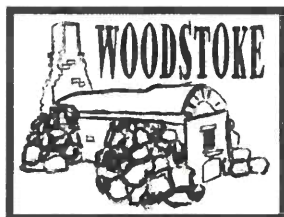
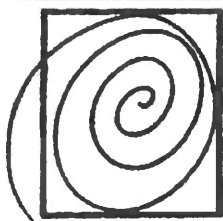


# The NZ Society of Potters 53rd National Exhibition

## CATALOGUE



WHANGAMATA 2012  
[www.woodstoke.co.nz](http://www.woodstoke.co.nz)



NZ POTTERS



Venue: Whangamata Woodworks, 108 Lindsay Road  
Opening: 16th March at 7pm  
Hours: 10am to 4pm, 17th March to 2nd April 2012

## Introduction

The National Exhibition of the NZ Society of Potters is one of the most important reasons this organization exists. Every year for over half a century this members only, selected exhibition highlights the changing face of ceramics throughout New Zealand. This celebration of ceramics is an important institution that also acts as the most public face of the NZSP and a way of engaging with a new audience every year.

To make these exhibitions possible we'd like to thank our sponsors, including our venue hosts Whangamata Woodworks.



## Welcome to the Woodstoke Conference and Exhibition 2012

It is a pleasure to have this opportunity to welcome you to Whangamata and to the wide range of activities surrounding The Woodstoke 2012 Conference and exhibition

The annual NZSP Conference, located in rotation in different parts of New Zealand, is always an ambitious project. Local enthusiasts rise to the challenge of putting on this major event so that members of our ceramics community can celebrate clay together. And 2012 is no different.

We are honoured to have special guests with us, guests who will run master classes and demonstrate at our conference. We are honoured to have so many people contributing to this big 6 day event beginning with master classes earlier in the week and after a weekend of firing kilns, ending with visits to potters in the wider Coromandel region. It is clearly the pinnacle of the year in the New Zealand Ceramics calendar.

Woodstoke 2012 will provide us with a rich opportunity to exchange views, to learn and focus on things ceramic. That is how it should be.

Congratulations go to all of our members who have had pieces accepted for our annual exhibition. I am confident that we will have a lot to celebrate as the very best of Ceramics in this country, is displayed for us to savour and enjoy. I am in no doubt that this event plays a very important part in bringing our New Zealand ceramics community together and that in itself is of great value. But let us not take it for granted. It is a lot of hard work. So much goes on behind the scenes and we are so very grateful to those who have made it

happen yet again. We live in demanding times and the challenge will now go out to another group to stage an exhibition and ceramics event in 12 months from now, somewhere else in New Zealand. I sincerely hope that we can continue to celebrate the remarkable world of ceramics in this country. We have a whole lot to be proud of.

## We acknowledge and thank:

The Woodstoke team: Maureen Allison, Dennis Allison, Janet Smith & Duncan Shearer.

The Exhibition team: Maureen Ball, Mary Paton & Kerri Rombout. Photographer: John. Display: Ross Mercer. Special thanks to Marshall Maude, judge and selector for the 2012 exhibition. Our exhibition sponsors are: NZ Potters, Primo Clays, Visique. Thanks to Sue and Clive of Whangamata Woodworks for the exhibition venue.

The Conference team:

Our team of guest speakers and demonstrators: Yuri Wiedenhofer, Chester Nealie, Mike O'Donnell, Darryl Frost, Louis Kittleson, Duncan Shearer, Janet Smith, Maureen Allison, Robert Sanderson and Coll Minogue, Don Bendel, Marshall Maude. Special thanks to the food team of: Fiona Tunnicliffe, Diane Hopson, Beryl, Peter, Maree and Sharon. Woodstoke Team were assisted by: Charade Honey, Allison family, Smith Family along with several friends and businesses in the Whangamata area.

Sponsors for the Conference: Potters Clay

Yes it is quite a team. We extend a big vote of thanks to them all. And I thank those who have elected to participate. I hope that everyone attending the Conference and The Exhibition will get much pleasure from the event. Your satisfaction will be a good reward for all those who have made it possible.

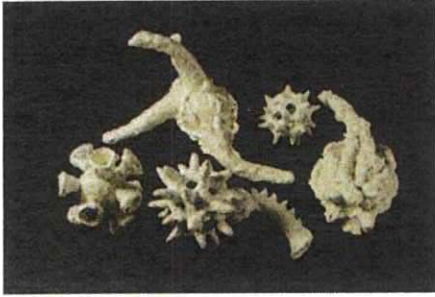
*Wally Hirsh O.B.E*

President, New Zealand Society of Potters Inc.

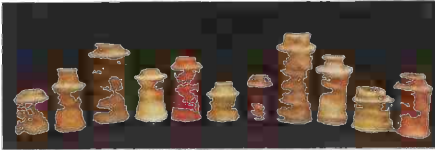
## Selector's Statement

*Marshall Maude*

It is a privilege to jury the 2012 NZ Society of Potters Annual Exhibition. The quality and diversity of the work is a testament to the continued vibrancy of the ceramic arts in New Zealand. When travelling, I am always struck more by the similarities apparent in ceramics than by any regional differences. I think these similarities are driven not by globalization but instead by a universal understanding and love of a common material. Clay is the language we share and this exhibition is a celebration of the ceramic process.



Primo Clays Premier Award  
Helen Yau  
"Hybrids in Space"



NZ Potters Merit Award  
Duncan Shearer  
"Albarelli Series 7"



NZ Potters Merit Award  
Maureen Allison  
"Survival"



NZ Potters Merit Award  
Sue Scobie  
"Waterlines (Beach Blues)"



Visique Merit Award  
Penny Ericson  
"Building Mountains"

89 **Maureen Allison**

\$380

*Guest Artist*

Title: No. 1



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90 **Maureen Allison**

\$180

*Guest Artist*

Title: No. 2





92

Maureen Allison

\$200

Guest Artist

Title: No. 3



57

Maureen Allison

\$240

Title: Survival (Group)



Woodfired clay

Title: Journeys End



My love affair with clay began in 1956 while I was studying for my Fine Art Prelim exams. I encountered a big tub of ochre coloured malleable clay. Magic mud - Bliss.

Figured, face (portraiture) and fragmentation are largely my focus now. Women's forms especially incarnating generous and generating nature. Portraiture is an ongoing fascination as is fragmentation. I like the balance of abstraction and realism, the delicacy of it and the endless possibility of various interpretations plus the delight in the serendipity factor.

Now the challenge to myself is to find the simplest manipulations of clay to achieve the maximum expressions/impressions that I can.

*Stoneware paperclay*

*Life Member*

Title: Brown Vase



75 **Anneke Borren**

\$720

*Life Member*

**Title: Lidded Pots (set of three)**



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70 **Barry Brickell**

\$1800

*Life Member*

**Title: Untitled**





## 4 Annette Bull

\$240

Title: Four Jars



These pieces were fired at our last woodfiring in the kiln behind the Taradale Pottery club at Waiohiki, in Hawkes Bay. The fire was lit on a Friday evening, with a slow rise until top temperature was reached on Sunday morning. A soak continued until after lunch. We achieved some good ash deposits onto pots throughout the kiln, with variable reduction effects.

The jars were on various shelves on the stack behind the bagwall. The fire has turned the shino glaze iridescent, with ash catching the rims and face of some of the jars. This is what woodfiring is all about

*woodfired Stoneware*

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## 17 Liz Clark

\$175

Title: Nikau Series No 1



Liz Clark's work is influenced by the forms of New Zealand's native bush. Her work is wheel thrown and altered porcelain with multiple glazes.

*Porcelain - Glazed*

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## Title: Raku Pot I



My experience in pottery is relatively new but the connection has always been very strong. I enjoy hand building ornamental pots, flower vases and cups, using coiling and slab building techniques. Over the last year I've been doing pottery with Maureen Ball at her studio. She has very generously shared her knowledge and experience with me during this time. I am grateful to Maureen for introducing me into the wonderful world of pottery

*Raku Clay*

## Title: Gloria



In 1968 Nina graduated from Canterbury University's School of Art. Her interest in pottery however, came a little later when she joined her parents, Harry and May Davis, at their Nelson workshop. A trip to England included further experience under the guidance of Ray Finch at Winchcombe Pottery. Nina returned to New Zealand but later joined her parents in Peru, helping them with their rural pottery employment scheme. She enjoyed another stint at Winchcombe Pottery before marrying and finally emigrating to New Zealand for the last time.

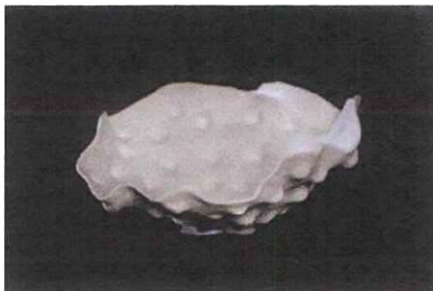
Nina's Teal Valley Pottery, near Nelson, was eventually established in 1999, and continues to produce domestic stoneware.

*Stoneware*

6 Nicola Dench

\$195

Title: Breaking Point III



In this series I have been exploring how far I can push the clay before it reaches breaking point. We live in an environment where we are surrounded by stresses and tensions and relationships that test us to the limits. I started this series in stoneware paperclay. I moved to using porcelain so that I could incorporate light and use the porcelain's translucency to accentuate the thin veneer between balance and disaster. Light has always been associated with hope, when breaking point is reached the light shines through.

This series is handbuilt in porcelain and fired to 1180 c.

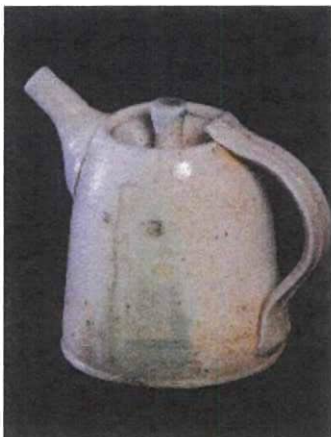
*Porcelain*

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16 Suzy Dunser

\$180

Title: Teapot



I have always been conscious of form: the fluid line; proportion, balance. More recently my treatment of the surface has caught up with that, and the pots I am making at the moment are split between earthenware, with its possibilities for depth of colour, and soda-fired stoneware, with all the variation of colour and texture the direction of the flame and the soda provide.

I strive to make vessels with the consideration and creativity functional objects deserve to have invested in them.

*Wood and MSG-fired Stoneware*

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## 9 Peggy Ericson

\$750

Title: View to the Past



*Earthenware Clay*

My sculptural work is influenced by my love of the land, sea and vegetation of the Gisborne region.

I love the marks on the land and the marks my hands leave on the clay. My sculptures are mainly land and plant forms, gestural, raw and organic. I like to use oxides and coloured slips for my surface decoration, rubbed back to expose the clay body, creating lovely textural effects. This piece 'view to the past' refers to looking back through the layers of time - the surface erosion. Through the gap, is the future and what it may bring.

## 8 Penny Ericson

\$650

Title: Building Mountains



*Clay, glaze, print*

This work involves the exploration of decorating clay surfaces with slip, glaze and printed imagery. It combines to reference sense of place.

The associated textual and linear qualities are always changing, developing and of constant interest. The interplay of clay, colour and glaze enhances the work.

Based on landscape, the form reflects an angular 'block' carved out of the natural environment while the printed image denotes a specific time, place or geological event.

The slab built forms are hollow and the subdued colour palette speaks of earthy colours and natural clays - underpinning the landscape theme.

Title: Coast



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*Clay, glaze, print*

## 64 Frederika Ernten

\$185

*Life Member*

Title: Bowl



65 **Frederika Ernten**

\$105

*Life Member*

Title: Bowl



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66 **Frederika Ernten**

\$145

*Life Member*

Title: Teapot





33

Liz Fea

\$350

Title: White Crackle Bottle



These new works continue experiments with form and glaze. They also refer thematically to past works exploring the natural world and the ongoing challenge that arises for the artist in endeavouring to bring those ideas into ceramics.

*Earthenware / white clay*

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36

Liz Fea

\$275

Title: Agate Bottle



These new works continue experiments with form and glaze. They also refer thematically to past works exploring the natural world and the ongoing challenge that arises for the artist in endeavouring to bring those ideas into ceramics.

*White Clay*

94 **Darryl Frost**

\$2200

*Guest Artist*

Title: Two Sides of the Fire Box



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95 **Darryl Frost**

\$2200

*Guest Artist*

Title: Two Sides of the Fire Box



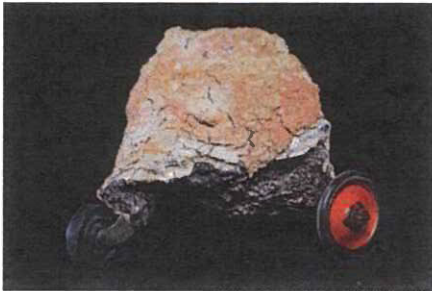
*For Pair \$3,500*

96 Darryl Frost

\$750

*Guest Artist*

Title: Rock Wheeler



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97 Darryl Frost

\$350

*Guest Artist*

Title: Axe



98 Darryl Frost

\$350

*Guest Artist*

Title: Axe



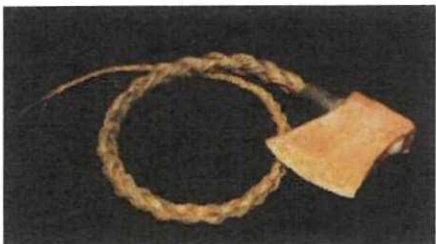
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99 Darryl Frost

\$350

*Guest Artist*

Title: Axe

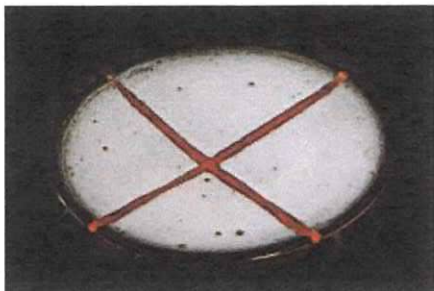


76 Neil Grant

\$220

*Life Member*

Title: Plate (Criss-Cross)



Stoneware

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77 Neil Grant

\$740

*Life Member*

Title: Bottle



Stoneware

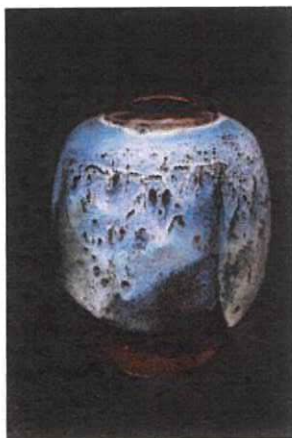
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78 **Neil Grant**

\$620

*Life Member*

Title: Vase



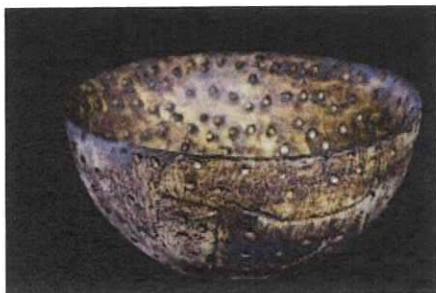
Stoneware

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3 **Mia Hamilton**

\$350

Title: Holy Bowl



I have been working with this form for six years now and it has evolved and grown each year. People are drawn to these bowls as they are a perfect half sphere and are a large size.

My bowls are bold, simple contemporary pieces. I am drawn to work in series and have restricted the materials used to push the full extent of an idea – this bowl being coloured with copper only.

My bowls are not necessarily functional; they are an exploration of structure and texture, demanding to be touched. My hope is that they will nourish those that live with them.



Title: Tales from the Deep



Water is currently my central theme. As a scuba diver life in the sea particularly captivates my imagination.

I have titled my vessels 'Tales from the Deep'. A little spin on Man's century old quest to explore all parts of the globe, to find and collect new and rare species. This includes animal and plant life from the depths of the oceans. It is in some way comforting to know that the sea hasn't yielded all its secrets...

Ceramics are made from slab rolled clay and fired to 1160C.

Stoneware - slab work

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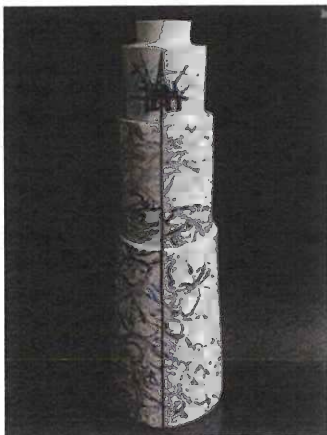
Ceramics are made from slab rolled clay and fired to 1160C.

Stoneware - slab work

30 Jo Howard

\$390

Title: Oil and Water don't mix



I manipulate clay in it's liquid state- a very tactile experience!  
Another oil well, seems like another accident waiting to happen.

Porcelain

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2 Karen Kennedy

\$355

Title: The Red Hat Ladies AGM achieves a Quorum of 5



Clay White Earthenware

101 **Louis Kittleson**

\$700

*Guest Artist*

Title: Lidded Container



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102 **Louis Kittleson**

\$650

*Guest Artist*

Title: Bottle



103 Louis Kittleson

\$450

Guest Artist

Title: Platter



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47 Nicole Kolig

\$200

Title: Three Leaves



My work portfolio is quite varied. It ranges from the abstract, sculptural, Pure Glaze innovation to N.Z. Wildlife replica eggs and some functional ware which is mostly confined to larger bowls.

I live on the Otago Peninsula on the South Island and the bowls reflect the attachment I have with its flora, wildlife and landscape.

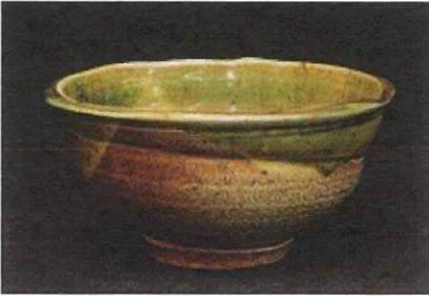
The impressions in the bowls are leaves I have found on the forest floor of our regenerating native bush. The individual and single shapes are minuscule representations of the totality of 'bush' but instead of decaying they live on, preserved in clay.

61 Peter Lange

NFS

*Life Member*

Title: Bowl



*M.S.G. fired*

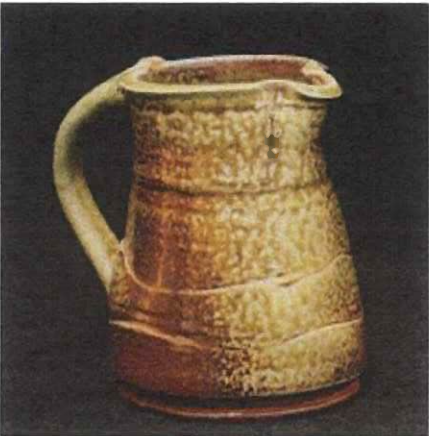
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62 Peter Lange

\$80

*Life Member*

Title: Jug



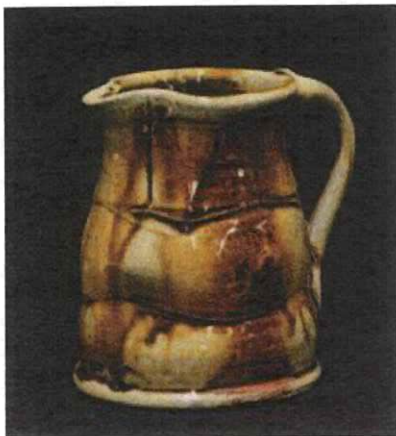
*Soda Fired*

63 Peter Lange

\$80

*Life Member*

Title: Jug



*Soda Fired*

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12 DeAnne Lawford-Smith

\$350

Title: Queen of Imperception



I have decided that using clay is the best way of conveying my current state of mind and at the moment I am using the figure of the queen and all its colourful associations to express the contradiction between what is superficial and what lies beneath. I use slips and glazes, stains and mixed media, whatever comes to hand in the finished piece to achieve a colourful or playful portrait. But also an attitude that shows an underlying sense of unease or hidden agenda. I like to challenge the viewer to think beyond what is seen on the surface.

*Stoneware*



133 Elsa Lye

NFS

Guest Artist

Title: a sense of loss



*Mac's Clay & Whangamata clay, anagama fired*

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93 Marshall Maude

\$600

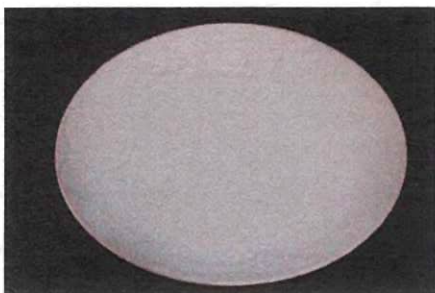
Guest Artist

Title: Disc



*Wood fired stoneware*

Title: This is not China



I have been fascinated with spirals, fern fronds and koru for a very long time, using them in my work as additions or carving them into bowls.

Currently I am exploring the brilliance of porcelain, I am playing with carving flatter surfaces and also bringing out patterns by a resist and water etch method applied to unfired clay. Rather than decorating with a brush and colour, I like the way the glaze thickness picks up the dips of the carving or the bumps of resisted patterns.

*High fired Primo porcelain, carved & etched*

## 67 Chester Nealie

\$1200

*Guest Artist*

Title: Vase



Chester Nealie is a New Zealand potter living and working in Australia. He enjoys an international profile as a wood fire potter specialising in anagama style work. His pots are largely made from stoneware clay fired with wood to high temperatures over several days. Many pots are glazed and all pots show the effect of wood ash and flame which gives them added interest and intrigue. His work ranges from practical to exhibition ware, all showing a distinctive personal style.

Nealie allows for freedom and experimentation in his work and the results bring to mind natural textures of wild spaces and time worked surfaces in the landscape. Fossil-like marks of grasses and shells are introduced during the glazing and firing process, adding to the intriguing surfaces.

68

## Chester Nealie

\$800

*Guest Artist*

Title: Cylindrical Vase



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69

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\$800

*Guest Artist*

Title: Bottle



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125 Mike O'Donnell

\$320

*Guest Artist*

Title: Tumble Fired Tippling Set



*Anagama Fired*

126 Mike O'Donnell

\$520

*Guest Artist*

Title: Crypt of the Fish People



*Anagama fired*

55

## Cheryl Oliver

\$520

Title: Searching for Meaning

*Midfire White*

My work endeavours to encourage a small smile and in some way make reference to the those bemusing times in our lives we all experience for one reason or another.

This piece is part of an ongoing 'Adrift' series depicting our vulnerabilities, hopes and dreams and the way in which we individually endeavour to navigate them. It is made with a mid-fire white, decorated with underglazes and secret overwash. Fired in an electric kiln to 1160c.

14

## Diane Parker

\$225

Title: Earth Woman - Sea Goat

*Earthenware*

I am constantly challenged in my figurative work to apply the surface treatment that successfully accommodates the 'mood' of the piece I am working on. Currently I am enjoying working on my 'Earth Women' series and have been experimenting with chemicals to give an aged quality to the final piece as well as enjoying the notion of having a small degree of 'lack of control' over the final colour responses. I also enjoy applying layers to the figure that give visual interest as well as depth. The palette of surface treatments to choose from is enormous and in that lays the challenge.

## 18 Cate Pates

\$280

Title: Spirit Vessel Family - Set of 3



I'm originally from England and I have a degree in ceramics from Cardiff University, Wales. I currently exhibit in Britain and New Zealand.

The natural world is inherent in my work and informs it as well as becoming part of it in the techniques I use to create the surface. The symbols are carefully considered and hold personal significance to me, but I enjoy that they can invoke different feelings in others. When I'm working I work fluidly so I can allow the patterns to evolve. Much of my work is based around an interpretation of the vessel, which arises out of the exploration of my being (body) as a container.

*Porcelain Paper Clay*

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## 106 Cate Pates

\$265

Title: Inked Trees against the Skyline



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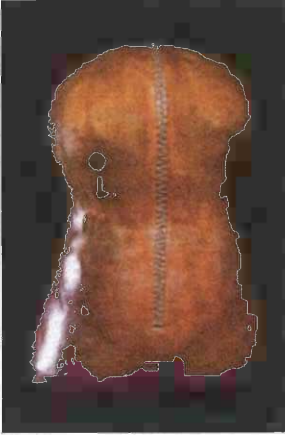
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*Porcelain Paper Clay*

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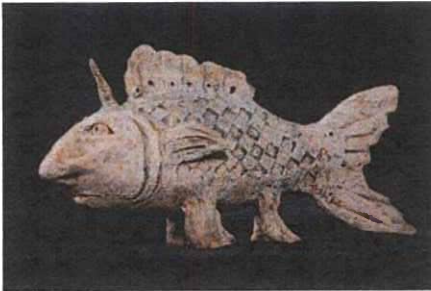
Title: Pandora



I am of Ngati Maniapoto and English descent, and am constantly struggling to re- evaluate assumptions through my art. I aspire to engage people by creating hand built clay or mixed media sculptures that generate whimsy or humour and invites them to join me in observing the idiosyncrasy's of the human condition. For me, each art work becomes a voyage of discovery; I am continually seduced by texture, contour and perspective. It seems I am always paddling down a new stream – I usually get lost, but sometimes during the journey back a work of art emerges and along the way, I have learnt more.

*Handbuilt Burnished Terracotta*

Title: Walking Fish 3 (Horned Fish)



I have been working with clay for 12 years now and loved my time spent studying with Bronwynne Cornish for a year and my four years doing the Diploma of Ceramic Arts (Otago) through Auckland Studio Potters. It was four years of indulgence, playing with like-minded people who shared this peculiar fascination with clay and how it can be altered. I have always been drawn to illustrative sculpture. I enjoy the process of building stories into my work as I go. I like the aged-looking surfaces created by layers of slip and oxides.

## Title: Gatherers



I have been playing with clay for many years but have only recently truly appreciated the material qualities of porcelain. These pieces draw on ceramic history but have a humorous slant to them. Gatherers came together when thinking about our location for the conference and remembering my days as a beach comber. Gathering treasures until pockets were bulging.

Porcelain

## Title: 2 Wood Fired Shino Tea Bowls



In the last few years I have been working with shino, focussing on making tea bowls and other domestic ware items that compliment the unpredictable nature of this glaze. A simple tea bowl is probably my favorite thing to make, and the most challenging. To me a tea bowl is an object of contemplation as well as a functional item. While on one hand the bowl needs to fit and feel good in the hand, be pleasant to touch and have a smooth rim, it also needs to provide enough interest for the eye. And shino with its pin-holing, crazing and crawling seems uniquely suited to that. So I have been trying to produce pots that are loosely thrown to match the nature of this glaze.

A couple of years ago I build a wood fired kiln at my studio north of Auckland. I now fire most of my pots for 12 to 14 hours in this kiln.

Stoneware

Title: Wood Fired Shino Vase



*Stoneware clays, some from my own land, and fired in a wood or a gas kiln to 1300C.*

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Title: House Boat



I am drawn to angular, linear, geometric images and enjoy architecture - modern, unusual and quirky. 'Buildings and structures' is a theme I continue to explore. The method used in the construction of these (joining small slabs) allows for a randomness in working which appeals to me - I never quite know what the final result will be.

27 Susie Rogers

\$1200

Title: Urn



In contrast to industrial expediency which demands a given piece passing through many hands on the passage to completion, 'ONE HAND ONE MIND' is an essential axiom of the Studio Potter. As the phrase implies a single individual controls every process in the production of each piece including Clay Preparation, Formation, Decoration, Glazing and the Final Firing.

Works are composed of local materials, varying clay blends, mainly comprising terracotta and stoneware and accordingly exemplify an indigenous quality earning them a place as representative in contemporary New Zealand national culture.

*Terracotta Wood fired*

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26 Rick Rudd

\$395

Title: Bottle



This is the first in a new series of bottles which has taken shape from the balloon. Connotations include 'party time' and 'lead balloon', but really it is just about form.

*Earthenware*

39 Margaret Ryley

\$280

Title: Vortex 3



The fundamental transience of ceramics in a shaky environment has meant a re-think of work in progress. The fine balance between narrow base and bulky top is put aside for the moment in favour of stability. A paperweight. The ultimate immutable object.

*Porcelain*

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11 Sue Scobie

\$380

Title: Waterlines (beach blues)



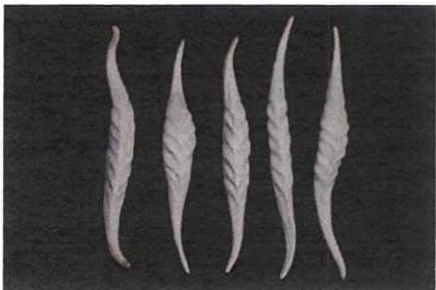
Sand and surf - the colours of summer at my local beach in sunshine and sou'easterly sea fog.

*Coiled porcelain & stoneware, unglazed*

## 7 Trish Seddon

\$1000

Title: Seapods Series I



On the defensive and ready for attack, this is one of the most deadly of all sea creatures. Poison from venom glands at the base of the razor sharp spines travels up ducts to the tips and is injected into a predator when it tries to take a bite. Although well camouflaged and naturally timid, this creature is perfectly capable of killing a large mammal such as a dolphin or adult human within a matter of minutes, should they be so unlucky as to mistake it for an easy meal.

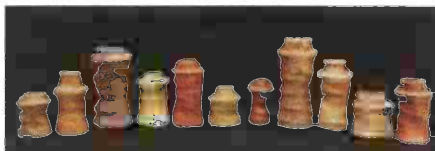
*Midfire white clay cone 6*

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## 59 Duncan Shearer

\$1100

Title: Albarelli Series I2



The albarelli is a form originally intended as an Apothecary's dry ingredient storage jar. I'm drawn to this shape because of its potential to express my ideas about clay and fire. I love to impart a feeling of liveliness to the clay, but temper it within a boundary. So I use the restrictions of the albarelli form to explore the curve of a rib line, or the soft dimple of an applied handle. I examine relationships in each piece like the interaction between a lip and a shoulder. The use of multiples promotes the examination of traits across a series of pieces – comparing and contrasting the forms and markings on the pots.

The form provides a structure to the methods of decorating that I use, which is firing the pots in a wood kiln. to create an engaging and sophisticated surface.

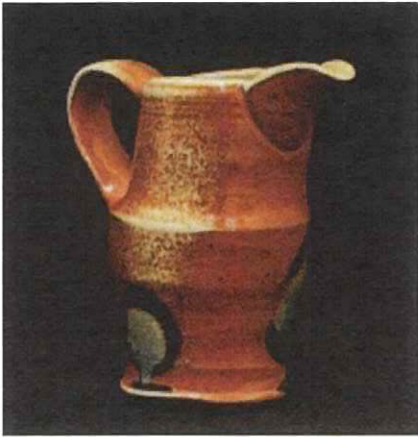
*Wood fired Soda Glazed. I also use a variety of slips, glazes and oxide washes.*

79 Duncan Shearer

\$55

*Guest Artist*

Title: Small Beaked Jug



*Wood fired, soda glazed*

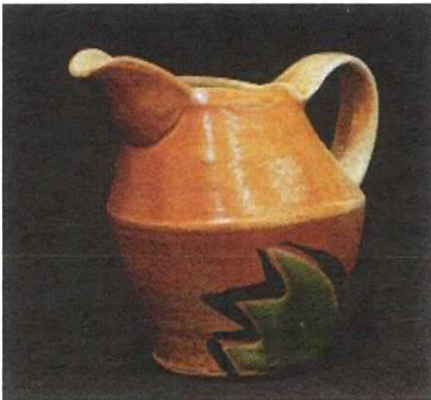
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80 Duncan Shearer

\$75

*Guest Artist*

Title: Medium Beaked Jug



*Wood fired, soda glazed*

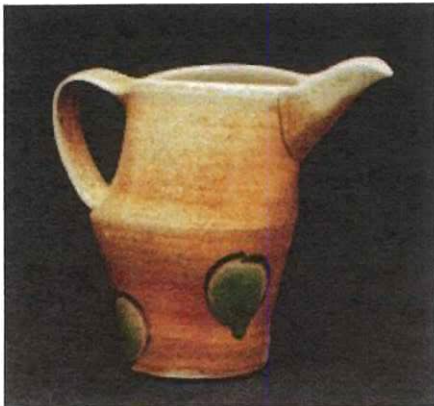


81 Duncan Shearer

\$95

*Guest Artist*

Title: Large Beaked Jug



*Wood fired, soda glazed*

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54 Jenny Shearer

\$265

Title: Bottle and Jug Team



My history goes back to the early 70s when my husband David built me a 40 cu ft kiln on a steep Wellington hillside. Apart from a year at a fulltime ceramics course in the UK (Gloucester School of Art) I am mainly self taught.

My work leans toward the urban ritual vessel favouring the refined end of the Japanese Aesthetic. I have spent many years teaching and passing on my enthusiasm for the gentle art of ceramics.

My pots are in the permanent collections of The Dowse, Government House Wellington, Hawkes Bay Art Museum and Christchurch and Southland Art Galleries.

*Earthenware with slips*

52

**Barbara Skelton**

\$350

Title: Seascape 3



After many years making a living from domestic stoneware I now work exclusively with porcelain. I enjoy most the process of making, turning and finishing and the feel of the leatherhard porcelain. It's fine white translucency is a good foil for the various coloured glazes I have been experimenting with lately.

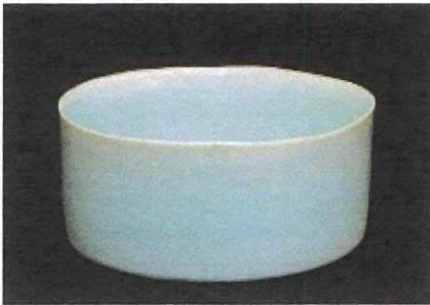
*Porcelain*

124

**Barbara Skelton**

\$195

Title: Porcelain Bowl



After many years making a living from domestic stoneware I now work exclusively with porcelain. I enjoy most the process of making, turning and finishing and the feel of the leatherhard porcelain. It's fine white translucency is a good foil for the various coloured glazes I have been experimenting with lately.

*Porcelain*

## 71 Mirek Smisek

\$140

*Life Member*

Title: Yunomi 'Kapiti'



Creativity is one of the most, if not the most, important activity for people to engage in. My experience during the last war more than convinced me of this. Many of the problems of the contemporary world will be minimised if creative activity becomes part of all our lives. Pottery, with the exciting challenge of mastery over the elements earth, water and fire, offers tremendous scope for fulfilment. It is very demanding and good results do not come easily, but there is a great adventure for anybody willing to be sincerely involved.

*Porcelain*

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## 72 Mirek Smisek

\$1600

*Life Member*

Title: Tararuas



Creativity is one of the most, if not the most, important activity for people to engage in. My experience during the last war more than convinced me of this. Many of the problems of the contemporary world will be minimised if creative activity becomes part of all our lives. Pottery, with the exciting challenge of mastery over the elements earth, water and fire, offers tremendous scope for fulfilment. It is very demanding and good results do not come easily, but there is a great adventure for anybody willing to be sincerely involved.

*Stoneware*

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73

## Mirek Smisek

NFS

*Life Member*

Title: Life



Creativity is one of the most, if not the most, important activity for people to engage in. My experience during the last war more than convinced me of this. Many of the problems of the contemporary world will be minimised if creative activity becomes part of all our lives. Pottery, with the exciting challenge of mastery over the elements earth, water and fire, offers tremendous scope for fulfilment. It is very demanding and good results do not come easily, but there is a great adventure for anybody willing to be sincerely involved.

Stoneware

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82

## Janet Smith

\$160

*Guest Artist*

Title: Teapot



83 Janet Smith

\$160

*Guest Artist*

Title: Teapot



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84 Janet Smith

\$160

*Guest Artist*

Title: Teapot

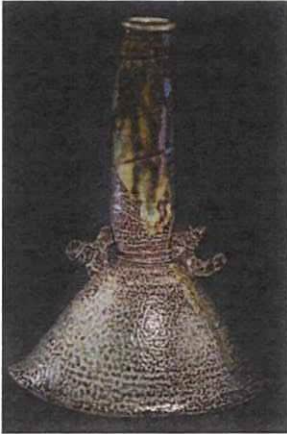


85

Janet Smith

\$200

Title: Bottle



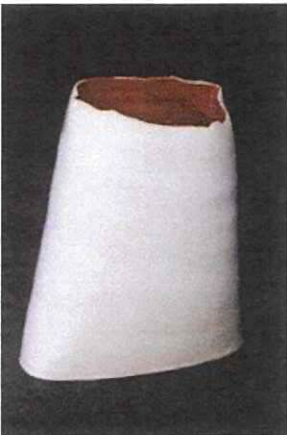
*Salt Glazed Stoneware*

38

Nadine Spalter

\$145

Title: Vessel



My work is currently focused on exploring colour, and colour combinations, often with surprising and exciting results. I look to painters for inspiration, finding unusual combinations in the backgrounds of paintings. I take the shapes and colours I see and make them my subjects, turn them into objects and give them a visual life of their own. I use porcelain as I find the pure white surface a perfect canvas for the colours I am using.

*Porcelain, high fired, reduction*

46 Jenni Taris

\$990

Title: Warriors (3 Pieces)



I create the Warriors from 2 slabs of clay and stand them up while still pliable and they slump into shape. They develop their individuality and body language as I shape their form and head. Terra Sigulata finishes the surface before being bisque fired. They are then pit fired. I lay one shoulder into sawdust to go black, representing the mantle or cloak, the fuming copper sulphate completes the colorful body, letting the spirit of the fire create the pattern.

*Pit fired*

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58 Fiona Tunncliffe

\$650

Title: Goat



*Midfired*



134 Gyan Daniel Wall

\$250

*Guest Artist*

Title: Tea Set



*Anagama Fired*

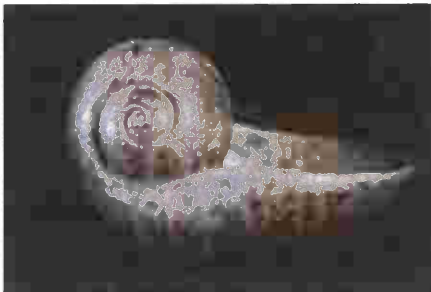
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135 Gyan Daniel Wall

\$280

*Guest Artist*

Title: Shell Vessel



*Anagama fired*

136 Gyan Daniel Wall

\$1900

Guest Artist

Title: Seed of Creation



Anagama fired

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31 Teresa Watson

\$750

Title: Tea for Two



Tea for Two consists of 13 pieces of pottery that slot into one another. It includes all the essential elements to make a cup of tea, accompanied with food. Each piece has been craftily hand thrown in earthenware clay and then fired in a two burner gas kiln for 12 hours to 1160 degrees centigrade.

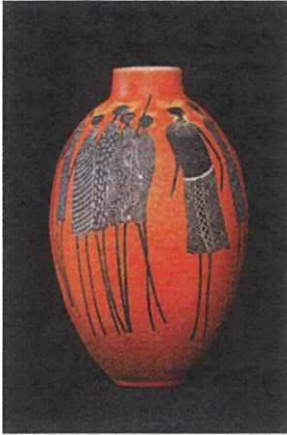
At the bottom of each piece there are rows of dots that have been individually applied by hand. The glaze has been eliminated from the bottom of each pot, to accentuate and give the focus on the dots.

51

# Marilyn Wheeler

\$185

Title: African Water Jar



With climate change, deforestation and land degradation, the survival of the tribal society of Africa is at risk. They have survived on the animals they raise and their travels are determined by their search for water.

Temperatures have risen and water has dwindled. Water is already a catalyst for regional conflict.

This latest body of work is loosely based on the African water jar, but with a contemporary twist. With the use of old European techniques such as stencilling and sgraffito, these jars become colourful modern works of art.

Earthenware

86

# Yuri Wiedenhofer

\$275

Guest Artist

Title: Dish



87 Yuri Wiedenhofer

\$140

*Guest Artist*

Title: Rock Glazed Dish



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88 Yuri Wiedenhofer

\$360

*Guest Artist*

Title: Dish with Thumb Print

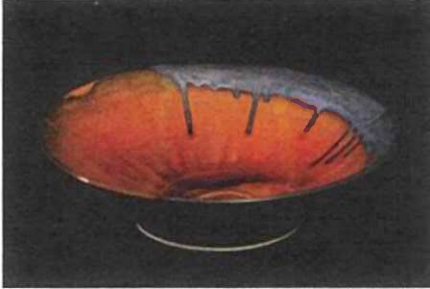


32

## Paul Winspear

\$180

Title: Treacle Bowl



*Earthenware*

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49

## Helen Yau

\$500

Title: Hybrids in space



The work Hybrid is made of metal wire and paper clay slip. It was multiple glazed and fired up to 1090°C.

The work Hybrids in Space was made of earthenware clay, multiple fired with various glazes up to 1120°C.

*Earthenware*

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## Title: Hybrid



The work Hybrid is made of metal wire and paper clay slip. It was multiple glazed and fired up to 1090°C.

The work Hybrids in Space was made of earthenware clay, multiple fired with various glazes up to 1120°C.

*Metal wire, paper clay slip*

## 37 Joyce Young

\$200

## Title: Fungi - Stump Pot



Using clay as a medium for artistic creativity in the 1960's, I built a small, single chambered brick, oil fired, kiln to fire the clay to permanency. In Opunake I built a larger, double chamber oil kiln, but in the 1990's at Oakura an 18 cuft natural gas , fibre kiln was purchased.

This is still in use in my now small New Plymouth city garden. My pottery has mainly been of a textured nature, inspired by the land and Taranaki coastal natural environment. With a garden interest, my pottery has focussed on sculpture, wall panels and free form pots, mainly of native birds (pukekos etc.) rock and fungi forms.

*Stoneware*