

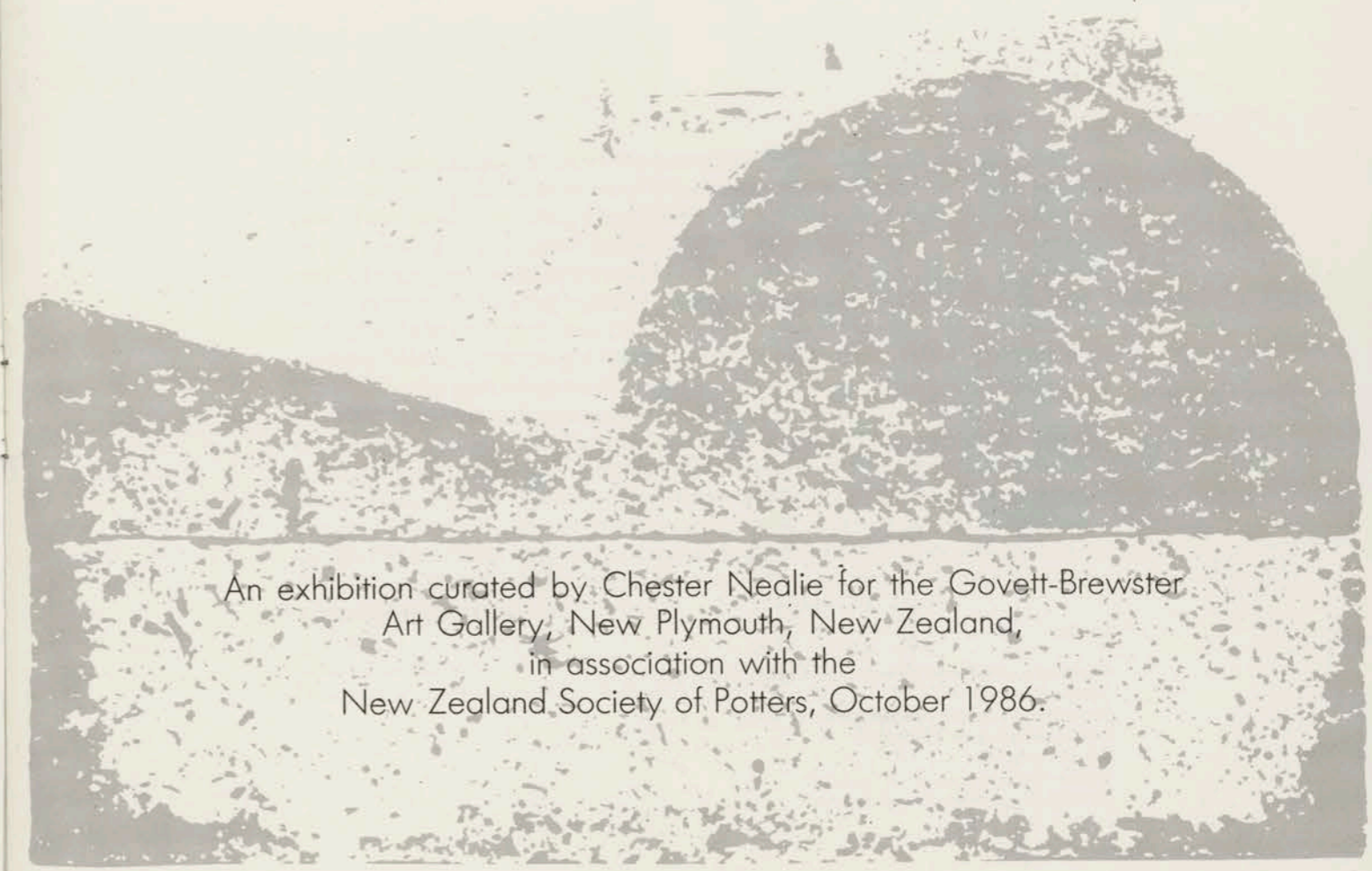
ceramics 86

CONTEMPORARY WORK IN CLAY



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An exhibition curated by Chester Nealie for the Govett-Brewster
Art Gallery, New Plymouth, New Zealand,
in association with the
New Zealand Society of Potters, October 1986.

The Gallery thanks the New Zealand Society of Potters, especially Roger King who worked with Gallery staff on the organisation of the exhibition and the catalogue, and Chester Nealie, who made a thoughtful and considered selection. The Gallery and the Society also wish to thank the following generous sponsors; without their assistance the exhibition would not have been possible.

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Foreword

There has been a significant change in the use of clay by New Zealand Ceramicists. In the 1940's studio potters rediscovered the traditions of creating with clay. This was strengthened by the visits and teachings of early pioneers, Leach, Hamada and Cardew. Here the formation of earth, fire and water using natural materials to create warm handfelt useful pottery was the ultimate desire. But clay was not to be imprisoned in any one category. Ceramic artists in the 1980's started to use clay and ideas with unlimited freedom. No longer the need for hand dug clay, choking diesel fumes and ash glazes. The medium was liberated to commercial materials, unlimited colour, lower temperatures and diverse ideas. But with this new found freedom there should also coincide a similar responsibility to creative excellence. Too often the brushwork, colour or sculpture did not show any depth of experience. In this exhibition I have tried to show the strength of the past and the talent of the future. The objects present are not just a pretty shape. They are the culmination of years of looking, experimenting and feeling. Diverse as this exhibition is every individual piece is imbued with the desire of each artist to create excellence in unifying ideas with this vital, expressive, innovative material, clay.

Chester Nealie. 1986.

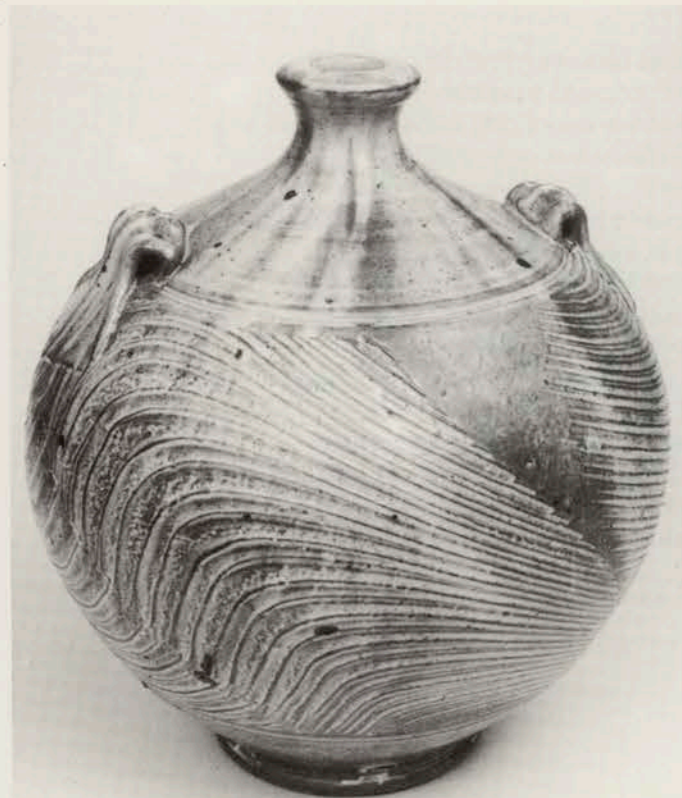
The gradual disintegration of the boundaries between fine art and craft, heritage of a rigidly hierarchical Western European tradition, has been one of the most interesting characteristics of the visual arts in the latter part of this century. The Govett-Brewster Art Gallery has acknowledged such radical changes, and controversial interventions in conventions associated with the visual arts in this country throughout its history; we welcome the opportunity to further pursue this direction in this exhibition. The selector, Chester Nealie, has sought here to examine initiatives, both personal and global, on the part of some of New Zealand's foremost ceramic artists. Traversing the boundaries is only part of what they have done; the exhibition is visually challenging, at times surprising. The catalogue offers a sketch of the exhibitors' histories, and a visual record of the work; it seems likely that such a record will have a historical significance for some, not all, of the works shown and recorded here; our judgement of what occupies the front line may not of course accord with that of posterity, but the process of making the judgement provides us with a colourful and very viewable exhibition.

Cheryll Sotheran
Director Govett-Brewster Art Gallery

Peter ALGER

Anything well done is worthwhile; this is often difficult in ceramics, a field which is essentially conservative by nature since learning in this field is by trial and error. The rest is a question of taste (a good brick is worth having!)

- 1 **Combed Bottle** 1986
stoneware, thrown
shino glazed, combed with crosscut handsaw,
woodfired
height 345mm diameter 295mm
- 2 **Chernobyl planter** 1986
stoneware, thrown
salted shino glazed, woodfired
height 476mm diameter 520mm



CAT. 1

Ann AMBLER

I have always wanted the firing process to imprint itself on, and become an intrinsic part of, the form, often partially obscuring the decorative surface. I have used salt and wood firing, and am currently working on low fire techniques to achieve this effect.

- 3 **Container** 1986
stoneware
natural ash and salt glazed, woodfired
height 270mm diameter 195mm
- 4 **Bowl** 1986
stoneware
salt glazed, woodfired
height 70mm diameter 363mm



CAT. 3

Nola BARRON

This work for the Ceramics 86 exhibition caused me to consider how clay does work, and led me to decide that the integrity of this form could be seen to overshadow the sculptural pretensions of many other works in clay, including some already in the collections of major art galleries.

- 5 **Clay Works Form/Function** 1986
assemblage
lowfired clay found object, card
height 510mm width 330mm diameter 255mm



CAT. 5

Anneke BORREN

My black-on-black glaze is very much related to my emotional mood, while working every night — 8 to midnight, in that isolation — because during the day my time is committed to our young family. Since my natural inclinations gear me up with lots of energy in early mornings, by the time it is 8pm, my being is tired, mentally geared to peace and quiet which night work gives. The shapes of the pots are softer, less linear, and the silvery quality of the decoration comes at you out of the shadows — against the enormity of the black night. The challenge which the various degrees of decoration gives (ranging from minimal to baroque) in relation to the shapes is stimulating. With the black intensity came a wish to include other materials and so Owen's work became part of mine, in the form of ivory and whalebone pendant lids, as well as bone and bronze inlays in wood, in combinations with the black bamboo, which grows profusely in the garden. And the contrast between the soft whitish-yellow of the ivory and bone, a direct interpretation of light against dark. . . My glazes up to now have always been fired in oxidation atmosphere in electric kilns, but I'm hoping to move towards a gasfiring kiln, visions of celadons in similar combinations with mixed media loom on the horizon.*

*Owen Mapp, sculptor and carver, the artist's husband.

- 6 **Untitled** 1986
stoneware
black overglaze, decorated, handbrushed iron-saturated glaze, wooden lid
height 165mm diameter 230mm
- 7 **Untitled** 1986
stoneware
black overglaze, decorated, handbrushed iron-saturated glaze, bamboo handled lid
height 220mm diameter 208mm
- 8 **Untitled (set of three)** 1986
stoneware
black overglaze, decorated, handbrushed iron-saturated glaze, bone lid
(lid made by Owen Mapp)
1. height 280mm diameter 75mm
2. height 240mm diameter 65mm
3. height 165mm diameter 65mm



CAT. 7

Christine BOSWIJK

I was 38 when I began working with clay, and since then I have developed a love-hate relationship with the material; I don't like mess but I can't live without clay. It is the material through which I can best express my thoughts and feelings in a way that words don't. Since 1978 I have lived and worked in Nelson, making colourful domestic ware and handbuilding in between. Gradually the hand work has become the dominant area of my work.

9 Form

stoneware, handbuilt
barium glaze, slip, coloured oxides, multifired
height 460mm diameter 1670mm



CAT. 9

Barry BRICKELL

10 Figure 1 1986

terracotta
unglazed, woodfired
height 890mm width 360mm depth 270mm

11 Figure 2 1986

terracotta
unglazed, woodfired
height 980mm width 400mm depth 280mm



CAT. 11

David BROKENSHIRE

After twelve years I am still entranced with the sheer fragile, translucent beauty of porcelain. My latest pieces (still worked in porcelain) forsake the traditional approach of total limpid glaze and translucency. These pieces explore the undulating quality of combed thinly rolled slabs of porcelain, and, by the use of stains over the bisqued pieces and restrained application of glaze, attempt to create pieces with an 'other world' quality. The porcelain still has the old Chinese quality of a bell-like note when struck. They approach something of a bronze-like quality, yet have overtones of landscape or pieces excavated after centuries of being hidden.

12 Blue Landscape 1986

Porcelain
feldspatic alkaline glaze, reduction fired
height 100mm width 260mm depth 210mm

13 Wind Bowl 1986

porcelain
feldspatic glaze, reduction fired
height 100mm diameter 80mm



CAT. 13

Roy COWAN

The ceramic work began in 1955, electric kiln earthenware with graphics, developing into stoneware from 1959. A large kiln, inaugurated in 1960 and, with additions, still in current service, permitted a move into larger, even monumental ceramics. My current interest is in two fields — the making of large plates, prompted by the noted Chinese plates made in the Tuan and early Ming Dynasties, but with modern figuration; and in the possibilities of salt glaze, other than raising the customary texture.

14 Through Windows

stoneware with porcelain slip
engraved, salt glazed
height 705mm diameter 255mm

15 Games with the Greek Spiral

stoneware with porcelain slip
engraved, salt glazed
height 910mm diameter 315mm



CAT. 15

John CRAWFORD

After having completed five years training with Jack Laird at the Waimea Craft Pottery, Richmond, I feel that I am well versed in the making of domestic ware. My wife Anne and I established our own studio at Hector, 30 kilometres north of Westport in 1974. From 1975 to 1981, my work had evolved around the extension of the skills taught at Waimea, with a series of landscape decorations being predominant. All decoration was on-glaze brush work. It was most important to me that relationships and tensions between the applied brushwork design and shape of the pot should demonstrate a sensibility and wholeness of form. I found it necessary to draw and plan works on paper before committing myself to clay.

Recent interests from 1981 — 1985 have been in a series called Body Language. This involved calling on the long history of figurative ceramics and updating it into my own particular style. Inspiration for the works has come from newspaper fashion clippings, cubist paintings and my general fascination with the human form, to list just a few. The decorating for these works has been done in linear style drawings through glazed pots in sgraffito. Works have all had to be designed and drawn.

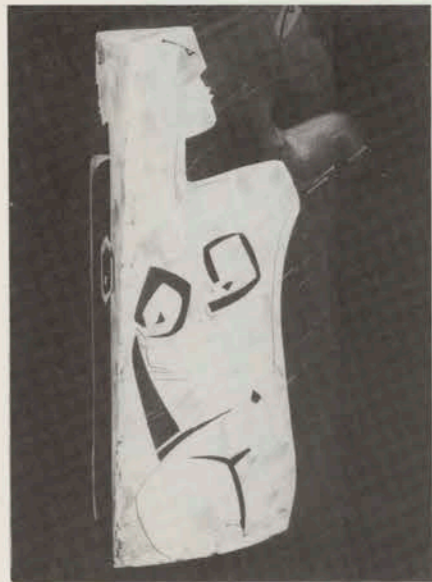
I have developed a method which involves making slabs on the wheel so as to be able to make angular forms the next day — altering newly thrown forms, coiling larger sculptural works. I am interested in the use of colour and wish to depart from the Leach/Yanagi traditions of New Zealand pottery. I have been working in porcelain with on-glaze enamels as well as reduced stoneware which we fire in our 70 cubic feet trolley kiln.

16 Cubist Figure 1986

stoneware
on-glaze enamels, reduction fired
height 460mm width 225mm depth 115mm

17 Cubist Figure 1986

stoneware
on-glaze enamels, reduction fired
height 360mm width 160mm depth 74mm



CAT. 16

Moyra ELLIOTT

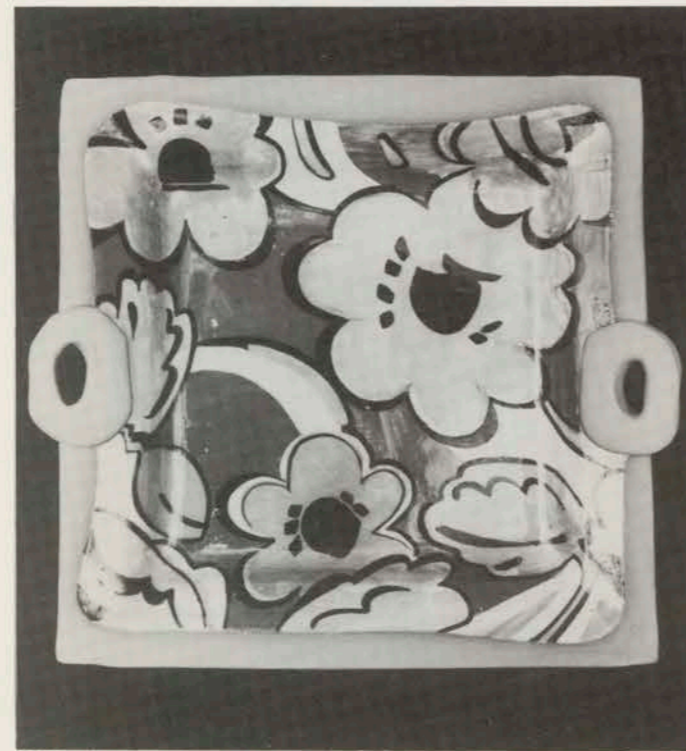
I've always enjoyed decorating — loved the feel of a brush in my hand and poised over a virgin surface, and although my work goes through regular changes, I always seem to come back to this. Colour as strong and intense as I can get sitting comfortably on a rich terracotta base is my current interest, with all my effort going into design and execution rather than firing, which is done simply and efficiently by a computer controlled kiln while I sleep.

18 Floral Dish 1986

terracotta
clear glazed, ceramic stain painted, oxidation fired, mid-temperature oxides
height 55mm width 345mm depth 320mm

19 Floral Dish 1986

terracotta
clear glazed, ceramic stain painted, oxidation fired, mid-temperature oxides
height 60mm width 310mm depth 280mm



CAT. 18



CAT. 19 Moyra Elliott, Floral Dish 1986

Paul FISHER

At present I am experimenting with copper reduction glazing, and vapour glazing in wood fired kilns. I am currently specialising in large thrown and coiled forms.

20 **Untitled** 1986

stoneware
natural ash glazing, wood fired in nabori-gama
height 130mm diameter 110mm



CAT. 20

Steve FULLMER

My current directions seem to lie between primitive pots of the past and symbols and forms of the future.

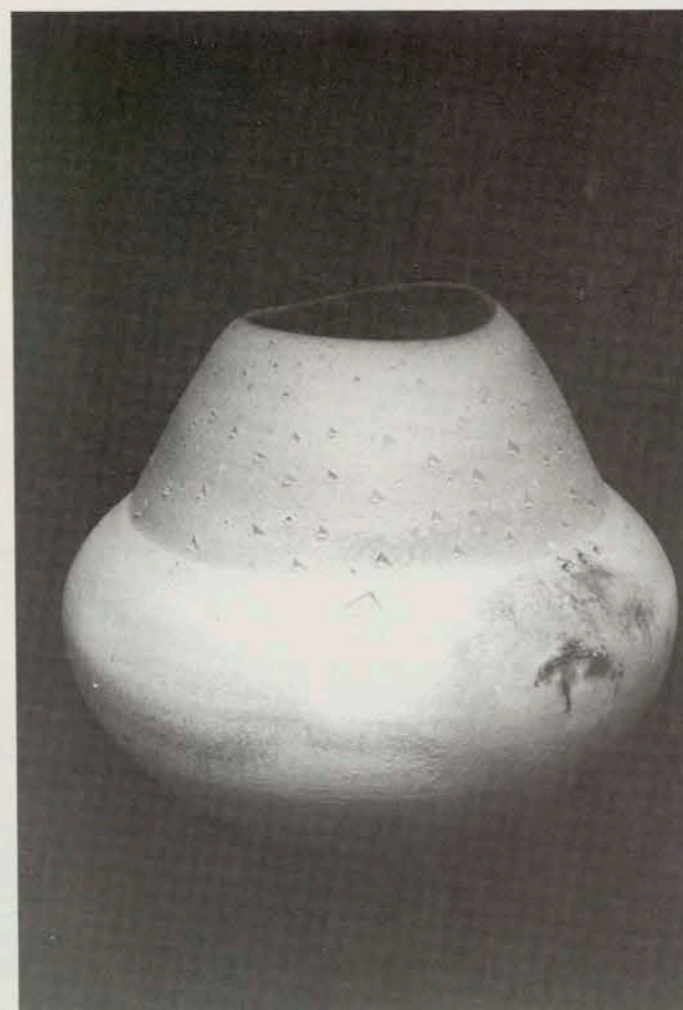
I start out with a relatively simple form, but later alter the piece until it has an unusual quirk about it, or odd appendages to one area to give it direction. Visual impact is important to me so that means the firing has to be one of the most important features of my work. I use the firing like paint, placing a pot on its side or top, and with other bricks or steel shards around the piece, I can direct flame, smoke, gas or whatever is fuming off to flow along one side.

21 **Fullmer Jar** 1986

low temperature lead glaze, saggar fired
height 175mm diameter 200mm

22 **Altered Jar** 1986

low temperature lead glaze, saggar fired
height 275mm diameter 330mm



CAT. 22

Brian GARTSIDE

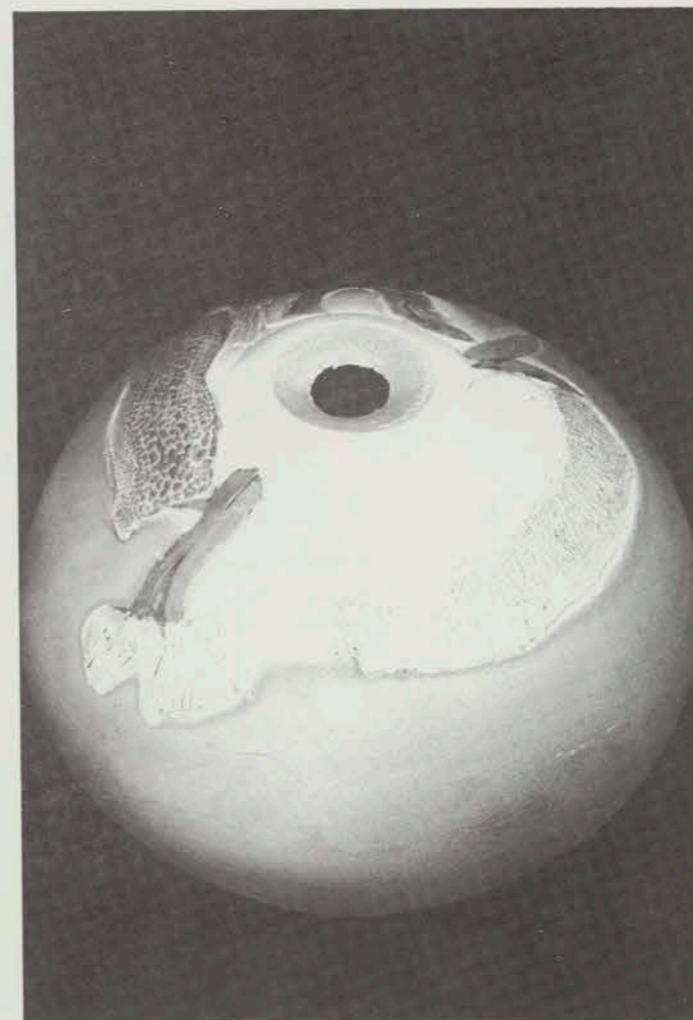
My interest is in developing strong personal symbols and images. Although the content of the work is geological, geographical and environmental, there is a great deal of intuitive dialogue contained. I seem to thrive on experiment, change and discovery, and try to form a personal, visual, growing language which doesn't have to be precise. I try to make works of expression. The work is a record of an experience and also makes comment about my viewpoint. Technically the work employs coloured glazes and slips overlaid and stencilled. The pieces are fired many times to build up surfaces and symbols.

23 **Orb** 1986

stoneware
multifired polychromatic ceramic, china enamels
height 340mm diameter 400mm

24 **Tower** 1986

stoneware
multifired polychromatic ceramic, china enamels
height 618mm width 260mm depth 150mm



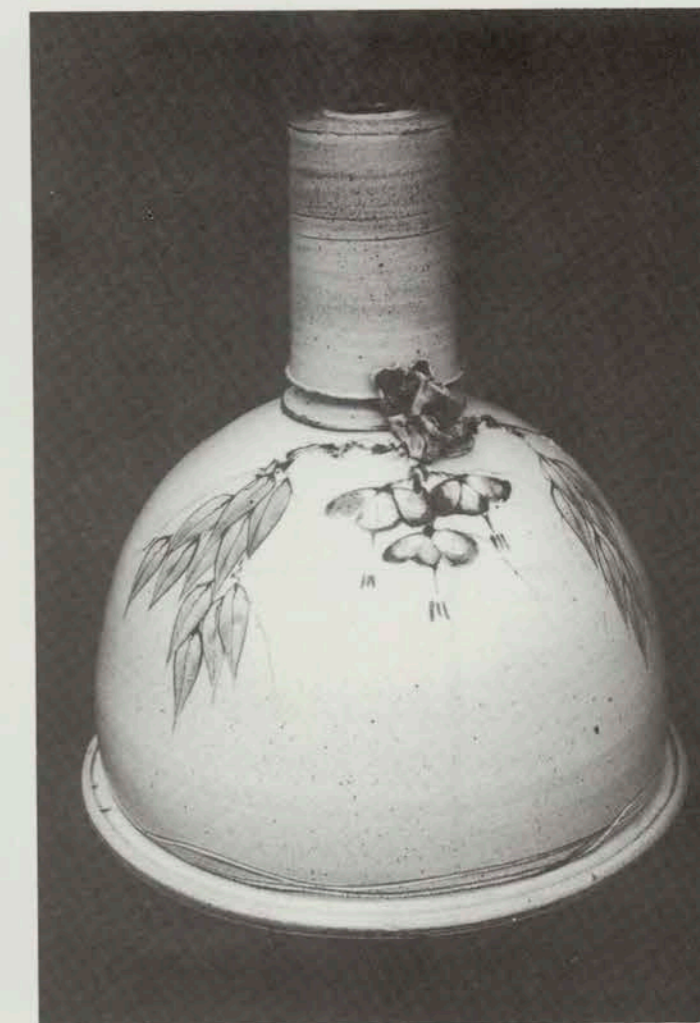
CAT. 23

Neil GRANT

I am currently interested in simple forms which allow the development of my brush techniques. I also have a strong interest in handbuilt and slab constructed forms. Recently my interests have been generated in the Dunedin area by the huge variety of shapes and forms of rhododendron leaves and flowers.

25 **Rhododendron Series Number 8** 1986

stoneware
glazed, decorated with cobalt, chrome, iron, copper
height 470mm diameter 370mm



CAT. 25



CAT. 55 Chester Nealie, Vase 1985

John GREEN

I started with clay, as a way of making a living, in 1975. In 1979 I changed to fantasy pieces; words go with all of them. Love the work.

26 The Wedding of Daphne Pecks to Simon Seed on Sir Lion Lion the Good Knight.

coloured earthenware
clear glazed
height 260mm width 300mm depth 245mm

27 Toady Tubz

coloured earthenware
clear glazed
height 260mm width 280mm depth 240mm



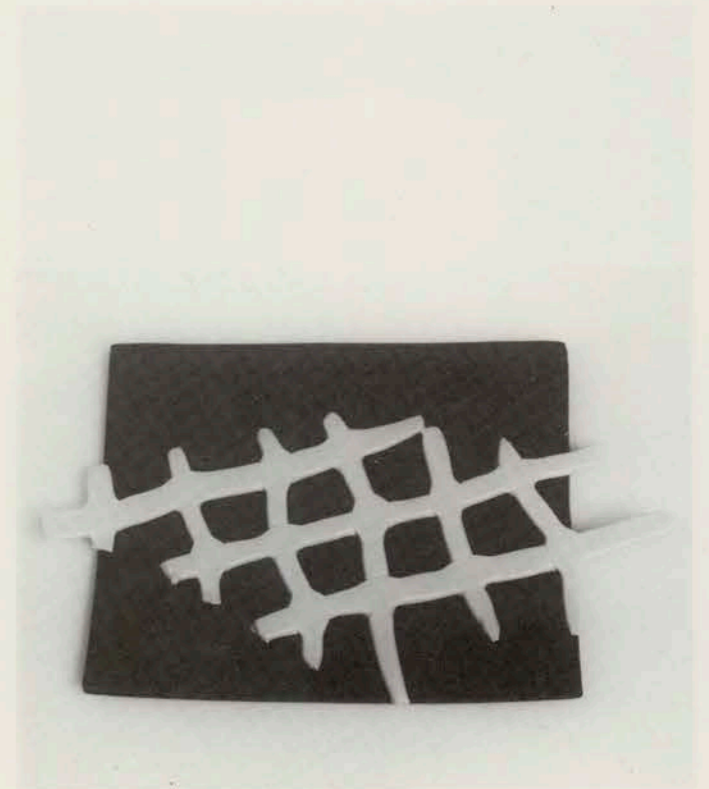
CAT. 26

David GRIFFITH

In recent years I have become interested in strong and bright colours on pottery, and their contrasts with one another. I have found commercially prepared, low temperature glazes ideal for this. My earlier pieces were all wheel thrown and semi-functional. More recently I have turned to hand built work, which has been a natural progression for me. My work has tended towards the non-functional, and the clay has become a vehicle for the decorations. Often while I am working on a series of pieces I am thinking of new ideas for the next series. In this way I can continue to make pieces which are interesting to me, and hopefully to others.

28 Yellow Grid 1986

stoneware, slab built
commercial gloss glazes, glost fired, assembled after firing
height 25mm width 285mm depth 190mm



CAT. 28

Jean HASTEDT

At present I am involved in celadon glazes, especially the blue celadons. I now fire a nine cubic gas kiln using mainly porcelain, and making mostly boxes (handbuilt slab) and thrown tea-pots and bowls.

29 Box with Bamboo Trim

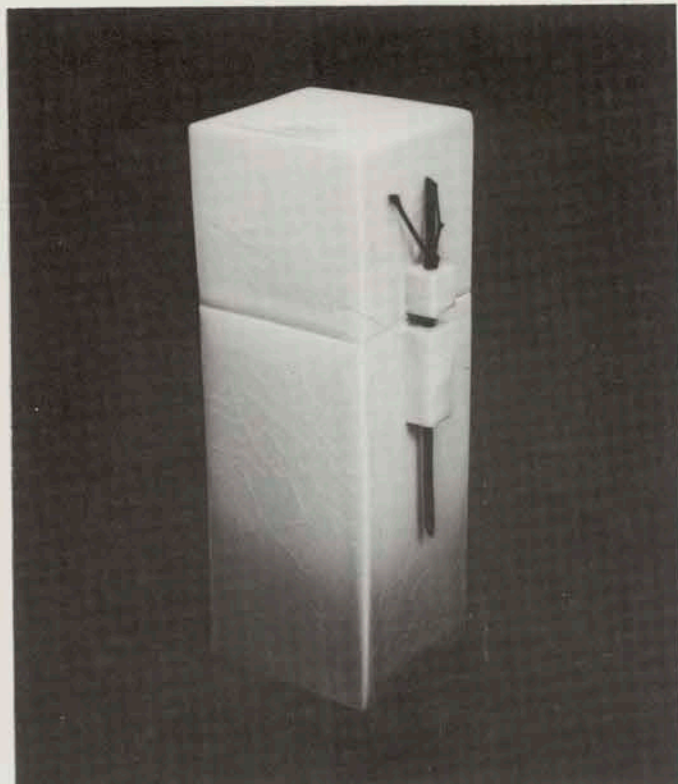
porcelain, slab built
celadon glaze, reduction fired, blackened bamboo
height 190mm width 65mm depth 62mm

30 Three Boxes

porcelain, slab built
celadon glaze, reduction fired
1. height 88mm width 90mm depth 90mm
2. height 75mm width 77mm depth 77mm
3. height 58mm width 63mm depth 63mm

31 Bowl

porcelain, thrown
celadon glaze, reduction fired
height 105mm diameter 127mm



CAT. 29

Campbell HEGAN

I work in two distinctly different modes. One is quite traditionally based and derives from the making of objects for utility. This work evolves slowly and subtle changes take place over long periods. My other work is extremely self conscious and calculated at every stage. At present, about 80% of this work is destroyed after firing.

32 Blossom Pot

stoneware
copper glazed
height 280mm diameter 320mm



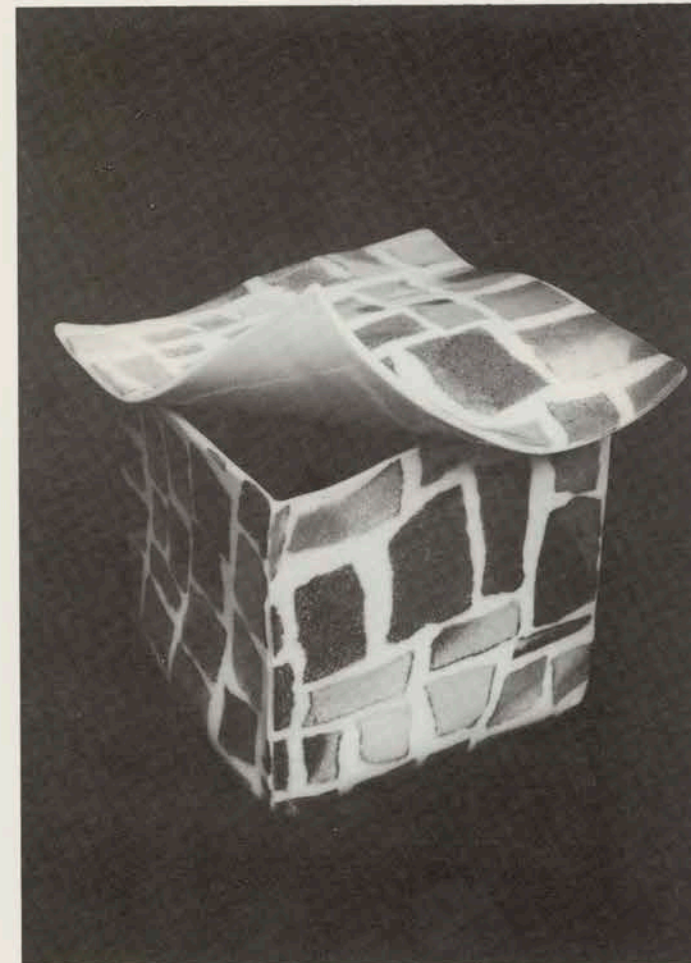
CAT. 32

Barbara HOCKENHULL

The artist, who has now been potting for twenty-five years, specialises in porcelain bowls and Ikebana containers. She is currently working with coloured clay and slips on bowls and modern flower containers.

33 Modern Flower Container 1986

porcelain, inlaid coloured clay
clear glazed, gas fired
height 180mm width 140mm depth 140mm



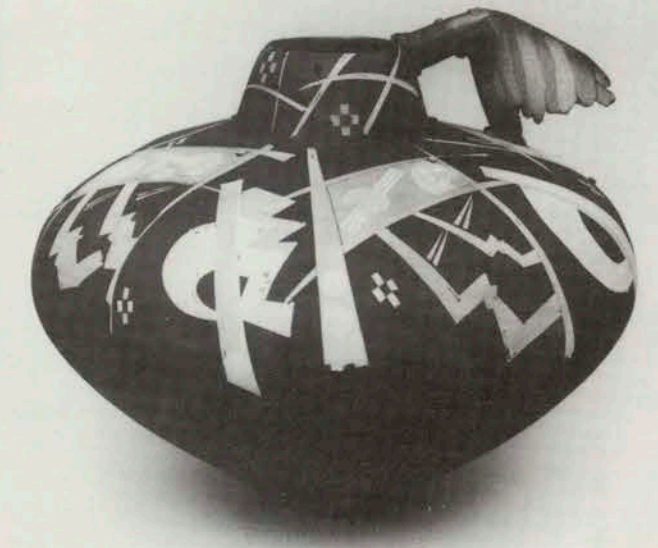
CAT. 33

Diane HUTCHISON

The artist has been working as a professional potter for five years. The inspiration for her work comes from a wide variety of influences, including contemporary music, abstract painting, politics, ancient Egyptian and Pueblo Indian ceramics, to name a few. Her current directions are moving towards more abstract design concepts and her ceramic forms are becoming more exaggerated and extreme in nature. Colour and texture are also of prime importance.

34 Africa's Future

stoneware
gas fired, applied stains
height 280mm diameter 335mm



CAT. 34

Ian HUTCHISON

For the last year my work has been almost entirely experimental. My pieces are usually wheel thrown, and have some kind of a vessel form as a 'safe' basis for the work. At this point I introduce elements to create tension and contrast, such as tall stands and eroded rims. The black matt surface adds a silhouette-like quality to the form which, I feel, demands a sharp and dividing pattern. I am at present working on a series of ceramic murals which I feel will be important to my development, as it makes the final break from the potters wheel.

35 Eroded Form 2

stoneware
gas fired, applied stains
height 175mm diameter 240mm



CAT. 35

Nicky JOLLY

I try to capture in my work those qualities I feel the so-called primitive people show through their art and craft. Down to the basics — sexuality, organic forms, decorative, ceremonial, revealing their manufacture by hand, touchable. My most recent work is mostly low-fired with coloured stains and slip, unglazed. I plan to visit Papua New Guinea to study pottery and other art forms, and am at present in Australia. I have been inspired here by the work of William Ricketts, and plan to move into larger sculptural pieces.

36 Bottlefish Twins 1986

stoneware
low fired
1. height 145mm width 140mm depth 55mm
2. height 125mm width 120mm depth 50mm

37 Shrimp Ladies 1986

stoneware
raku fired
1. height 115mm width 310mm depth 190mm
2. height 90mm width 165mm depth 205mm



CAT. 37

Roger KING

My work is mainly concerned with form and texture. Although the forms often spring from usable objects, there is little attempt to make them functional. The pots are made in series, and after years of developing ideas, I can see the continuity develop. At the moment colour is the unifying force.

38 Pot 1986

stoneware
barium glazes, underglaze slips
height 185mm diameter 170mm

39 Bowl Form 1986

stoneware
barium glazes, underglaze slips
height 80mm diameter 325mm



CAT. 38

Peter LANGE

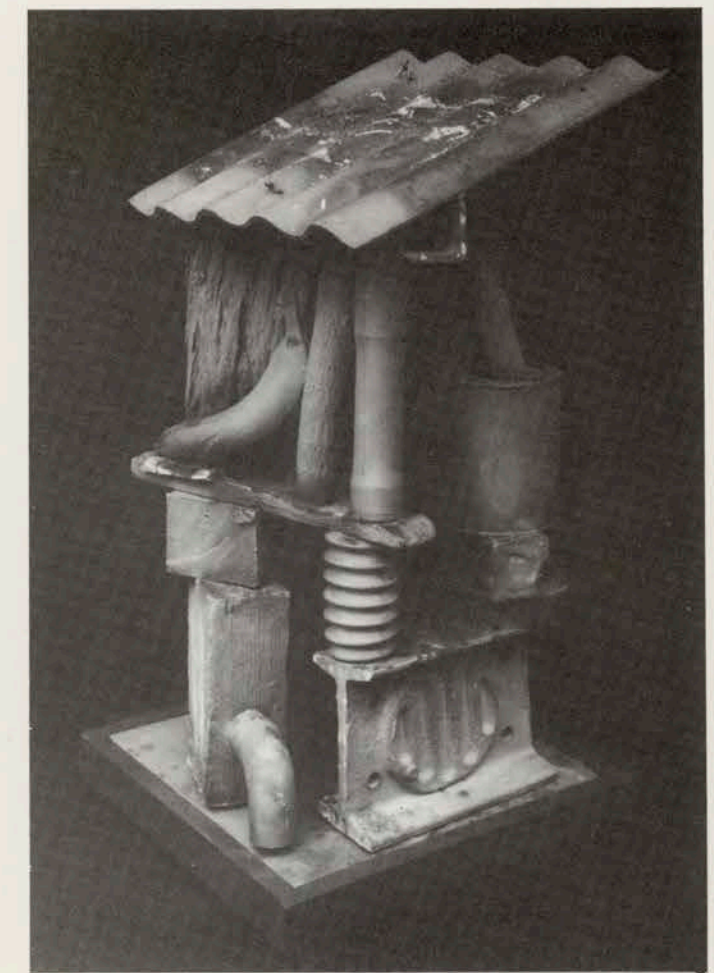
New directions in my work were made possible by a trip to San Francisco, where the influence of Richard Shaw led to the development of slip casting of found objects. This was at first done super-realistically, and later in a more elemental, clay direction — changing from the constrictions of function to pure sculpture. I have recently returned to domestic ware, to survive, with some sculpture up ahead, although only as a hobby unless the pieces find a readier acceptance than at present.

40 Structure

terracotta
slip cast
height 610mm width 340mm depth 340mm

41 Structure

terracotta
slip cast
height 700mm width 342mm depth 345mm



CAT. 40

Royce McGLASHEN

I am currently exploring the use of sulphates on porcelain and whitestoneware, using wax and low temperature colours in the decoration. I am also continuing my exploration of the teapot form, and also free sphere shapes based on primitive forms.

42 Poppyfields 1986

whitestoneware
wax and sulphate decoration, low temperature
colour refire
height 145mm width 170mm depth 120mm

43 Poppyfields 1986

whitestoneware
wax and sulphate decoration, low temperature
colour refire
height 170mm width 230mm depth 125mm

44 Poppyfields 1986

whitestoneware
wax and sulphate decoration, low temperature
colour refire
height 200mm diameter 205mm



CAT. 42

Helen MASON

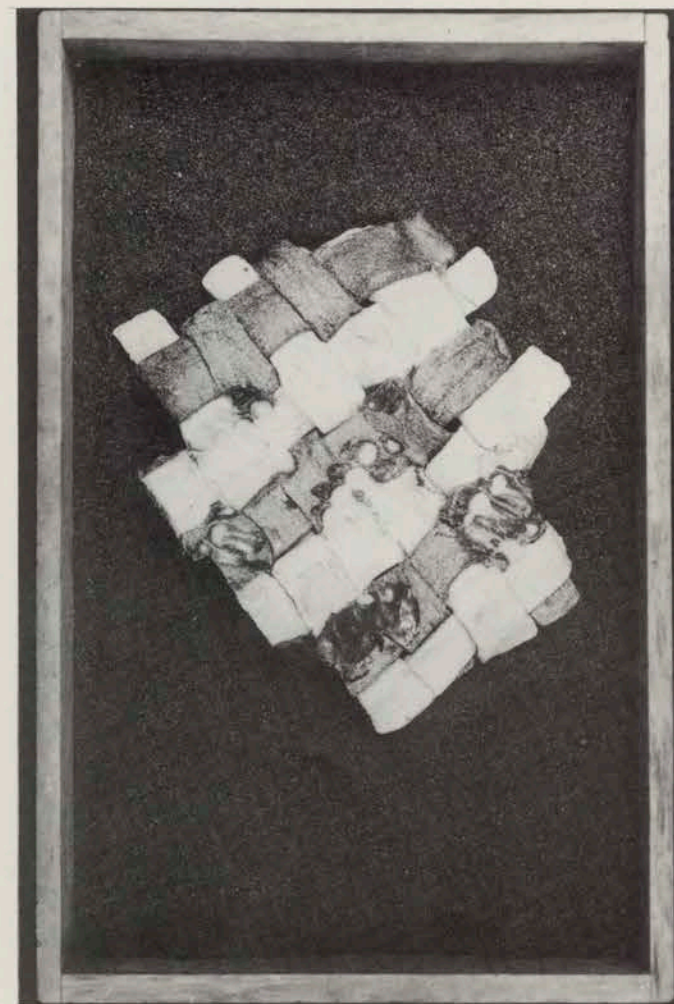
An unexpected windfall recently has meant that experimental work with landscape forms, putting clay, glaze and fire together and seeing what happens, can be resumed. I have just spent a month in Japan, and found that the deeply satisfying spiritual element there still has power to move.

45 Fragments 1 1986

stoneware assemblage
glazed, fired, installed in plastic container with
gold sand
height 60mm diameter 410mm

46 Fragment 3 1986

stoneware assemblage
glazed, fired, installed in wooden tray with black
sand
height 70mm width 702mm depth 447mm



CAT. 46

Wendy MASTERS

I pursue several lines of work, enjoying the contrast between drawing into and painting on smooth porcelain surfaces and exploring form with roughly textured clay, combining wheel and hand building techniques.

47 Hillside Boxes (set of three)

sculpted porcelain, grog and beachstuff (shell,
pumice, wood)
reduction fired
1. height 160mm width 60mm depth 60mm
2. height 155mm width 58mm depth 58mm
3. height 130mm width 55mm depth 55mm

48 Hillside Box

sculpted porcelain, grog and beachstuff (shell,
pumice, wood)
reduction fired
height 110mm width 142mm depth 146mm



CAT. 47

Patti MEADS

The artist has been working with precious metal lustres for several years, especially on porcelain with a black glaze. She began experimenting with lustres on unglazed work, and with the effect of smoke on both body and lustres eighteen months ago. Recent work is burnished when leather hard, and fired in an electric kiln to 1060°. Lustres are then applied, and fired to 750°; they are then placed in sawdust in a rubbish tin. The sawdust is ignited, and burns slowly, carbonising the clay and altering the lustres. The addition of aluminium filings on sections of the pots creates rainbow effects when the temperature is high enough — unfortunately, it doesn't always occur.

49 Centripetal Form 1986

burnished clay, decorated with gold and
platinum, refired then sawdust smoked
height 240mm diameter 356mm

50 Pair of Boxes 1986

burnished clay, fired, decorated with gold and
platinum lustres, refired then sawdust
smoked with aluminium filings
1. height 110mm diameter 120mm
2. height 95mm diameter 105mm



CAT. 49

Tui MORSE

I am currently working in lustre decoration on unglazed porcelain combined with sgraffito and in-laid slips and clays, mainly on boxes and bottles. I am also experimenting with screen printing with slips on wet clay.

51 **Marbled Ring Box** 1986

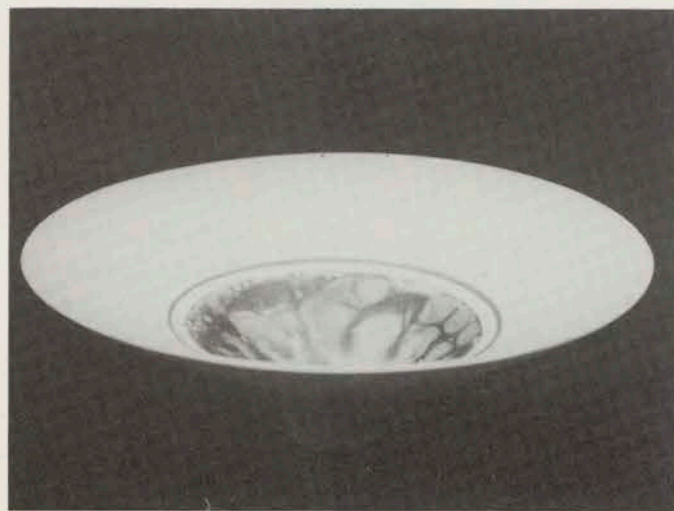
porcelain
height 40mm diameter 60mm

52 **Marbled Bowl** 1986

porcelain
height 38mm diameter 118mm

53 **Marbled footed Bowl** 1986

porcelain
height 55mm diameter 90mm



CAT. 52

Chester NEALIE

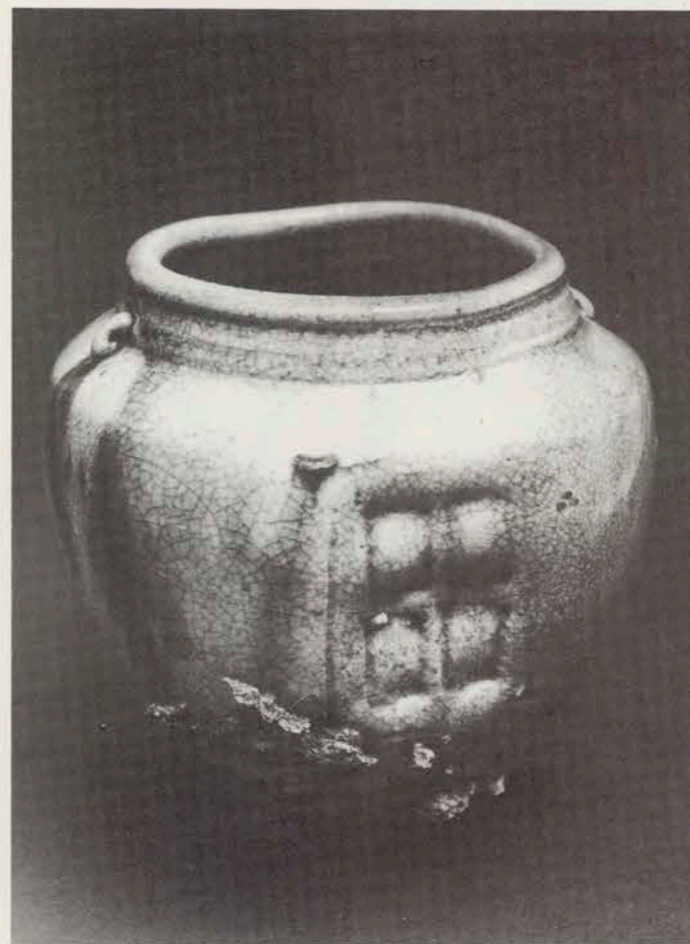
I am currently researching woodfired effects from prolonged firings at high temperatures on to raw clay surfaces using an Anagama tunnel-type kiln. Although the pots have a basic classic form, their individuality is present in the freedom and joy in hand-making, combined with the magical spontaneity of flame.

54 **Jar** 1985

anagama woodfired
height 190mm diameter 195mm

55 **Vase** 1985

anagama woodfired
height 260mm diameter 170mm



CAT. 54

John PARKER

Trained at the Royal College of Art, Parker deplors what he calls the 'riverbed' school of New Zealand pottery with its roots deeply embedded in the Leach-Hamada tradition of naturally coloured and textured pots . . . It is the colour of some of his works that is most startling to eyes accustomed to the earthy hues of most New Zealand pottery . . . the spiral decoration and petal-like crispness of his forms gives them a fresh elegance that could inject new aesthetics into New Zealand pottery.

(John Coley, in his Art column, Christchurch Star 23 May 1979).

56 **Red Bottle** 1986

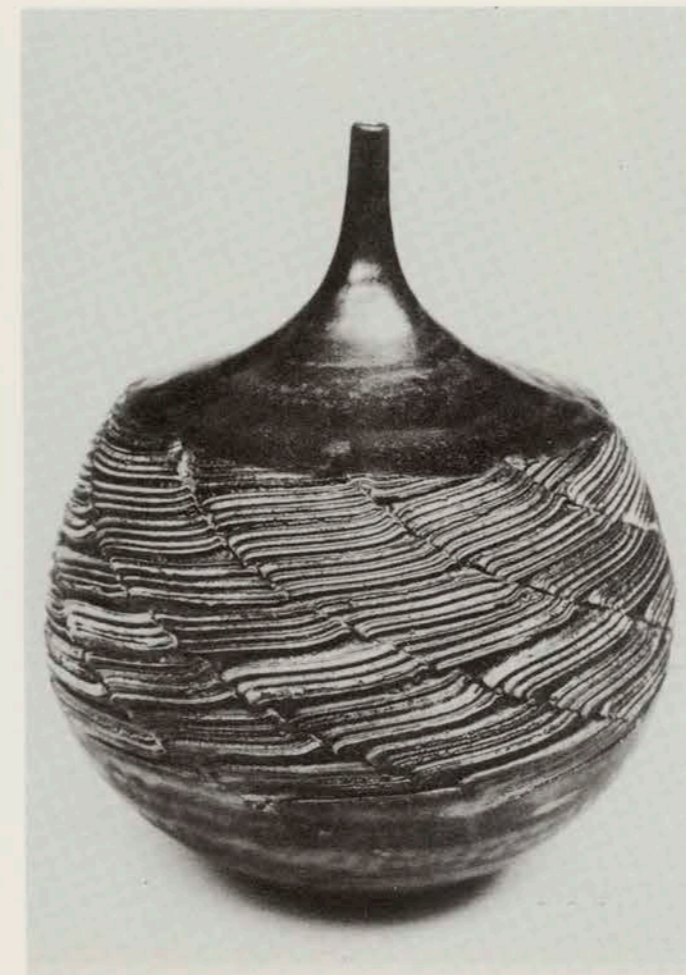
porcelain
height 215mm diameter 145mm

57 **Red Bottle** 1986

porcelain
height 180mm diameter 125mm

58 **Combed Bottle** 1986

porcelain
height 165mm diameter 130mm



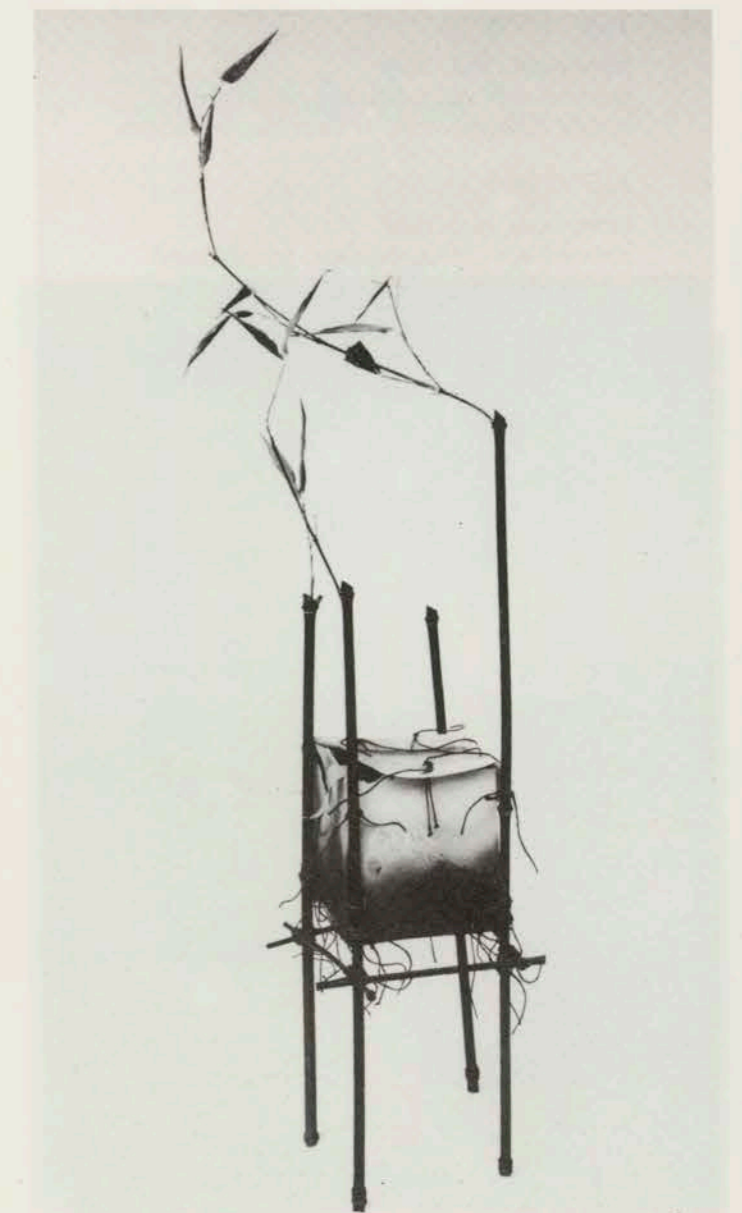
CAT. 58

Debbie POINTON

My work is influenced by my painting background and the natural elements and forces around me. I am currently working on more sculptural pieces using fragmented clay and black bamboo.

59 **Bamboo Box**

porcelain
saggar fired, bamboo and rope
height 680mm width 140mm depth 155mm



CAT. 59

Diana POOR

Most of my work has been with porcelain, using colour stains and inlay, handbuilding and sculpture. I like working spontaneously, making free form domestic ware. Current directions are away from porcelain into a stronger clay body and into larger more sculptural forms using inlay and brushwork.

60 Jug 1986

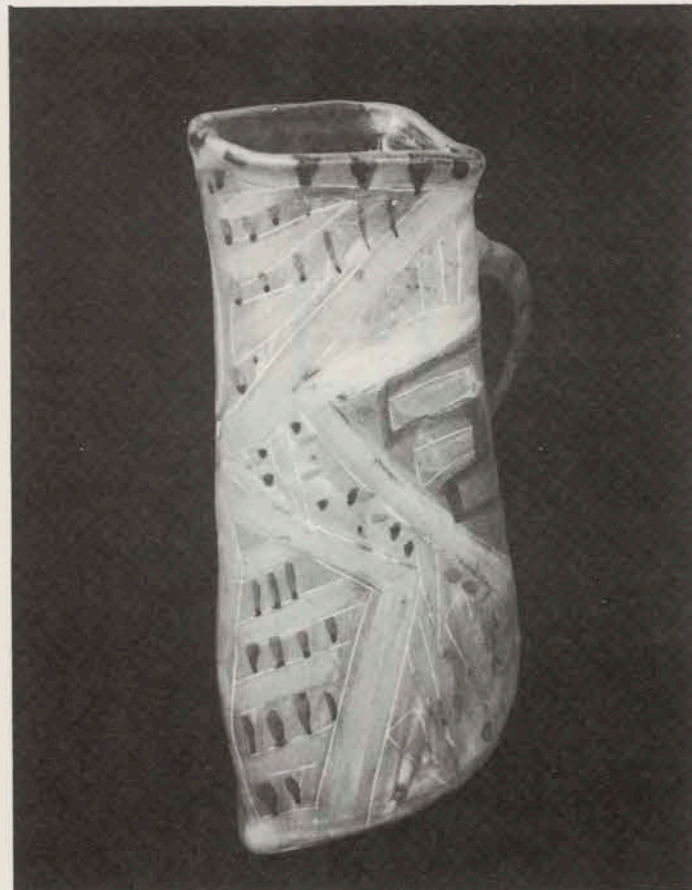
stoneware, slab built
painted with coloured slips, sandblasted
height 305mm width 145mm depth 95mm

61 Jug 1986

stoneware, slab built
painted with coloured slips, sandblasted
height 335mm width 170mm depth 105mm

62 Jug 1986

stoneware, slab built
painted with coloured slips, sandblasted
height 285mm width 135mm depth 90mm



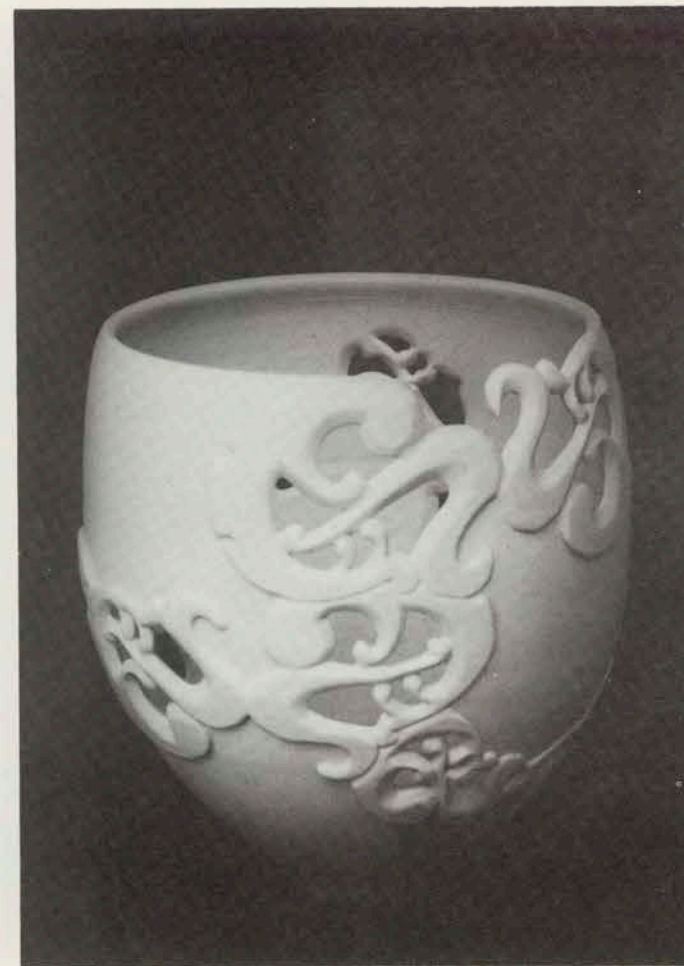
CAT. 61

Anne POWELL

My work continues to be experimental, particularly in how far I can carve and pierce the porcelain. I am experimenting with colour, particularly those deriving from soluble salts, although at present I'm enjoying not using any colours or glazes at all. The Kowhaiwhai design is still the preferred design at present, and there are more variations to be worked through and evolved. However, my impatience to go on to other areas in carving is growing.

63 Kowhaiwhai Relief and pierced Bowl

porcelain
unglazed, reduction fired
height 160mm diameter 145mm



CAT. 63

Andrew VAN DER PUTTEN

With our shift to Auckland early in 1985, my pots have changed a lot. City lifestyle, changing public tastes, combined with my own interest in colour, are all producing pots which are highly decorated. Fired in a gas kiln at lower temperatures, in order to obtain the brightest of colours, they are poles apart from my earlier work which with its more subdued glazes possibly reflected the quieter country life we lived in the past. I enjoy both kinds of life, but at present the demands and the challenges of colour are taking up all my time and energy.

64 Vase 1986

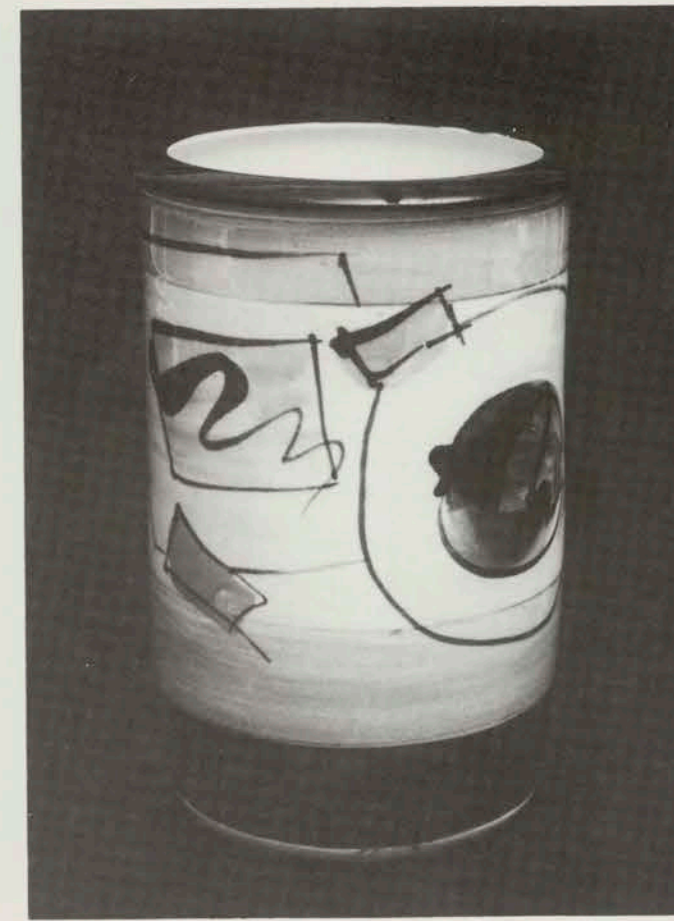
stoneware
clear glazed, decorated
height 200mm diameter 135mm

65 Vase 1986

stoneware
clear glazed, decorated
height 190mm diameter 185mm

66 Vase 1986

stoneware
clear glazed, decorated
height 120mm diameter 120mm



CAT. 64

Rick RUDD

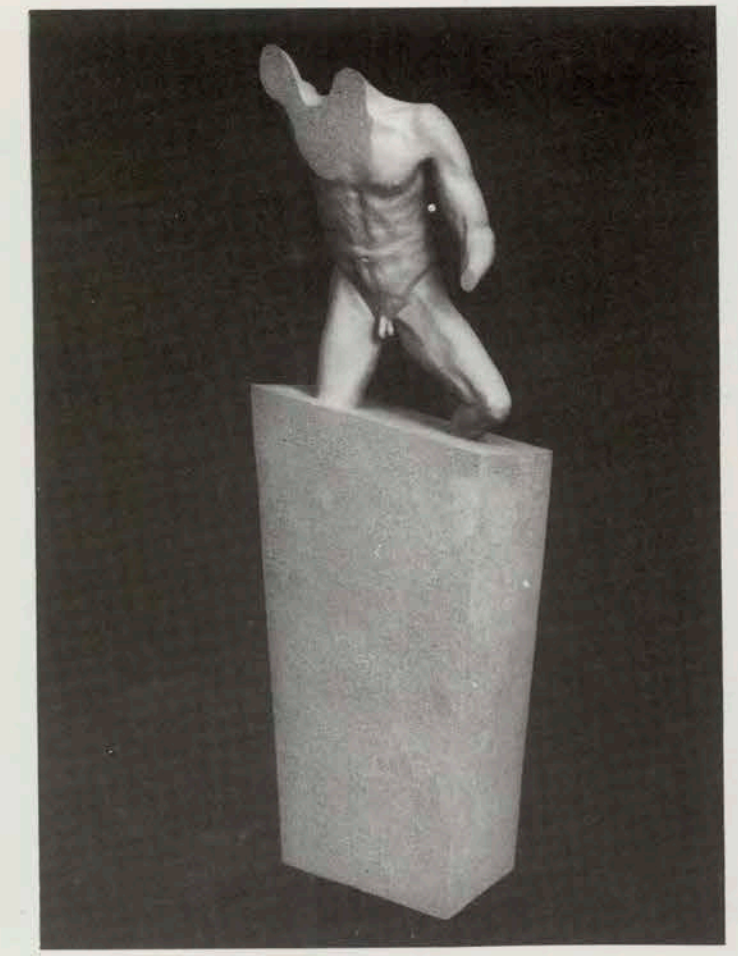
Rick Rudd has moved from raku fired work representing exercises in line and form during the period 1978-1986, towards work which is more figurative, with inspiration taken from the human form, but still with the emphasis on form and line. All his work is handbuilt, by a process of pinching, coiling and scraping. Shapes evolve rather than begin as separate ideas and much time is taken developing new forms to a satisfactory degree. The making process is very slow and several days can be spent on one piece.

67 Figure 1986

winclay terracotta
unglazed, gas fired
height 242mm width 200mm depth 100mm

68 Figure 1986

winclay terracotta
unglazed, gas fired
height 180mm diameter 85mm



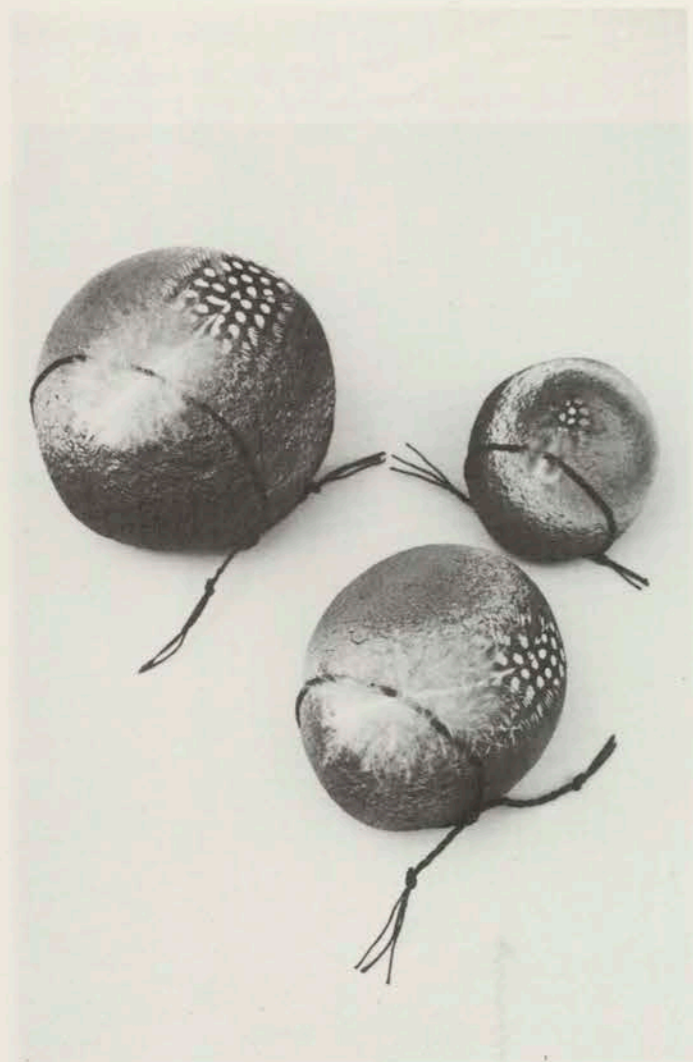
CAT. 67

Jan RUSSELL

I have developed a keen interest in primitive firing processes, and I am totally involved at the moment in pursuing new directions with this range of processes.

69 Trio Egg Forms

raku fired, guinea fowl feathers, linen
1. height 85mm width 100mm depth 86mm
2. height 65mm width 85mm depth 68mm
3. height 50mm width 65mm depth 55mm



CAT. 69

Mirek SMISEK

As a potter my aim is to utilize and highlight the rich textures contained in our clays and rocks. I use clays from the earth near where I live. I prepare them myself and therefore can identify better with the inherent qualities of the clays. It is important to aim to make a pot which will fulfil our desire and need to surround ourselves with aesthetically healthy objects which should not only be admired for their beauty, but have much of their fulfilment in frequent handling and use. A pot which we use several times a day puts a big demand on its maker — it needs deep involvement, feeling for materials, understanding of firing, sincere dedication and discipline. Motivation for every pot, be it a humble mug or a large vase, should be genuine commitment and desire to create a pot which has warmth and vitality in generous measure.*

*Te Horo, north of Wellington, New Zealand

70 Bowl 1986

stoneware
pattern cut, salt glazed
height 210mm diameter 347mm

71 Branch Pot 1986

stoneware
salt glazed
height 450mm diameter 375mm



CAT. 70

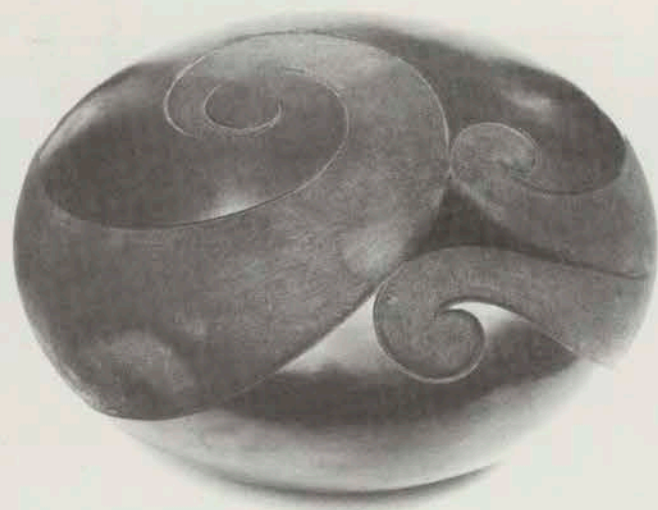


CAT. 41 Peter Lange, Structure

Robyn STEWART

I like rounded forms. I find them satisfying to make, to touch, to look at. I spend many hours on each pot I make. Small pieces are pinched. Large ones are coiled or slab built. Many are carved, before being burnished. This whole process gives me much satisfaction and pleasure which I hope shows in my work.

- 72 **Pot**
carved, burnished
height 210mm diameter 410mm



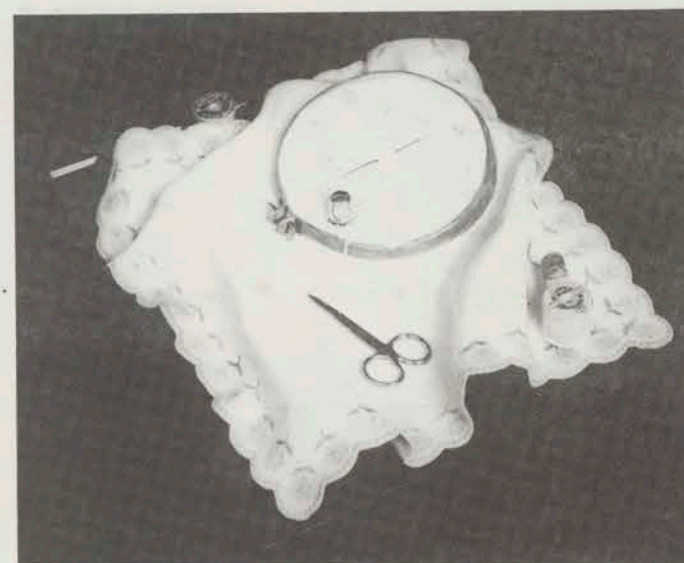
CAT. 72

Carrol SWAN

After studying with John Parker through the Auckland Studio Potters Centre, I began working with the wheel, using lustres and on-glaze decoration. I have continued to work in this line, solely with porcelain, concentrating on wheel-thrown and hand made decorative one-off pieces.

I am also currently working on modern, art deco and abstract forms, with under-glaze and on-glaze decoration.

- 73 **Sweet Treats**
porcelain
onglaze, underglaze, lustre decoration, electric kiln fired
height 165mm width 223mm depth 210mm
- 74 **Mother's Embroidery**
porcelain
onglaze, lustre decoration, electric kiln fired
height 45mm width 310mm depth 275mm



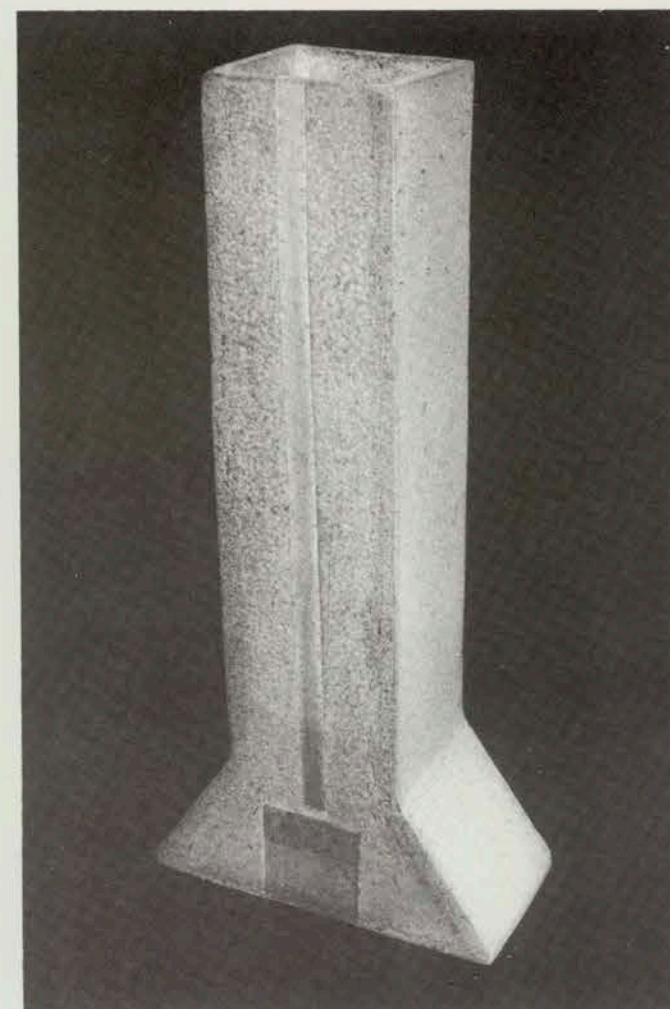
CAT. 74

Don THORNLEY

My work is concerned with the conceptual values found in the abstract or modern movement, particularly where form and surface become a unity, and refers only to itself.

I have taken the vessel making tradition as a starting point and do not intend them to have a domestic function or illustrative content. More recently I appear to have moved from this pure approach. My forms seem to have a metaphorical content; perhaps they are altar pieces to do with ritual, hence I have called these pieces token forms. The dialogue regarding the eclipse of the modern movement and post-modern developments, the so-called change in sensibility is a challenge, and I am very interested in this. Also, recently I have discovered bold colour and intend working on sheets of clay much as a painter does.

- 75 **Thanks to Barnett Newman**
stoneware
low fired matt glazes
height 582mm width 268mm depth 118mm
- 76 **Blue Rider Series No 2**
stoneware
low fired matt glazes
height 517mm width 235mm depth 85mm

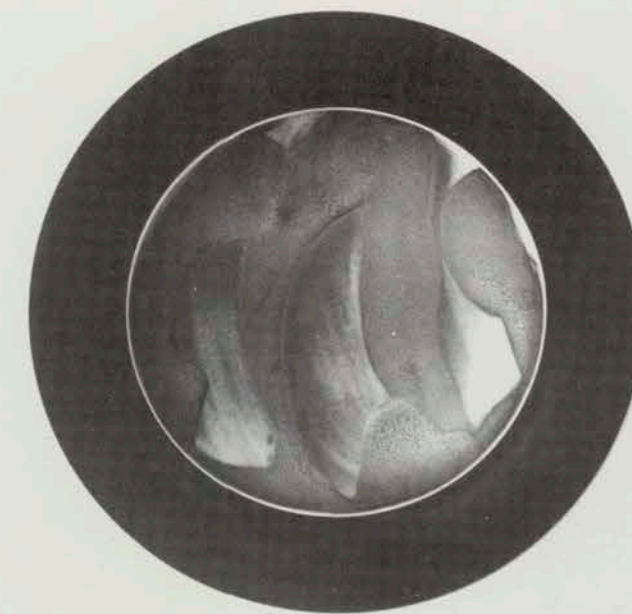


CAT. 75

Shane WAGSTAFF

I take very basic objects, like bowls and plates, and by using strong, simple forms, interesting and unusual glazes and bright rich colour, I can create a range of work which is progressive, and constantly developing. I extend these parameters by constant experimentation, and by building on the experience of earlier work.

- 77 **Plate**
stoneware
barium glazed
height 45mm diameter 244mm



CAT. 77



CAT. 21 Steve Fullmer, Fullmer Jar 1986

Merilyn WISEMAN

I became fascinated with clay while working in a small pottery in Ireland during a summer holiday. In 1976 I built a workshop at my home near Albany, north of Auckland, and set about teaching myself to make pots and to fire the double-chambered wood kiln we had built. After making wheel thrown domestic ware for several years I became more and more interested in handbuilding, using slabs and added coils of clay, enjoying the freedom of form this technique allows. Most of the work I make at present is made by this method, decorated with coloured slips, and once-fired to 1300°. There are further dimensions I want to explore, using this approach.

78 Lidded Box 1986

stoneware
decorated with coloured slips, celadon overglazed, reduction wood fired
height 130mm width 155mm

79 Platter 1986

stoneware
decorated with coloured slips, celadon overglazed, reduction wood fired
height 460mm depth 80mm



CAT. 79

Gloria YOUNG

I have been influenced by the history lectures at the Otago Museum, and am somewhat in awe of the permanence of fired clay: lasting thousands of years. I would like to think that my own work reflects in some way my own lifestyle, my feelings and concerns and the environment in which I am living.

The current trend moving people to collect nineteen twenties-thirties ceramics and a new interest in Art Deco architecture led me to experiment in earthenware and bright colours. This experimentation has taken one year, and I have mostly concentrated on functional work, simply to survive.

80 Fish Series 3 1986

earthenware
low fire glaze and lustre, electric kiln fired three times
height 510mm diameter 138mm



CAT. 80

SELECTED BIOGRAPHIES

Peter ALGER

Born in Canada 1952.
Came to New Zealand 1959.
Began potting, working with Warren Tippett at Coromandel, New Zealand 1969.
Has participated in numerous group exhibitions including Fletcher Brownbuilt National Pottery Awards 1984, 1985, 1986; Auckland Studio Potters Annual Exhibitions; guest exhibitor at Auckland Studio Potters Exhibition 1983.
Has works in permanent collections of Auckland Institute and Museum; Fletcher Brownbuilt Ltd, and in several private collections.

Ann AMBLER

Born in Auckland, New Zealand 1940.
Developed an absorbing interest in clay and potting after reading Bernard Leach's *A Potter's Work*, while living in Gisborne 1963.
Moved to Auckland, and taught pottery at Glenfield College 1970-1975.
Moved to Wellsford, north of Auckland, and established Wayby Farm Pottery, with salt and wood fired kilns 1976.
Joined Albany Village Co-operative Gallery 1978.
Extended study in Japan 1982-1984.
Elected President, Auckland Studio Potters, on return to New Zealand 1985.
Has exhibited in numerous group exhibitions in New Zealand, and was included in the New Zealand Craftsman's Exhibition, Santa Barbara, California 1986.

Nola BARRON

Born in Christchurch, New Zealand.
Began potting 1963.
Studied part time at Ilam School of Fine Arts, University of Canterbury at Christchurch 1966-1969.
Past executive member Christchurch Potters Association, New Zealand Society of Potters, Canterbury Society of Arts.
Director, Canterbury Society of Arts Gallery, Christchurch.
Travelled to United States, Europe and Japan to visit and study galleries 1979.

Anneke BORREN

Born in Eindhoven, Holland 1946.
Emigrated to New Zealand 1963.
Started fulltime potting 1965.
Studied at Ilam School of Fine Arts, University of Canterbury 1966.
Travelled to Europe and United States to study ceramics, including a year spent in the experimental department of the Porcelyne Fles-Delft in Holland, 3 months in Denmark at Kahler Keramik Fabric, a family factory producing handmade ceramics, and 10 months in Sweden, studying at the Industrial School of Arts in Gothenburg 1967-1969.
Returned to New Zealand and set up own studio at Paraparaumu 1969.
Travelled to South America, Central America and the United States to study ceramics, including a study of crystalline glazes with Jack Boydston, Santa Barbara, California, and lecturing on New Zealand ceramics in North and South America 1977-1980.
Has exhibited widely in New Zealand, Fiji, Australia, Europe and North America, including South Pacific Arts Festivals 1972, 1974; guest exhibitor in Mississippi Crafts International, Jackson USA 1979; Sotheby's Auction of Delft ceramics, Amsterdam, Holland 1979; Fletcher Brownbuilt National Pottery Awards, New Zealand 1983, 1984, 1985; Water-Clay Exhibition, Wellington City Art Gallery 1984; Black and White Exhibition, Dowse Art Museum, Lower Hutt, 1985; Pacific Link Exhibition, Expo 86, Vancouver, Canada 1986.

Has works in permanent collections of many galleries and museums in New Zealand and overseas, including the National Art Gallery of New Zealand; Auckland Institute and Museum; Dowse Art Museum, Lower Hutt; Hawke's Bay Art Gallery and Museum; Southland Museum; Museum of Applied Arts and Technology, Sydney, Australia; Museum Booymans van Beuningen, Rotterdam, Holland.

Christine BOSWIJK

Born Christchurch 1939.
Studied ceramics at Otago Polytechnic 1977.
Living and working in Nelson, producing domestic ware and handbuilt pots 1978-1985.
Tutorship in Ceramics at Otago Polytechnic, School of Art 1986.
Has exhibited in numerous group shows throughout New Zealand; has had a one person show at Janne Land Gallery, Wellington.
Has works in several permanent collections including: Rotorua District Council; New Zealand High Commission, Sydney, Australia.
Has works in numerous private collections in New Zealand and overseas.

Barry BRICKELL

Born in New Plymouth, New Zealand 1935.
Educated at Takapuna Grammar School, Auckland, and at the University of Auckland; graduated Bachelor of Science 1958.
Early influences in pottery included Len Castle: 'the pots of this period are archetypal to me; they represent the spirit of the birth of a fresh and new way of life'.
Travelled to Nelson with Len Castle, Terry Barrow; visited studio of Mirek Smisek 1955.
Trained as teacher, Auckland Teachers College 1959.
Gave up teaching for full time potting 1960.
Established Driving Creek Pottery, Coromandel.
Has exhibited widely in New Zealand, United Kingdom, United States.
Has work in the permanent collections of most galleries and museums in New Zealand, and public and private collections overseas.

David BROKENSHIRE

Born in Thames, New Zealand 1925.
Studied at School of Architecture, University of Auckland; graduated Bachelor of Architecture 1951.
Began working in clay 'as an artistic expression and a release from the tensions of architecture' 1960.
Began full time work in clay 1979.
Worked at first in stoneware; since 1974 has worked almost exclusively in porcelain.
Has exhibited widely throughout New Zealand, Australia, Fiji, Italy, the United Kingdom and the United States.
Has works in public collections in New Zealand and overseas, including the International Museum of Ceramics Collection, Faenza, Italy.

Roy COWAN

Born Wellington, New Zealand 1918.
Educated at Wellington College and Victoria University of Wellington, then teacher training at Wellington Teachers College, where specialised in art.
After two years teaching, worked fulltime as artist 1948.
Received New Zealand Art Societies Scholarship, studied at the Slade School, University College, London 1953-1955.
Returned to New Zealand, became Assistant Art Editor, Schools Publications; potting part time 1956-1959.
Professional artist, moving to fulltime potting since 1959.
Has acted as commissioner for Queen Elizabeth II Arts Council and the Department of Foreign Affairs, curating exhibitions of

New Zealand craft for tour overseas.
Has exhibited very widely in New Zealand and overseas, and has works in the permanent collections in many galleries and museums in New Zealand and overseas, as well as numerous private collections.

John CRAWFORD

Born in Greymouth, New Zealand 1951.
Completed five years training at Waimea Craft Pottery, Richmond, New Zealand.
Established own studio at Hector, near Westport, New Zealand 1974.
Attended National Young Ceramic Artists Symposium, Canberra School of Art, Australia 1986.
Has exhibited widely in New Zealand and Australia, including regular representation at New Zealand Academy of Fine Arts and Fletcher Brownbuilt National Pottery Awards exhibitions; New Zealand Society of Potters Annual Exhibitions; Ties That Bind, Wellington City Art Gallery/Winstones 1985; New Zealand Potters, Gallery Eight, La Jolla California, USA 1986; Expo 86, Vancouver, Canada.
Has works in numerous permanent collections, including the collection of the ANZ Bank Wellington; Ministry of Foreign Affairs, Wellington; Southland Art Gallery, Invercargill; Bishop Suter Art Gallery, Nelson; Auckland Institute and Museum; Winstones Ltd Auckland; Myers Foundation, Australia.

Moyra ELLIOTT

Born in Bristol, England 1947.
Early life and education in the United Kingdom and Australia before coming to New Zealand in 1960.
Began pottery at the Camden School of Art, London 1971.
Training continued in New Zealand at evening classes and weekend summer schools 1973-1976.
Began own workshop in Auckland 1976.
Travelled through Indonesia, Malaysia and India studying ceramics 1977.
Travelled within United States of America, looking at ceramics collections in museums and galleries, and at Pueblo Indian work in the South-West United States 1982.
Has exhibited widely in New Zealand.

Paul FISHER

Born in Christchurch, New Zealand 1948.
Began potting professionally 1976.
Travelled to Japan to study in Mashiko 1976.
Has exhibited in group shows in New Zealand.
Has had several one man exhibitions.
Represented in galleries in New Zealand, Japan and Britain.

Steve FULLMER

Born in Portland, Oregon, United States of America 1946.
Attended several commercial art courses, Southern California 1964-1972.
Arrived in New Zealand 1973.
Production throwing for firms in New Zealand and Australia 1974-75.
Established workshop in Mahana, Nelson, New Zealand 1976.
Visited United States and United Kingdom, attending workshops and seminars, and working as a production thrower at The Studio Pottery, Whittier, California 1979-1980.
Merit Award, Fletcher Brownbuilt National Pottery Award, 1985.
Winner, Fletcher Brownbuilt National Pottery Award, 1986.
Has exhibited widely in New Zealand and overseas, including Fletcher Brownbuilt National Pottery Awards, 1985, 1986; New Zealand Ceramics Now, Bishop Suter Art Gallery, Nelson, 1985; New Zealand Clay and Glass Exhibition, Santa Barbara, California, USA 1986; New Zealand Potters Exhibition, Gallery Eight, La Jolla, California, USA 1986; New Zealand Clay and Glass, San Diego International Gallery, California, USA 1986.

Has works in the permanent collections of the Bishop Suter Art Gallery, Nelson, Fletcher House, Wellington.

Brian GARTSIDE

Born in England.
Teacher Training, Birmingham, England 1956-1960.
Came to New Zealand 1961.
Received New Zealand Trained Teachers Certificate 1963.
Returned to England, lectured at Sydney Webb College of Education London, tutored at York summer craft school 1966-1970.
Returned to New Zealand, took up position of lecturer in art, specialising in ceramics, Ardmore Teachers College, Auckland 1970-1974.
Appointed lecturer in art, North Shore Teachers College, Auckland 1974.
Full time self employed artist/craftsperson since 1980.
Has tutored at numerous workshops in United Kingdom and New Zealand 1975-1985.
Has exhibited widely in New Zealand and overseas, including group exhibitions with New Zealand Society of Potters, Auckland Studio Potters, New Zealand Academy of Fine Arts 1975-1985; Academy Ceramics, London UK 1971; International Ceramics Exhibition, Faenza, Italy 1981; Ceramics Exhibition, New Zealand House London, UK 1984.
Has work in the permanent collections of Auckland Institute and Museum; Waikato Museum of Art and History, Hamilton; Hawkes Bay Art Gallery and Museum, Napier; Dowse Art Museum, Lower Hutt; New Zealand Academy of Fine Arts Wellington; Ministry of Foreign Affairs, Wellington; Fletcher Challenge Corporation, Wellington.

Neil GRANT

Born in Napier, New Zealand 1930.
Graduated with Diploma of Fine Arts in Sculpture, Ilam School of Fine Arts, University of Canterbury, New Zealand 1960.
Received Diploma of Teaching, Auckland Teachers College 1961.
Began potting while a student at Teachers College.
Worked for two weeks with Shoji Hamada during Pan Pacific Arts Festival in Christchurch — gave 'tremendous insight into the many phases involved in producing a unified pot', 1963.
Appointed to the School of Art, Otago Polytechnic 1976.
Currently Course Supervisor, Ceramics Department, Otago Polytechnic.
Has exhibited widely in New Zealand and overseas, including one person shows at the New Vision Gallery, Auckland and Brooke-Gifford Gallery, Christchurch.
Has works included in the permanent collections of numerous galleries and museums in New Zealand, and in the International Museum of Ceramics, Geneva, Switzerland.

John GREEN

Born London 1944.
Came to New Zealand 1952.
Self taught.
Merit Award in Fletcher Brownbuilt National Pottery Award 1979.
Has had numerous one person exhibitions including: Durham Arts Auckland 1979; Albany Village 1982, 1983, 1984; Mystic Mountain Gallery, Turangi 1983; Potters Arms, Auckland 1985.

David GRIFFITH

Born in Nelson, New Zealand 1946.
Has worked as a potter, largely self taught apart from evening classes with Ross Richards, since 1977.
Has participated in a number of group exhibitions, including Fletcher Brownbuilt National Pottery Awards 1985, 1986; New Zealand Academy of Fine Arts/Bank of New Zealand Art Awards 1985, 1986; New Zealand Society of Potters Annual Exhibitions since 1981; Pacific Link Exhibition, Vancouver,

Canada 1986.
Has work in the permanent collection of the Forrester Gallery, Oamaru.

Jean HASTEDT

Born in Napier, New Zealand 1938.
Was educated in Napier and spent early working life as a cartographer and graphic artist in Napier, Wellington and London. Returned to New Zealand, and worked as graphic artist in Wellington 1967-1973.
Became apprentice potter with Yvonne Rust in Whangarei 1974.
Built double chambered oil fired kiln at Otaihangā, Paraparaumu 1975.
Merit Award, Fletcher Brownbuilt National Pottery Awards 1980.
Received Diploma in Ceramic Design and Glaze Technology, with distinction, at Chisholm Institute of Technology, Melbourne, Australia 1985.
Has exhibited widely in New Zealand, Australia, China, the United Kingdom and Canada.
Has work in the permanent collections of Hawkes Bay Art Gallery and Museum, Napier; Bishop Suter Art Gallery, Nelson; Auckland Studio Potters; Dowse Art Museum, Lower Hutt; Auckland Institute and Museum; Chisholm Institute of Technology, Melbourne, Australia.

Campbell HEGAN

Born in New Zealand 1946.
Worked in professional theatre and television 1964-70.
Set up first pottery studio and kiln at Waiatarua, Auckland 1971.
Moved to Devonport, Auckland and set up present studio with Andrea Barrett at the Works, Devonport 1979.
Has participated in numerous group exhibitions in New Zealand, Australia and the United States, and has had a number of one person exhibitions since his first in Christchurch in 1977.

Barbara HOCKENHULL

Born in Auckland, New Zealand 1937.
Attended night school classes in pottery at Rangitoto College 1961-1974.
Travelled to Japan to study pottery 1981.
Established Albany Village Pottery Co-operative 1976.
Moved to Wellsford, established a studio workshop making hand built pots 1982.
Became manager of The Palm Gallery, Wayby, Wellsford, with Barry Scott and Arran Hockenhull 1982.
Has exhibited in numerous group and individual shows throughout New Zealand, including exhibitions with Auckland Studio Potters; the New Zealand Society of Potters; Fletcher Brownbuilt National Pottery Award; Ceramics '85, Bishop Suter Art Gallery, Nelson 1985.
Has works in the permanent collections of the Auckland Institute and Museum; Bishop Suter Art Gallery, Nelson.

Diane HUTCHISON

Born in Christchurch, New Zealand 1956.
Began potting, largely self taught 1979.
Has worked on the West Coast of the South Island, and (since 1984) in Nelson.
Merit Award, Fletcher Brownbuilt National Pottery Award 1986.
Has works in the permanent collections of the Robert McDougall Art Gallery, Christchurch; Auckland Institute and Museum; Fletcher Brownbuilt Collection.

Ian HUTCHISON

Born in London, England 1948.
Trained and worked as freelance photographer, London and

Bristol 1967-1973.
Came to live in New Zealand 1973.
Living and working in clay on the West Coast of the South Island, and in Nelson.

Nicky JOLLY

Born in Hamilton, New Zealand 1962.
Apprenticed to Peter Lange, potter, Auckland 1980.
Became member of The Potter's Arms, Auckland 1980-1982.
Completed Otago Polytechnic Ceramics course 1983.
Joined Earthworks Co-operative, Hamilton 1984-1985.
Moved to Auckland, joined the Potter's Arms Co-operative 1985-1986.
Had one person exhibition at Kitchener Gallery, Auckland, 1986.

Roger KING

Born in New Plymouth 1951.
Early training under Graeme Storm, 1974-1976.
Established first workshop in Ponsonby, Auckland 1978.
Moved to Waiongana, Taranaki and established second workshop 1981.
Has exhibited widely throughout New Zealand, including: Fletcher Brownbuilt National Pottery Awards 1982; One person show, Twelve Potters Gallery Auckland 1983; One person show Penny Farthing, Lower Hutt 1985; Ceramics '85 Bishop Suter Art Gallery, Nelson 1985.

Peter LANGE

Born in Otahuhu, New Zealand 1944.
Travelled widely and worked in a number of occupations 1960-1970.
Returned to New Zealand, and began potting, making domestic ware.
Foundation member, Albany Village Pottery retail Co-operative 1976.
Moved to Auckland and joined Potters Arms Co-operative 1978.
Travelled to United States, and encountered work of Richard Shaw in San Francisco, which produced a change of direction in work 1983.
Has exhibited widely in New Zealand.

Royce McGLASHEN

Born in Nelson, New Zealand, 1949.
Began a five year apprenticeship at Waimea Pottery, Richmond, New Zealand, under Jack Laird 1966.
Qualified as Master potter 1971.
Travelled and worked in Australia, England and Europe 1973-1975.
Returned to New Zealand and established Cob Cottage Pottery, Brightwater 1975.
Travelled and studied in South America and England 1979.
Merit Award, Fletcher Brownbuilt National Pottery Awards 1983.
Has exhibited in numerous galleries in New Zealand, including The Ties That Bind, Winstone Ltd Wellington City Art Gallery exhibition 1985; New Zealand Ceramics now, Bishop Suter Art Gallery, Nelson 1985; Beyond Craft Exhibition, New Zealand Academy of Fine Arts, Wellington 1985; Fletcher Brownbuilt National Pottery Awards exhibition 1986. Overseas exhibitions include New Zealand Craft to Expo Exhibition, Canada 1986.

Helen MASON

Born in Darfield, New Zealand 1915.
Began potting in the early nineteen fifties 'as an antidote to motherhood'.
Studied with Len Castle, Barry Brickell; influenced by Colin McCahon, Toss Woollaston.
Travelled to Japan, for World Design Conference: 'mindblowing as to the possibilities of clay' 1960.
Returned to Japan for further study 1962.

Became professional potter, earning a living making domestic ware 1965.
Visited Fiji, became interested in handbuilt pottery of that culture 1966.
Moved to Auckland, worked with Geoff Scholes and became involved in numerous co-operative retail ventures including The Mill.
Moved from Auckland to Tokomaru Bay on the East Coast of the North Island where took up an alternative lifestyle among Maori and Pakeha craftspeople 1973.
Has exhibited widely in New Zealand and overseas.
Has work in many permanent collections in New Zealand.

Wendy MASTERS

Born in India 1943.
Came to New Zealand 1945.
Received Diploma in Graphic Design from Wellington Polytechnic 1963.
Began potting in 1975.
Has exhibited at dealer and public galleries throughout New Zealand, including Fletcher Brownbuilt National Pottery Awards 1980, 1981, 1985; Wellington City Art Gallery Bowl Exhibition 1981; New Zealand Society of Potters National Exhibitions 1981, 1982, 1983, 1984; Wellington City Art Gallery Great New Zealand Box Show 1984; Wellington City Art Gallery 'Water Clay' 1984.

Patti MEADS

Born in Wellington.
Began pottery classes at Wellington High School Evening Institute 1968.
Received Lombard Art Award for Pottery, New Zealand Academy of Fine Arts 1979.
Has exhibited within New Zealand and overseas, including: International Ceramic Exhibition, Faenza, Italy 1982; Canadian Expo Exhibition, Vancouver, Canada 1986; International Ceramic Exhibition Faenza, Italy 1986.

Tui MORSE

Born in Takapuna, Auckland 1930.
Educated at Takapuna Grammar School and Auckland Teachers' Training College 1943-1950.
Attended night classes in pottery with Rex Head at Kelston Boys' High School 1971-1975.
Left teaching job to become fulltime professional potter, producing whimsical earthenware and functional stoneware 1974.
Attended short term course at Auckland Studio Potters Centre, which led to interest in lustres, and a change to working with porcelain 1983.
Travelled to United Kingdom to observe potters working particularly in lustres and slips, including Geoff Swindell, Gordon Cooke and Maria Stewart 1985.
Has shown work at numerous exhibitions in New Zealand, including New Zealand Society of Potters Annual Exhibitions; Fletcher Brownbuilt National Award 1986; Group Ceramics Exhibition, New Zealand House, London 1985.

Chester NEALIE

Born in Rotorua, New Zealand 1942.
Began potting, self taught 1964.
Employed as science teacher 1966-1971.
Lecturer in ceramics at North Shore Teachers' College, Auckland New Zealand 1972-1975.
Lectured in ceramics at World Crafts Conference, Kyoto, Japan 1978.
Award winner, Fletcher Brownbuilt National Pottery Award 1982.
Winner, New Zealand Academy of Fine Arts Award 1985.
Travelled to Australia; judged Cairns Ceramic Exhibition and Caltex Invitation Exhibition, Townsville, and gave lectures throughout Queensland 1986.
Now lives in a small coastal rural community on the Kaipara Harbour, Northland, New Zealand.
Has participated in numerous group exhibitions in New Zealand, Australia, Europe, Japan, Korea, China, the United

States of America and Canada. Has held a number of one person exhibitions in New Zealand.

John PARKER

Born in Auckland, New Zealand 1947.
Began potting with Margaret Milne 1966.
Studied at Royal College of Art, London, England; graduated with Master of Arts degree in ceramics 1975.
Director, Auckland Studio Potters Centre, Onehunga, Auckland 1977.

Debbie POINTON

Born in Wellington, New Zealand, 1948.
Studied graphic design at Wellington Polytechnic 1967-1969.
Shared studio with Jean Hastedt 1979-1982.
Merit Award, National Bank Art Award 1976.
Winner, Fletcher Brownbuilt National Pottery Award 1980.
Winner, New Zealand Academy of Fine Arts/Bank of New Zealand Ceramics Award 1981.
Merit Award, Fletcher Brownbuilt National Pottery Award 1983.
Has exhibited widely in New Zealand and overseas, including Fletcher Brownbuilt National Pottery Award exhibitions 1980, 1983; International Ceramics Exhibition, Faenza, Italy 1981; World Craft Council Bowl Exhibition throughout Australasia 1981.
Has work in numerous permanent collections and private collections in New Zealand.

Diana POOR

Born in Auckland, New Zealand 1950.
Has been working with clay since 1975.
Travelled to the United States and England, 'viewing life and pots' 1978.
Member of Twelve Potters Co-operative, Auckland.
Has had two one person shows in Auckland, and has exhibited in a number of group shows.

Anne POWELL

Born in Brighton-on-sea, United Kingdom 1945.
Came to New Zealand and settled in Wanganui.
Began potting after attending weekend schools with George Kojis and Brian Gartside 1980.
Has exhibited on numerous occasions in New Zealand, including New Zealand Academy of Fine Arts and New Zealand Society of Potters Annual Exhibitions; Craft in Architecture, Auckland Institute and Museum 1982; Fletcher Brownbuilt National Pottery Awards.

Andrew VAN DER PUTTEN

Born Amsterdam, Holland 1946.
Moved to New Zealand 1967.
Began potting, working with Len Castle, Helen Mason and Geoff Scholes 1968.
Established first workshop in Waitakere Ranges, Auckland 1969.
Moved to Coromandel and established second workshop, producing stoneware and porcelain domestic ware and salt glazed pots, fired in woodburning kiln 1975-1984.
Moved to Grey Lynn, Auckland and began pavement potting 1985.
Has exhibited in various group and individual shows in New Zealand and Australia.

Rick RUDD

Born in Great Yarmouth, Norfolk, United Kingdom 1949.
Completed foundation course at Great Yarmouth College of Art and Design 1968-1969. Studied at Wolverhampton College of Art and Design, United Kingdom, received Diploma of Art and Design 1969-1972. Came to live in New Zealand 1973.
Award winner, Fletcher Brownbuilt National Pottery Award 1978.

Merit Award, Fletcher Brownbuilt National Pottery Award 1980.

Award Winner, Winstone's Bowl Award 1981.

Tutor, Southland Community College 1982.

Merit Award, Fletcher Brownbuilt National Pottery Award 1982 and 1983.

Caltex Award winner, New Zealand Academy of Fine Arts, 1983.

Has exhibited widely in New Zealand and overseas including: Auckland Studio Potters, New Zealand Society of Potters, New Zealand Academy of Fine Arts, and Fletcher Brownbuilt National Pottery Awards annual exhibitions; North Island Potters, Dowse Art Museum, Lower Hutt 1979; New Directions in Ceramics, Dowse Art Museum, Lower Hutt 1981; International Ceramics Exhibition, Faenza, Italy 1981 and 1983; Craft and Architecture, Auckland Institute and Museum 1982; Group Ceramics exhibition, Blackfriars Gallery, Sydney, Australia 1982; New Zealand Ceramics Now, Bishop Suter Art Gallery 1983; The Great New Zealand Box Show, Wellington City Art Gallery 1984; Contemporary International Ceramic Exhibition, Taipei Fine Arts Museum, Taiwan 1985; Pacific Link Group Exhibition, Vancouver, Canada 1986.

Has works represented in various public collections, including Auckland Institute and Museum; Dowse Art Museum, Lower Hutt; Waikato Museum of Art and History; Robert McDougall Art Gallery, Christchurch; Manawatu Art Gallery, Palmerston North; Southland Museum, Invercargill.

Jan RUSSELL

Born in Timaru, New Zealand 1947.

Educated in Timaru and Christchurch.

Began potting in Hamilton, under the guidance of Sue Judd 1982.

Joined the Potter's Gallery Co-operative, New Plymouth 1984.

Exhibited in New Zealand Society of Potters Annual Exhibition 1986.

Mirek SMISEK

Born in Bohemia, Czechoslovakia 1925.

Began potting 1948.

Came to New Zealand 1951.

Began potting professionally 1956.

Travelled to Japan, to study at the Faculty for Industrial Arts, Kyoto University 1961-1962.

Worked with Bernard Leach, in St Ives, England 1963-1964.

Travelled to South Japan to study Folkcraft Potters 1967 (received Japanese Government Travel Award.)

Travelled to England, to study English Medieval Pottery at the Guildhall Museum, London, and to Japan to study Jomon Pottery 1974.

Travelled to the United States, Europe and Japan for further study in museums, galleries and studios 1982.

Has exhibited widely in New Zealand, Australia, Europe, the United Kingdom, the United States and Japan.

Has works in permanent collections of numerous galleries museums and government departments, and in private collections.

Robyn STEWART

Born in Auckland, New Zealand 1938.

Began potting at Auckland Studio Potters Centre 1975.

Began experimenting in Northland with local clays, burnishing and dung firing 1976.

Represented New Zealand, with three other craftspeople, at Commonwealth Arts Festival, Brisbane Australia 1982.

Ceramic consultant for New Zealand Government in Lombok, Indonesia 1986.

Has exhibited regularly with Auckland Studio Potters; Northland Society for the Arts; as guest exhibitor with the Maori Artists and Writers Association. Overseas exhibitions include Blackfriars Gallery, Sydney, Australia and the British Commonwealth Festival of Arts, Brisbane, Australia 1982.

Has works in the permanent collections of the Auckland Institute and Museum; Dowse Art Museum, Lower Hutt; the Ministry of Foreign Affairs, New Zealand Government; Whangarei City Council.

Carrol SWAN

Born in Auckland, New Zealand 1942.

Began potting, attending night classes in figurine sculpture 1974.

Continued working in clay, attending John Parker's classes through Auckland Studio Potters Centre.

Taught porcelain classes, Auckland Studio Potters Centre 1984-1985.

Merit Award, Fletcher Brownbuilt National Pottery Award 1986.

Has exhibited with the New Zealand Society of Potters; Fletcher Brownbuilt National Pottery Awards Exhibition; Group exhibition, New Zealand House, London.

Has work in the permanent collection of the Auckland Institute and Museum, and in private collections.

Don THORNLEY

Born in Levin, New Zealand 1936.

Attended Teachers' Training College in 1957-1958 and gained Trained Teacher's Certificate 1959.

Worked with Len Castle as an apprentice potter 1971-1972.

Worked as self employed fulltime potter 1972-1979.

Currently employed as tutor in charge of pottery, General Studies Department, Waikato Technical Institute, Hamilton.

Travelled to Australia to visit Art Schools 1986.

Has exhibited regularly in Auckland Society of Potters Annual Exhibitions; New Zealand Society of Potters Annual Exhibitions; Fletcher Brownbuilt National Pottery Award exhibitions; has had one-person exhibitions at Alicat and New Vision Galleries, Auckland.

Works are in the permanent collections of the Auckland Institute and Museum; Waikato Museum of Art and History, Hamilton.

Shane WAGSTAFF

Born in New Plymouth, New Zealand 1962.

Began potting, working with Barry Brickell 1979 and Roger King 1983-1985.

Has worked as a professional potter since 1979.

Has had work shown in a number of group exhibitions including Fletcher Brownbuilt National Pottery Award 1983, 1986; Taranaki Savings Bank Review 1982, 1985, 1986; New Zealand Society of Potters Annual Exhibitions.

Merilyn WISEMAN

Born in Auckland, New Zealand 1941.

Gained Diploma in Fine Arts, Flam School of Fine Arts, University of Auckland 1958.

Gained National Diploma of Design, Goldsmith's College, University of London 1962.

Gained Art Specialist Teacher's Diploma, Goldsmith's College, University of London 1963.

Became member, Albany Village Pottery Co-operative 1982.

Award winner, Fletcher Brownbuilt National Pottery Award 1984.

Merit Award, Fletcher Brownbuilt National Pottery Award 1986.

Has exhibited widely in New Zealand, Canada and the United States of America.

Gloria YOUNG

Born in Queensland, Australia 1941.

Moved to New Zealand in 1967.

Graduated with New Zealand Certificate in Ceramics from Otago Polytechnic 1979.

Has been a fulltime potter since 1980.

Joined Roxburgh 5 Co-operative Workshop, Wellington 1983.

Part-time teacher of pottery at Wellington High School Community Institute.

Has exhibited widely within New Zealand, including New Zealand Academy of Fine Arts and New Zealand Society of

Potters Annual Exhibitions; New Zealand Ceramics Now, Bishop Suter Art Gallery 1983; The Great New Zealand Box Show, Wellington City Art Gallery 1984; Water/Clay exhibition, Wellington City Art Gallery 1984; Guest potter, Nelson Craft Potters Annual Exhibition, Nelson 1986. Has works in permanent collections of Otago Polytechnic School of Art; Auckland Studio Potters; Southland Museum and Art Gallery.

SALES

Addresses are provided for those who wish to purchase works from this exhibition.
Please contact the artist directly. Unlisted addresses are available from Gallery administration.

Peter Alger
Otangaroa Road
RD Kaeo
Northland

Ann Ambler
Wayby Farm Pottery
RD 6
Wellsford

Nola Barron
88 Heaton Street
Christchurch

Anneke Borren
118 Ruapehu Street
Paraparaumu

Barry Brickell
Driving Creek
Coromandel

David Brokenshire
16 Tuawera Tce
Sumner
Christchurch

John Crawford
1 Main Road
Ngakawau
via Westport

Moyra Elliott
27 Quinns Road
Oratia RD
Auckland

Paul Fisher
c/- PO Orari
South Canterbury

Steve Fullmer
RD 1 Upper Moutere
Nelson

Brian Gartside
Kern Road
Ramarama
RD 3 Drury

Neil Grant
37 Lynwood Ave
Maori Hill
Dunedin

John Green
Ridge Road RD 3
Albany
Auckland

David Griffith
8 Maire Street
Nelson

Jean Hastedt
2 Kahu Rd
Otaihanga
Paraparaumu

Campbell Hegan
37 Roslyn Tce
Devonport
Auckland

Barbara Hockenull
Wayby Station Rd
RD 6
Wellsford

Diane Hutchison
RD 1 Cable Bay
Nelson

Ian Hutchison
RD 1 Cable Bay
Nelson

Nicky Jolly
c/- Mrs Jolly
10 Awaterere Ave
Milton
Hamilton

Roger King
Mountain Rd
RD 9
Inglewood

Peter Lange
223 Dominion Rd
Mt Eden
Auckland

Royce McGlashen
128 Ellis Street
Brightwater
Nelson

Helen Mason
Box 101 Tokomaru Bay
via Gisborne

Wendy Masters
208a Manly Street North
Paraparaumu Beach

Patti Meads
77 Calcutta Street
Khandallah
Wellington

Chester Nealie
South Kaipara Head
Helensville

Debbie Pointon
4 Wharemauku Road
Raumati Beach

Diana Poor
19 North Avenue
Devonport
Auckland

Anne Powell
Makariri
Poukiore Valley
Hunterville

Andrew van der Putten
3 Surrey Crescent
Grey Lynn
Auckland

Rick Rudd
68 Lincoln Road
Wanganui

Jan Russell
241E Carrington Street
New Plymouth

Mirek Smisek
Box 6 or Main Road
Te Horo

Robyn Stewart
c/- Post Office
Waiwera
North Auckland

Don Thornley
1 New Street
Hamilton

Shane Wagstaff
34 Mahoe Street
Inglewood

Merilyn Wiseman
Attwood Road
RD 3 Albany
Auckland

Gloria Young
5 Roxburgh Street
Mt Victoria
Wellington

