



# ASP NEWS July 2006

The Newsletter of the  
Auckland Studio Potters  
Society Inc.  
ASP Centre  
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## 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 \$2 per hour  
up to a maximum of  
\$6.00 per day

## International Perspectives on Ceramics: *Lectures by Garth Clark and Mark Del Vecchio*

Garth Clark: Answered Prayers-State of the Art - thoughts as to where ceramics is today.

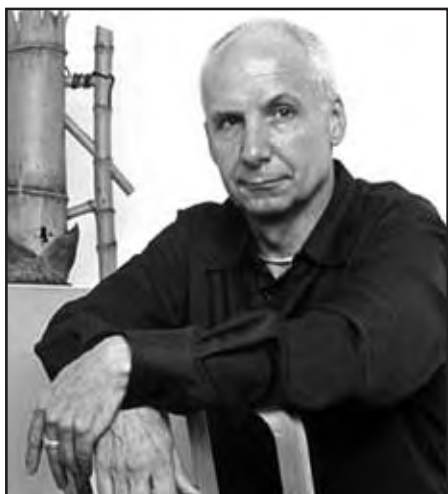
Mark Del Vecchio: The Pot in the 21st Century

Presented by Auckland Studio Potters in partnership with the Auckland Museum and Objectspace.

Saturday 15th July 2.30pm – 5pm, the lectures will commence at 2.30pm sharp  
Auckland Museum: APEC Room, Ground Floor behind Pataka in the Maori Court.

Entry \$10: Cash payment only

Parking: Please allow time to park. Parking is available in the Museum grounds or in the charged underground Museum carpark. Attendees will receive a discount on parking charges.



## President's Report: *Michael Billington*

The new salt kiln is almost ready for its inaugural firing. Removal of the arch former is the source of much discussion but some clever kiwi ingenuity will take care of that I have no doubt. I am sure there are already pots out there designated for the first firing. A ceramic tile with all the names of the kiln building co-workers is being prepared and will be attached to the kiln itself once it is commissioned.

ASP extends a warm welcome to Eun-kyung Choi who is a visiting potter from Korea. Eun-kyung is assistant professor at Ewha Women's University, College of Arts and Design. Eun-kyung travels overseas during her vacations visiting various arts institutions. Earlier in the year she met up Jeng-daw Hwang who spoke to her about New Zealand and hence her visit here. While at ASP she has been experimenting with Southern Ice porcelain. Eun-kyung works in a variety of materials including clay, stainless steel, marble, glass, resin and ferrous steel and is currently writing a book about casting in a variety of media. She returns to Korea in late July to prepare for her students graduation and to get ready for her own solo exhibition in Seoul in October.

Renton Murray recently returned to us from his adventures in Minnesota having a very successful time from both the potting and photographic perspective. The recent slide evening presented by both Renton and Anne Hudson drew a good crowd. Anne's pictures of Oman gave an excellent insight into her time there. Both presenters made it clear to the audience that not only are they great potters but have a keen photographer's eye as well. Many thanks for a great evening.

Just a reminder that Garth Clarke's presentation at the Auckland War Memorial Museum is coming up on Saturday July 15th. It would be great to see a good turn out for this event.

## Centre News: *Renton and Duncan*

At present we are in holiday mode, but it is very encouraging to see the Centre still busy with lots of work going on in the studio. Cleaning out of racks is becoming very necessary with little room left for new work.

The glaze class filled up rapidly and is under way – obviously filling a need. Keep an eye out for the next one in about 8 weeks time – it will have a different focus. Term 3 is also filling rapidly so if you are thinking of enrolling for a class best be in quick.

The new gas/oil salt kiln is ready for final brickwork and burner mounting and then its' first firing. With so many builders and options for firing this could be very entertaining. The arch former was removed successful on Tuesday and the arch now stands proudly unsupported. All the efforts to have Michael Billington dance the traditional jig on the arch to prove its' worthiness have fallen on deaf ears so far.

### Member's event

On the 27th of July (last Thursday in the month) is our member's night activity which is in the form of a mid-winter's feast. The idea is that you bring a favourite pot with a delicious concoction in it to share with others and soup and mulled wine will be on the house. Please be assured we will warm the house up for the event. The evening will start at 7.00 pm.

### Roster:

The current Saturday roster list is just about finished and we need another crew of volunteers to oversee the place on Saturdays. The duties are varied but mainly boil down to greeting everyone as they arrive and taking their money from them as they leave. Some days it gets quite busy with raku firings and up to a dozen members and students coming in to practice their throwing. You don't need to know how to work the till – just the eftpos machine (which is very simple) and be aware of how this place functions (e.g. explaining to new members where the wet cupboards are – that sort of thing) If you can help out then please contact the Centre now (ph: 634 3622) as we need about 8 people to complete the roster from now until the end of the year. If we don't get enough people then the Centre will close on Saturdays.

## One day workshop with Hilary Kerrod

*Screen printing plus viscosity transfer*

This is an ideal short sharp introduction to printing on clay using two different techniques. Hilary will explain the process of transferring your images onto silk screens and demonstrate the what and how of actually using these new processes along with soft slabbing basics. Then you get to have a go using her screens. After lunch (which is a shared lunch as per usual) you get to have a go with viscosity transfer (and no, don't ask me as I don't have a clue what it is – but sounds interesting and reasonable enough to sign up).

We have already got 4 people signed up and are keeping the number of participants to 12 so that everyone can have a decent go. Participants are to bring hand building tools, textures and a sheet of OHP transparency.

It costs \$45 and runs from 10am to 4pm on Saturday the 5<sup>th</sup> August. Please note that the Centre will be closed to casual users and other students on that day.



### Exhibition news

The 42nd Annual exhibition is rapidly approaching so please remember to save your best work for our show and keep the enclosed entry form handy. We need some volunteers to help with the usual painting of plinths, helping on receiving day and of course cleaning up at the end of the exhibition. We also need volunteers on Sunday to keep the exhibition open; the Sundays in question are 3rd, 10th and 17th; 4 people per day. Please let us know as soon as possible if you can help.

This year we again have some prizes to give away as added inducement to enter. The student prize is a free 10 week course from our usual selection of classes, but the big prize is a mystery and will be revealed on the night.

*Continued from last month*

## Dubai Exhibition

*Anne Hudson*

The old Art Centre is desperately trying to hold on to teachers and students hoping there is room for two centres. The members were hungry for tuition, new ideas and advice and were delighted by Peter's workshop and awed at his throwing skills. I am not sure what stories he told them but a lot of sidesplitting laughter emanated from the studio over those few days. They equally entertained him.

The gallery PR provided us lots of publicity. Two newspapers, radio and TV interviewed us. They were grateful for the professional photographs of work we had done at home. They were fascinated by New Zealand and liked the idea that our work was not full of angst, that it related to the beauty of New Zealand rather than wars and despair that often inspires the artists of other nations in that region. Our work was more of a celebration of the fortunate country we live in.

The exhibition was a success though some of the artists may have been disappointed in their sales. Success was met where the artist was aware they were entering a new market. Peter's workshops helped connect buyers with his work and his beautifully thrown and desirable coloured work was popular. Richard Adams was also successful, he was there, ready to chat to interested buyers telling the background to his work giving them a sense of himself as the artist, which made owning his work more meaningful for the buyer. Jewellery unfortunately did not sell as well, the gallery should not have asked for it, as there is an abundant supply of jewellery of all types.

I think the most important outcome of the exhibition is that we represented New Zealand and ourselves well. Relationships were made with hotel procure-

ment professionals and architects, with the gallery and the art centres. Dubai is a vibrant growing city but it is difficult to just go there and sell work. Artists like other businesses need to forge relationships and networks there to gain access to the market. We have established an ongoing relationship that can be built on. I am sure further visits will eventually it is difficult to ignore the energy emanating from the place.

We did have time for some sight seeing. A trip on an abra up the Dubai Creek from where we could look at amazing modern architecture juxtaposed with traditional dhows loaded with goods bound for countries around the gulf. We wandered through the souks where you can buy anything from frankincense to Viagra. The gaudy gold souk with shop after shop dripping with 23-carat chains bracelets takes Kitsch to another level. We had drinks by the sea and listened to the mussein calling the faithful to prayer as we downed our pina colodas and drove through the new marina area and its countless high rise developments gasping in disbelief at the extent of the development. After the exhibition we went on an waddi bash driving in 4wds through the stark ancient mountains to a quiet spot away from the organized tour groups and swam in a subterranean pool which appeared from nowhere amongst the lime stone formations.

Marsh and Anne went on to Oman for a few days. You can now visit Oman by road if you have a visit visa to Dubai. One of the main aims of the trip was to visit the potteries of Bahla, near the beautiful town of Nizwa with its lovely old forts and markets. Anne has had an etching of one of these potteries for many years. With the help of two ladies who shut up their shops and showed us the way, we found the old potteries. They have large kilns traditionally fired

with brush wood but which now get a little help from diesel. The kilns are made of clay and look rather like the anagama kiln but does not reach those temperatures. The potter was busy at his wheel making traditional water containers from the local earthenware but no longer on the old kick wheel from the etching, but on an electric "Talisman" wheel. He knew where his wheel was from and delighted to meet a potter from there even allowing Anne a go on his wheel. Oman is a beautiful country full of geological and historical sites making it a pleasant contrast to the hectic pace of neighbouring Dubai.

The exhibition and trip was a success and we all have a wonderful time.



## Roving Reporter

Peter Lange

Last week I went north to Kaeo with Stewart Newby and his cameraman mate Bob to talk to Richard Parker about his work. Stewart is on a mission to capture as much as possible of contemporary NZ ceramics on DVD for future reference. He's doing it all out of his own pocket and hopes that once the series of 4 to 6 DVDs is completed, he will be able to sell enough to cover costs, and any profits will come to the ASP. So far we have done interviews with, or filmed in action, Richard, Chester Nealie, Duncan, and Chris Weaver. There are odd shots of my brick work, and most importantly he is putting together a DVD focussed on Warren Tippett – friends reminiscing and shots of his work in private collections. This is a fantastic project and one that everyone should support. When it is complete, get in and buy the set – they won't be hugely expensive but there are costs to be met.

The best thing about it all is that there will be a record of potters and their pots in 2006 that will be of immense value in the future. He is busy uncovering old footage of potters in action as well, from sources like TVNZ, Unitec and people's personal film archives – there are some classics of the 70s era, all black beards and stubbies (and I can hear you all saying – "and that's just the women" but I will resist that).

I came back from the north and went straight to Coromandel with Eun Kyung Choi, a Professor of Sculpture at a Women's University in Seoul. Her work is on the excellent web-site: [www.ekchoi.org](http://www.ekchoi.org) and features ceramics for the smaller pieces, and huge stainless steel and fibreglass work set in public spaces around Seoul. Very impressive stuff. Not sure why she chose to come to Auckland but seemed to be counting on a summer working holiday because when I met her on the plane she was very surprised to find the NZ summer so cold. We had to go clothes shopping first thing.

Barry Brickell was in good form and seems to have another kiln to play with every time I visit. This time it was a small (5 cuft) updraught oil/water kiln that he seemed happy with. His trains were full and his kilns too. The glass furnace has closed for the winter, but the brick kiln is churning out his boutique bricks.

There is a must-see exhibition at Anna Bibby's gallery in Morgan St,

*continued on page 4*

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# exhibitions

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

**Masterworks Gallery Ponsonby**  
John Parker  
Journey towards black  
Iconic works by one of New Zealand's preeminent ceramicists. Closes 15th July 2006  
77 Ponsonby Rd. Ph: 378 1256.  
email: [enquire@masterworksgallery.com](mailto:enquire@masterworksgallery.com)  
[www.masterworksgallery.com](http://www.masterworksgallery.com)

**Pots of Ponsonby**  
Recent Works by Peter and Jeanette Shearer - 8th to 30th July  
Window  
Brendan Adams 30th July - 13th August  
298 Ponsonby Rd, Ph: 376 0145

**Ea Gallery**  
Structure Featuring -Kristin Herman - painting; Arthur Amon -Sculpture; Alister Kitchen -painting - ' Sex, Politics, & Religion' Adrienne Riseley -Ceramic Sculpture; and Anne Hudson - Ceramic Sculpture-'Shamal' , Lang Ea -Installation.  
Exhibition Dates: 1st -20th of July  
Ph: 3796460

**NorthArt Gallery**  
"BEYOND THE PALE"  
A Contemporary Ceramics Exhibition.  
Ande Barrett-Hegan, Bronwynne Cornish, John Crawford, Steve Fullmer, Campbell Hegan, Peter Lange, John Lawrence, John Parker, Richard Parker, Christine Thacker, Anne Verdcourt, Chris Weaver, Marilyn Wiseman  
Opening: 4-6pm Sunday July 23 (All welcome)  
Exhibition July 24 -August 20  
Norman King Square, Northcote Shopping Centre, Ph: 09 4809633

**Faenza- Italy**  
Premio Faenza for young artists award is happening again in 2007. You must be 40 or younger as of 31/12/06. Entry conditions and forms can be had from the Centre or by emailing [concorso@micfaenza.org](mailto:concorso@micfaenza.org)

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**Portage Ceramic Award 2006**  
Deadline for entries is 21st August. Once again digital only entry and this time it costs \$30 to enter. The prize money has also gone up to \$12,000 first prize and \$6,000 total for the merits. The Centre still has entry forms or ph: 817 8087

**ASP New Members**  
Welcome to:  
Doug White  
Jens Moehler  
Kate Sellar  
Sean Kerrigan  
Wendy Baker

*continued from page 3*

Newmarket, featuring ceramics made and decorated by people normally associated with the fine art scene – painters in the main like Martin Poppelwell, Daniel Malone, Gavin Hurley, Simon Kaan, Sam Mitchell and Tony Lane.

They don't all make the transition well, but the pieces are fresh and technically carefree, and have a liveliness that is not common in studio ceramics. They are also popular with the punters, with lots of red stickers. There is a gap between this student and studio pottery that may never be bridged (and you might argue that it may not need to be) and while it may produce red-sticker-envy, it is important to note the spirit of the work, not worry about the technique. The spirit may be the very thing that sells it. Often that priority is reversed with potters. And I should know - it is not in all of us to eschew technique and be naturally expressive and take the Voulkos "slash and burn" approach (but I often take comfort in the well-crafted, Leach look-alike, Voulkos coffee pot I saw at Archie Bray years ago), but it is exciting when it is done well, and some of these

pieces produce that sort of excitement. Having just visited Richard Parker I am persuaded that potters like him are the link between these two approaches – someone with years of technical experience but also with an ability to put a huge amount of emotion into his work.

The exhibitors at Anna Bibby's do tend to look like dabblers next to Richard, but informed dabbling can work well. Jim Cooper's "Snowy From Cavy" that won him \$20,000 at the Norsewear (and I wouldn't be surprised if he actually did make it in my lunchtime, and good on him) is another example, perhaps extreme, of this approach to clay that pays almost no homage to those traditions that a lot of us hold dear. Whenever I feel uneasy (threatened?) about the latest non-traditional dabbling and daubing (the cry goes up "but they haven't paid their dues!") and I have to admit the lids are straight out of the first hour of the first night of the first term) I remind myself of the bad call that Pete Seeger made when he tried to cut the cable to Dylan's electric guitar at Newport. Old Grump threatened by raw energy.

Anny Bibby has championed the craft/art approach for years but it has proved difficult for her, and now she is backing the art/craft crowd. It assumes that there is some sort of continuum, rather than two distinct schools. Here we go again. The difference between art and craft? Right now I would say one sells and one doesn't.

Across the road from this gallery at "Artful" is a show of Matt McLean's work ranging from small lumps of clay that have been energetically pierced by hunks of wood and then salt-glazed, to the large interlocking wall forms that he is famous for. There are some gems here too, the salt-glazed work especially. Many of Matt's pieces are very covetable, and a wordable.

The exhibition coming up at Northart "Beyond the Pale", curated by Campbell Hegan, features a lot of top name potters from around NZ exhibiting in an excellent space and will be one of the highlights of this year's calendar. It starts on the 23<sup>rd</sup> July (opening 4pm that day), and will be a rare chance to see work from Ande Barrett-Hegan, Bronwynne Cornish, John Crawford, Steve Fullmer, Campbell Hegan, Peter Lange, John Lawrence, John Parker, Anne Verdcourt, Chris Weaver and Marilyn Wiseman all in one gallery at one time. (Northcote Shopping Centre, daily 9.30am-5pm, Ph 480 9633).

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