



ASP NEWS February 2009

The Newsletter of the
Auckland Studio Potters
Society Inc.
ASP Centre
96 Captain Springs Road
PO Box 13-195 Onehunga
Directors: Peter Lange,
Renton Murray
Phone: (09) 634 3622
Fax: (09) 634 3626
Email: asp@ceramics.co.nz
Web: www.ceramics.co.nz

Studio Opening Hours

Monday	12.30pm - 5pm
Tuesday	12.30pm - 5pm
Wednesday	12.30pm - 5pm
Thursday	12.30pm - 5pm
Friday	12.30pm - 4pm
Saturday	10am - 4pm

Remember to pay \$3 per hour
up to a maximum of
\$9.00 per day

COMING UP

lots for ASP members to do

John Dawson Porcelain School

Translucent/trans-loose-ent.

Sunday 22nd February and Sunday 1st March 10am - 4pm

A two-Sunday school overcoming the problems and fears of throwing and turning porcelain, taught by John, a London-based potter visiting here for the summer, who has been specialising in thrown porcelain since about a year before the Ming Dynasty. We can take only 15 students because it's a hands-on school. Throwing experience necessary. The cost is \$120 per student, BYO porcelain. Book now to get in.

Bus (car?) trip ...

a full day trip to Zealandia and Brick Bay (both Warkworth area) coming up on March 14th. We'll have the final details in the next newsletter but in the meantime let the Centre know if you are interested. An idea of numbers will determine the cost (bus? van? private cars?) but the basic cost is going to be \$20 admission to the two venues (\$10 each). On top of that transport and lunch.

Beware Friday afternoons!

The Diploma students will be in class for a full day every second Friday - 13th and 27th Feb, and the 13th and 27th March. Casual users not actually barred but probably best to stay clear.

Sculpture on the Gulf

Graham Collings

Once every two years the Sculpture on the Gulf machine churns into action and sculptures magically pop up around the Waiheke coast. People flock in their hundreds to walk the walk and look the look. On a recent Sunday this flock was joined by a group of ASP members, their friends and family out for a stroll in the sun.

It is a beautiful walk and if you take notice of the odd sculpture along the way, so much the better. Armed with a catalogue, smothered in sun-block and carrying enough water to last the distance we started off on the trek around the coast. Past the many metres of red string and many things recognisable to even the most uninitiated as a piece of sculpture. In fact anything which looked out of place in the landscape was probably one of the 26 pieces on display. Many well known sculptors were represented like Jeff Thomson, Charlotte Fisher, Louise Purvis and Graham Bennett. People who even I had heard of. A few of the old hands like Paul Dibble and our own Peter Lange were noticeable by the absence of their work.



ASP folk at Sculpture on the Gulf

Every one will have their favourites and each will be different. Personally I liked the life-sized (like small) meerkat bronze soldiers carrying full combat gear, rifles, ammunition, the lot. Then there was Jeff Thomson's water tank (see opposite) with the port-holes to view the interesting junk circulating around inside the tank. The idea for this piece came to Jeff in 2007 when he was installing his piece and a launch caught fire, burned to the water line and sunk a few metres from where he was. He noticed the flotsam from the wreckage left as the tide retreated. A burnt photo album, fishing equipment, charred timber, paper and a life jacket. He noticed the way the gentle swell was rocking lengths of rubber and shredded canvas back and forth like seaweed. So these were the types of things floating in the tank stirred gently by a solar powered paddle.

Not all the sculptures were on shore as we found out when searching for Fletcher Vaughan's 'Ship of Fools'. This was moored off shore and was being tossed around in the waves. This looked like a boat made from a folded sheet of paper. You know the sort that you make and if it is big enough it is a hat and if too small for this is a boat.

Actually I liked the small sculpture display in the gallery at Oneroa, many by the artists we had seen on the walk. Most of these were the maquettes for their bigger works. What did I learn? That all of the works were of a very high standard of craftsmanship. I really must strive for this as my goal for 2009.



Definitions

Nadine Spalter

- * Claymate: An imaginary friend made from clay
- * Porcellanamous: Lacking courage with porcelain
- * Vesselate: Undecided about which bowl to use
- * Plattertude: Platters with attitude
- * Hairy potters: Fans of excessive facial hair
- * Sgraffito: Graffiti artists with a whistle-lisp
- * Wheelie: Pottery show-offs
- * Wax resist: Avoiding a bikini wax
- * Exclamation: A statement made in clay

Interesting web-site:

www.artbusiness.com/maxprice.html

Examples: “When you can’t figure out how to price your art, set yourself a sensible hourly wage, multiply that amount by the number of hours you take to make the art, add the cost of your materials, and let that total be your asking price. Whatever you do, don’t pull prices out of thin air and don’t price yourself out of the market by comparing yourself to artists who are definitely more established than you are. Be honest about your position in the hierarchy of fame, fortune, and accomplishment.”

“What you personally think of your art is irrelevant in terms of how much it’s worth on the open market. You may believe that you’re as good as Picasso, for example, but that doesn’t mean that you ask millions of dollars per piece. By the same token, don’t make your art so cheap that people won’t take you seriously. I’ve seen artists make that mistake, too. I went to a show once where prices ranged from \$15 to \$50 per piece with the most expensive piece costing about \$300. I thought to myself, “I should buy a dozen of these.” Then I thought, “No, they’re too cheap. This artist is going nowhere.”

President’s Report

Michael Billington

Peter Lange made me laugh when requesting copy for the February edition of the newsletter. I quote “What I did in my holidays; pottery in Uzbekistan; 101 ways with Lithium Carbonate ...” All I can report on is not from Uzbekistan but the perils of trying to make terra sigillata without a deflocculant and the cafés and antique shops of the Central Waikato! I did find a very interesting antique shop in Paeroa though, called “Antiques on Main” which is actually in the street behind the main drag. This shop had some very lovely old furniture and a nice collection of first edition pottery books. I bought one book which was heavily reduced in price when I showed interest in it. Some of the older books had some great pictures and were full of “tricks of the trade”. There is also a small collection of retro NZ pottery for those who are interested. So if you are in Paeroa with “time on your hands” – check it out! If you go to Te Aroha there is a mechanical “ghost on a bike” outside another antique shop – which sends children screaming into their mothers skirts – this apparition I am sure is totally responsible for the downturn in the economy in Te Aroha apart from any global influence. It has to be seen to be believed.

Just as many organizations are “feeling the pinch” financially, ASP is noticing a downturn in income as well. It is by no means a desperate situation but it means that we need all subs in, for people to keep enrolling in classes and buying things from us. Our overheads have gone up so we need to generate

Scott Chavener School

Sunday March 22nd 10am - 4pm Demonstration day, come and relax and learn, shared lunch, \$50.

www.chatenever.com

Scott Chatenever makes sculpture, pottery, and custom tile at his Santa Barbara, California studio. He has taught at the Mendocino Art Center, Hui No’Eau Visual Arts Center, Palomar College, and Black Mountain Center for the Arts. He has studied and collaborated with other artists at the Archie Bray Foundation, and at Penland, Haystack, and Arrowmont Schools of Craft. Scott earned a degree in Mechanical Engineering from the University of California at San Diego. He also enjoys gardening, cooking, surfing, brewing beer, and raising chickens.

“I don’t use any molds of natural objects in my work. Instead, I re-engineer living objects from the cell up as a parody of the ‘brave new world’ we live in. I believe our perception is profoundly and relentlessly impacted by mass media, and as a result our experience becomes ever more symbolic, iconographic, and virtualized. In short, we have become less human.

My art seeks to create objects that defy classification, forcing the viewer to engage his primary senses in an attempt at identification. I hope that by putting these objects into the environment, I can create an opportunity for direct unfiltered engagement. Maybe I can help the viewer develop a new awareness of the everyday space around us that is so often overlooked.

My process begins with direct observation of plants and animals. I am interested in the common biological processes that life in the ocean, desert, and forest use to survive. The geometric patterns that follow reveal a common thread. This is evidenced in art when people identify an abstracted object in a way that correlates to their own environment.

Back in my studio, I choose a cell geometry and start by sculpting a single cell. I engineer a tool that can replicate that cell on different scales to create the illusion of growth. As I work assembling cells into a larger form, I create arbitrary rules and patterns and follow them mindlessly, imagining that this is the same process of trial and error that encoded our DNA over eons. Occasionally I pretend that I am competing with biotech corporations as I work obsessively to create new foods.

When I am finished with a tool, it is often reproduced in plaster, with textural variations sculpted into the next generation. I often appropriate my own finished work for use as a tool. This process is exciting to me because it produces distinct generations of work, and forces the work to evolve. My process itself is a very literal reference to my subject.”

Final details in next month’s newsletter, but ring the Centre to book.

more income. I also note that some of the key community benefactors have had to scale back on money available for grants. As always we are looking for new members and any ideas for fundraising. If you have any ideas please phone or email ASP.

We were recently complimented on our website by a pottery group in Canberra who are restructuring and needing new ideas. Our website has been a source of inspiration (I am told); we are forever grateful to Tony Bacon for our “new look” website. They are very interested in how successful our Centre is and what makes it so successful – very easy to answer that one – great people!

Now for a bit of a shock! Peter Lange has resigned as a Co-director of our Centre. He wants to devote more time to his sculptural work. When this was announced at our meeting there was a sharp intake of breath from all in the room – this, falling just short of weeping and wailing, followed by a “stunned silence”. However the news is not all bad in that Peter will still be involved in our Centre and will be contracted to carry out some aspects of the daily running of our centre. I admire his decision and we expect to see more of his magnificent art works around the country. We wish him well. I am having a hard time writing the letter accepting his resignation!

I hope you have all been enjoying the fantastic weather we have been having and are sparing a thought for “our comrades” over the ditch who are experiencing such dreadful conditions.

Take care and I hope to see you at ASP.

Mt Eden Report

Peter Lange

This is a departure in more than one sense; the newsletter is being assembled in the spare room at my home in Mt Eden 10km away from the ASP and in a few hours it will be flicked across the city to be printed at Onehunga and then mailed on to you dear readers. The mysterious connections of the internet have changed lives so much and allowed this sort of unthinkable process to be commonplace and accepted without question. How does a picture of Terry Stringer’s garden at Zealandia (*below - don’t forget to put your names down for this trip next month*) get snapped at Puhoi, electronically catapulted to Mt Eden and then on to Onehunga in seconds, and eventually to you a day or two later, with so little fuss?

And of course if you were to accept the newsletter in



A Terry Stringer bronze at Zealandia

an email form it would be so much faster again. But, you know, I am not happy with emailed newsletters. I get them from other groups and they often get sent to the “trash” (that word has slipped in so easily) within minutes, without being printed, without being granted the reprieve that the printed form is allowed when it lingers in the shelf in front of the toilet for a week or two, being scanned for spelling errors and having the glaze recipes read for the 12th time. So there is not a strong move to digitalise this one - one of our members is a postman and we’ll do our best to keep him off the streets.

I am moving out of the office at the Centre over the next month; I’ll still be teaching my Monday morning class and I hope to use Monday afternoons to make pots out there for my own enjoyment - those wonderful kilns are so much fun to play with. I will miss the hard working Centre staff - whether the reverse applies could be questioned I expected to be replaced with at least two new staff. In the event they have hired no-one! The others just quietly closed ranks and spread over the space that I used to occupy like passengers in a crowded rail carriage when the fat man leaves. They will miss me when they come to do stuff, sometimes, once in a while and they will say didn’t Peter used to do that stuff? Or did he just ask someone else to do it? Then they’ll get on and do it, make the tea or whatever it was, and the Centre will still be ticking over in the wonderful hands of Renton, Trien and Jo-Anne.

In the meantime there is the NZ Potters’ conference in Wellington in April (see www.nzpotters.com) to look forward to and we’re hoping that a lot of you have already booked. We are holding the National Conference here in Auckland in 2011 and need to be active and interested if we expect the rest of NZ to come to our party. Wally Hirsh and his band of ASPettes are already planning for it and are happy that the Rugby World Cup has agreed to be part of the build up. It’s our 50th anniversary as well that year.

All classes are underway for the first term - still room in Thursday morning (Peter Stichbury) and Thursday evening (Margaret Sumich) so if you have friends who have said “this year I might just do pottery” challenge them to get out there and actually “do” some; pottery can be done as we all know, and Thursdays are available for that.

The Diploma course starts this week with an orientation breakfast and welcome to the new faces. It is going to be a varied year with an erratic timetable that includes some full days, some 2-day kiln firings and a lot of work. Jo-Anne (an ex-student) has taken on the role of Camp Mother for this group - I found that job really enjoyable and I am sure she will too.

WESTERN POTTERS SUPPLIES

FOR ALL MATERIALS AND EQUIPMENT

- casting slips (white, terracotta and stoneware)
- clays
- raw materials
- tools
- kilns and equipment
- ceramic colours
- glazes (transparent & opaque)
- on-glaze, glaze and body stains
- enamels

UNIT 4/43a LINWOOD AVE. MT. ALBERT
 PO BOX 60126 Titirangi Ak7
 Phone (09) 815 1513 Fax (09) 815 1515
potterymaterials@ihug.co.nz

WE PROMISE SATISFACTION

EASY TO FIRE • CONSTANTLY BETTER RESULTS
 KILNS FOR EVERY PURPOSE from 0.6cu.ft. to 30cu.ft.

POTTERY, CERAMICS, RAKU, PORCELAIN DOLLS, ENAMELLING, CHINA PAINTING, CRUCIBLES, GLASS KILNS FOR FUSING AND SLUMPING. All kilns are available in FULL FIBRE (layered or Stack Bonded); FULL BRICK; or FIBRE & PARTLY BRICK.

Suppliers of slab rollers, banding wheels, kiln and raku burners, ceramic fibre, kiln bricks, fibre cement, anchors, shelves, props, pyrometers, controllers, elements for most kilns (reasonably priced).

Write for more details to:



FURNACE ENGINEERING (1986) Ltd
 Razorback Road RD2 Pokeno 1872
 Phone: 0-9-233 6690
 Fax: 0-9-233 6690
 Email: FEKILN@IHUG.CO.NZ
 Internet: www.furnace-eng.co.nz

classified

All phone numbers in these sections are in the Auckland free-calling area unless an area code is explicitly stated.

For Sale

"POTTERY A LIFE A LIFETIME by Mel Jacobson 'Mel Jacobson relates his experiences as a potter in this entertaining and instructive narration. He tells his story by weaving anecdotes of his travels and friendships along with his knowledge of studio practices gained over the past three decades working in clay as a student, apprentice, teacher and studio potter.' \$65 with free shipping in NZ

contact mahmoodali@xtra.co.nz

Wanted:

Heather from Tapu has damaged her wrists and can not roll clay for her work. She would like to buy an old Talisman slab roller in good working order. Does anyone know of any?

gcollings@xtra.co.nz

Conference:

Australian Ceramics Triennale. This will be held in Sydney in July 2009:

www.australiaceramicstriennale.com

exhibitions

Lopdell House:

Len Castle: "Mountain to the Sea" and Luise Fong: "How to Talk Tree" 6-8pm Exhibitions Opening Thursday 12 February running 'til 13th April.

The opening will be followed with supper at 8pm on the top floor of Lopdell House with Len Castle, why not join us? We'll also be entertained

by poets Jack Ross and Reimke Ensing. Places are limited and bookings are essential, phone 817 8087 x201 (\$30 per head) or visit www.lopdell.org.nz. Free entry to Opening

Masterworks:

Hana Rakena 12 - 28 February - this solo show will be the first exhibition of 2009. Preview Wednesday 11 February from 5.30pm

John Parker, 2 - 25 March 2009, our annual John Parker exhibition, this time featuring further experimentation with decals.

Objectspace:

"Best In Show 2009" is Objectspace's fifth annual exhibition in a series which displays a handpicked selection of outstanding craft and design graduates.

"Selections From A Collection Of Small British Ceramics" - Jan 24 - February 21

The selection of British ceramics displayed in this new Objectspace Vault installation complements a larger New Zealand collection. It's challenging to understand the cultural isolation that prevailed here as recently as twenty years ago. Despite popular enthusiasm, local knowledge of international crafts was limited; this showed in the work of local potters who, with notable exceptions, often seemed stuck in an Anglo-Oriental time warp. Fiona Thompson's collection was formed against this tendency and on a shoe-string budget, with pieces more often than not acquired from the makers themselves. Their size reflected a need for portability with a prime consideration being what could be carried without causing the airport scales to trip into excess.

Piece Gallery: (Matakana Vil-

lage) A solo exhibition of new work by ceramic artist Gary Horton is the first exhibition of 2009 for Piece Gallery. Piece is excited to be showing the work of this local artist

"Gary Horton Solo" begins with a Friday evening opening on the 27th of February, from 5-7pm. The exhibition continues until Sunday 22nd March 2009. Examples of Gary's work can be viewed on the Piece website at www.piecegallery.co.nz.

Artists' Residencies:

Click on: www.resartis.org to learn about residencies in the places listed below. Res Artis is a worldwide network of artist-residencies and residential art Centers. Examples:

February 15th: Baltic Arts Center Sweden

February 15th: Djerassi Resident Artists Program USA

February 16th: Toronto School of Art

February 17th: Vermont Studio Center

February 28th: Seto Interanational Ceramic Art Exchange Program Japan

March 1st: Anderson Center USA

March 6th: Atlantic Center for the Arts USA

March 6th: Hungarian Multicultural



Happy New Year - Ox- teapot sent to the ASP by Andy of Taiwan

Center

Subs!!

This could be your last newsletter unless you are up to date. Thanks to those who have paid - we are holding our numbers OK but there are still a few who may have forgotten. We are really happy to have you as members - we are keen to help Auckland pottery enthusiasts however we can ... there may be difficult times ahead but we intend to keep serving Auckland ceramics in a positive way.

CLAYS

GLAZES

CHEMICALS

STONEWARE STAIN

AND MORE

Everything for the potter at:

CCG INDUSTRIES LTD

Unit 2, 25 Triton Drive, Albany

Phone 09 475 5224 or 09 475 5004

MONDAY-FRIDAY 8:30 am-5pm

See the **LARGEST** range of **KILNS** available:
pottery or china painting - electric - gas - fullfibre
All with our 12 months unconditional guarantee

THE ELECTRIC FURNACE COMPANY LTD.

73 Wiri Station Rd, Manukau City
PO Box 76-162 Manukau City
Phone 0-9-263 8026

Cheapest spare elements with guarantee for any make of kiln.
Also other spare parts, temperature controls, pyrometers etc.
We manufacture gas burners and blowers.