- ✓ 92. Shino 2x teabowls *reduction firing* 40 690

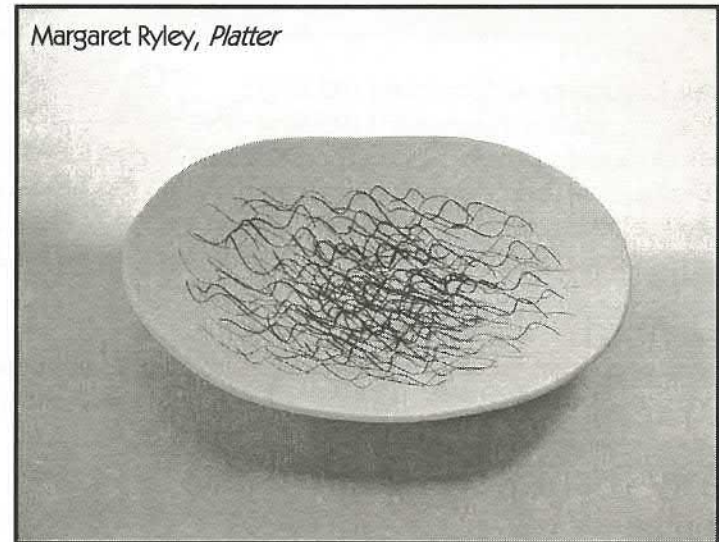
Alex Prentice

- 93. Orepuki 3 75
- 94. Orepuki 5 120
- 95. Orepuki 6 120
- 96. Orepuki 7 200
- 97. Orepuki 8 200
- 98. Orepuki 9 200
- 99. Orepuki 10 200

Margaret Ryley

- ✓ 100. Platter *stoneware firing Hawwa Award* 350
- ✓ 101. Platter *stoneware firing Barry Allom* 220
- ✓ 102. Far away in the forest *stoneware firing Dorit* 60
- 103. Far away in the forest pair *stoneware firing* 120
- ✓ 104. Far away in the forest pair *stoneware firing Sue Talbot* 120 750
- 105. Paper cup *stoneware firing* 120

Margaret Ryley, *Platter*

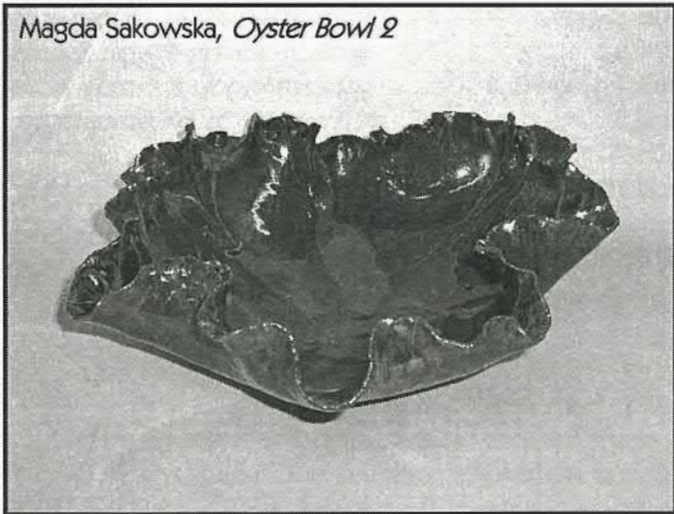


Magda Sakowska

- | | |
|--|-----|
| 106. Small oyster bowl <i>electric firing</i> | NFS |
| 107. Red Oyster bowl 2 <i>electric firing</i> | 70 |
| 108. Oyster bowl 2 <i>electric firing</i> | 90 |
| 109. Oyster bowl 3 <i>electric firing</i> | 90 |
| ✓ 110. Long oyster bowl <i>electric firing</i> | 80 |

80

Magda Sakowska, *Oyster Bowl 2*



Hiroimi Stewart

- | | |
|--|-----|
| ✓ 111. Blue celadon bowl (porcelain) <i>LPG firing</i> | 68 |
| ✓ 112. Blue celadon bowl (porcelain) <i>LPG firing</i> | 50 |
| 113. Set of six mugs in blue celadon (porcelain) <i>LPG firing</i> | 108 |
| ✓ 114. Shinsha bowl (porcelain) <i>LPG firing</i> | 68 |
| ✓ 115. Shinsha bowl (porcelain) <i>LPG firing</i> | 55 |
| ✓ 116. Shinsha bowl (porcelain) <i>LPG firing</i> | 55 |

296

Joy Swafford

- | | |
|------------------|-----|
| 117. Waimakariri | 360 |
| 118. Hurinui | 330 |

Rosemary Thompson ✕

- | | |
|-----------------------------------|-----|
| ✓ 119. Bird <i>sawdust firing</i> | 125 |
|-----------------------------------|-----|

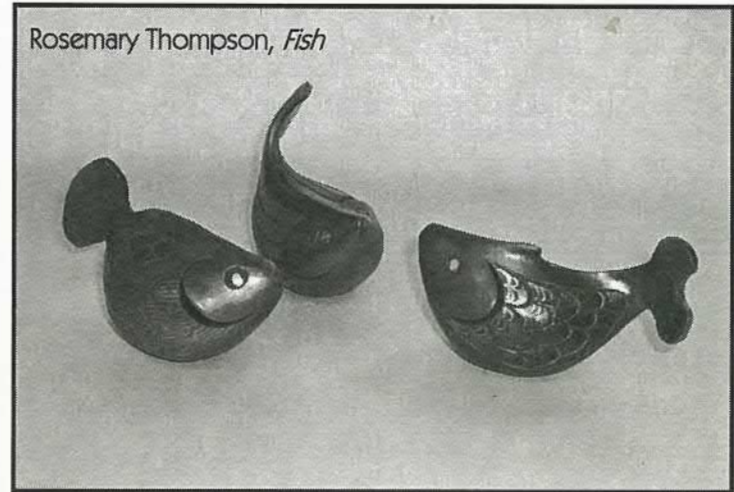
125

501

- | | |
|--|-----|
| ✓ 120. Bird <i>sawdust firing</i> <i>gone to Ireland</i> | 125 |
| 121. Bird <i>sawdust firing</i> | 125 |
| ✓ 122. Pair of birds <i>sawdust firing</i> | 150 |
| ✓ 123. Pair of birds <i>sawdust firing</i> | 150 |
| 124. Fish | 125 |
| 125. Fish | 125 |
| ✓ 126. Fish | 125 |
| 127. Fish | 125 |
| 128. Fish | 125 |

500

Rosemary Thompson, *Fish*



Beverley Van ✕

- | | |
|--|----|
| 129. Bonsai pot <i>electric firing</i> | 86 |
| 130. Bonsai pot <i>electric firing</i> | 66 |
| ✓ 131. Bonsai pot <i>electric firing</i> | 62 |
| 132. Bonsai pot <i>electric firing</i> | 52 |
| ✓ 133. Bonsai pot <i>electric firing</i> | 44 |

106

Liz Walker ✕

- | | |
|---|-----|
| ✓ 134. Horsehair <i>raku firing</i> | 95 |
| ✓ 135. Horsehair <i>raku firing</i> <i>Museum Award</i> | 95 |
| ✓ 136. Horsehair <i>raku firing</i> | 95 |
| ✓ 137. Horsehair <i>raku firing</i> | 125 |

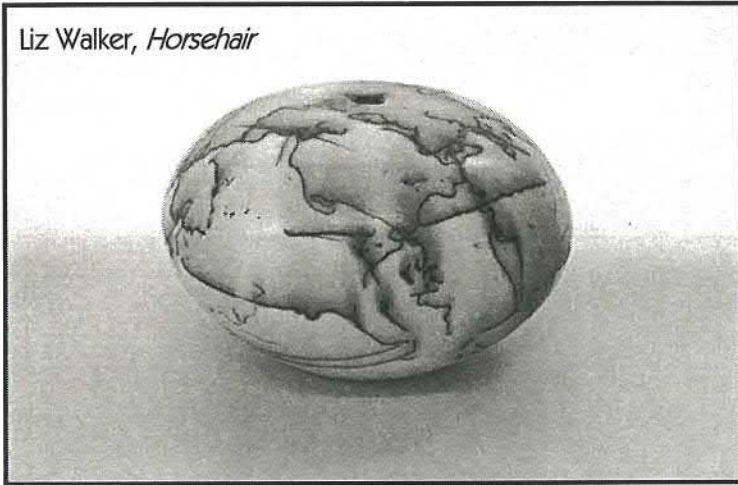
410

1016

138. Horsehair *raku firing*
 139. Naked *raku naked raku*

125
 110

Liz Walker, *Horsehair*



150
 440
 905
 878
 246
 350
 848
 501
 1016

 \$5334
 33

▀ First time exhibitors

We are a forty two year old association with about 130 members in Christchurch and the Canterbury region. We are a sociable group interested in all aspects of pottery and we welcome members who wish to learn more about our craft. We offer pottery classes for adults during the school terms and for young people during vacations. These classes, in which many Canterbury potters started off, cater for both experienced potters and absolute beginners. All classes are open to non-members.

Each year we present this regional exhibition in the Canterbury Museum and during the year a variety of more social events like open days and outdoor firings. We have facilities for a wide range of pottery techniques. These include three electric kilns a gas kiln, electric wheels, a four-inch extruder, glaze spray booth and an extensive library, which includes a collection of videos.

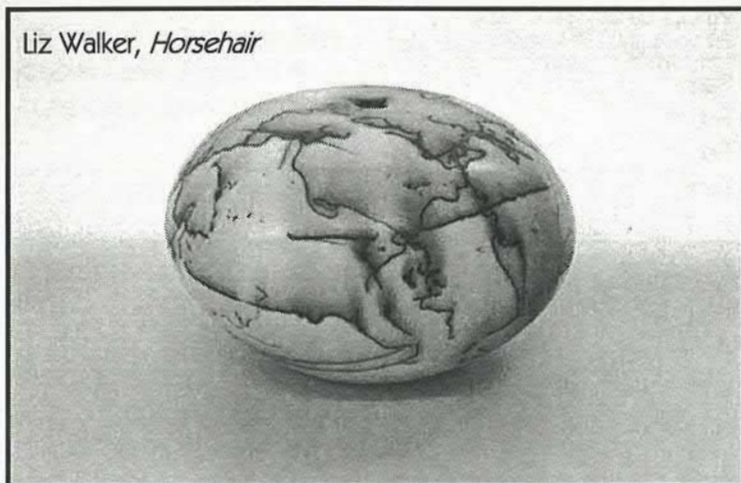
The Avice Hill Memorial Prize

This prize has been established to honour the memory of Avice Hill, devoted supporter of the craft of pottery and generous benefactor to the Canterbury Potters Association, who over many years sought to encourage excellence in ceramics.

The prize is awarded to a first time exhibitor who demonstrates outstanding potential in the craft of the potter. This award is selected by the Guest Selector, CPA President and immediate past president.

138. Horsehair *raku firing*
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125
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Canterbury Potters Association (Inc.)
Avice Hill Reserve
395 Memorial Avenue
Christchurch
Phone 3589467

Pottery Classes for

- Absolute beginners
- Experienced potters
- Young people, after school
- Special needs adults
- School holiday programmes

Our workshop is set in the gardens of the Avice Hill Reserve at 395 Memorial Avenue and we are open to the public every Thursday 10am-1pm.

For more information, phone 3589467 or visit us on Thursday mornings.