



ASP NEWS July 2007

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



Water-etched pot by George Andrews

Water-etching workshop

with George Andrews (Waiariki Polytech, Rotorua)
2 days hands-on. Sept 1st and 2nd 10am - 4pm.
shared lunch, limited to 15. \$80

(this slightly higher fee than normal is a result of limiting the numbers)

- Pot is thrown or hand-built and forced dried with a burner to a stage when it can be reversed onto a chuck, bottom is finished on the chuck and forced dried so pot will stand without distortion

- Pot is 'decorated' using a water resist slip, water resist slip is 'heatset' (using burner) and pot is etched in water

Examples can be seen on: <http://www.mesheffect.co.nz>

Clay: Bring along the clay that you normally use. I will be using a fine throwing clay. A chuck – a plastic bucket or empty paint tin. Brushes for 'decorating'. Any brush that will retain slip and release it in a stream when lifted out of the slip. A 4-inch house-painter's brush is good.

What will make the workshop more interesting is a variety of clays used by participants - obviously the process is rigorous on clays and finer clays are more 'stressed' but often give better results.

George is also an expert on printing on clay and I am sure will be happy to talk about these techniques. Those who saw him in action at the Taupo conference were full of enthusiasm for his enjoyable and informative workshop.

The studio will be closed for casual use that weekend.

First Annual Domesticware Award

Nearly here! Submissions accepted at the Centre on Thursday 2nd August between 10am and 4pm. Wheel-thrown, hand-built, slip-cast, salted, electric, gas, stoneware or earthenware, as long as it is functional and suitable for use around the house, then bring it in. You might win \$500! Or a Merit cash prize. Ring the Centre for more information. Get cracking. Followed by:

Members' Evening

Everyone is warmly invited to the ASP Centre on the next evening (Friday 3rd August) at 7.30pm to hear our two judges, Peter Stichbury and Renton Murray, talk about the task of judging this Domesticware Award. There will be a presentation of prizes and a hearty supper. This is a free event and we look forward to a big turnout. See you there.

Renton's Ramblings

The Centre is always busy, but we urgently need our members to be even more productive. Between Peter and myself we seem to have cocked up the clay orders and the shed [slightly leaky roof] is full to the door. But what a range of clays we now have in stock! The prices have gone up here and there, some were running at a slight loss, and another email today tells us of more (15%) increases, so buy now before the new price list is done.

The clean-up working bee of last March was not a waste of time as the "digger man" has now turned up and taken two truckloads to the dump and spread road grindings around, so we now have plenty of good nail-free car parking and it looks fantastic. We hope to enlarge this area over the summer if the finances allow. Mike has done an amazing job with the wood piles and all the sheds are full of good firing wood.

It's holiday time and the usual maintenance and clearing up is getting going. I hope to spray-paint all the pots in the Bisque shed so we will throw out all the 'painted pots' in a month or two. I quite like the smell of the spray can - so if I appear stranger than normal, please wrestle the can off me.

Peter and his loyal band of pyros had a minigama firing at the end of the term and they got out some very interesting (but underfired) pots. The resulting refires in the gas kiln tested out the new diamond grinder on the shelves but the results almost equal 3 days and nights of anagama firing, think of the saving in fuel and communal food bills.

Earlier in the month was Helen Perrett's part in a group exhibition of female artists at Artful Gallery in Newmarket. I couldn't make the opening (Tues night class) but managed a quick preview. I was very pleased for her. The work looked

to back page

ASP Exhibition

Entries in on September 2nd - not long to go!! The entry forms are in this newsletter - selector to be announced very soon. This is our big showcase for the year and it's great to have this annual chance to display and sell member's work. The openings are good too. That's on September 5th.

My New Heroes

Part 3 of ClayEdge Gulgong 2007

Jocelyn Logan

(NB The website referred to last month was unclear - it is:

www.clayedge.cudgegonggallery.com.au)

Aussie Masters included Toni Warburton who took people on "environmental walks" to collect natural objects and impressions on which to base the environmental sculptures they then made with her. I was more impressed with the idea than the results, but that may have been because I wasn't up to participating in these walks. They were very popular.

I was captivated by the vibrancy, good humour and cultural literacy of Vipoo Srivilasa. A Thai who lives in Australia, he expresses both his gay and Thai cultures in his enthusiastic work, and comes to terms with Australia, including the Sydney Mardi Gras. His work is whimsical, brilliantly colourful and full of clever references to Thai pottery and rituals, updated to express new meanings.

Another whose work had a cartoonish element was Fleur Schell from Fremantle, the youngest "master". She bases much of her work on her two year old daughter and her dog: "The Excellent Adventures of Heidi and Kilbey" Her medium - porcelain with subdued oxides to emphasize the clever details, was very different in style and colour to Vipoo's creatures, but equally playful. Don't forget: if you are looking for a fellowship, she runs one in a very desirable location. See last newsletter.

Gerry Wedd from Adelaide was another find. A bit of a bogan, his life has centred round surfing and pottery. If you've ever owned a Mambo shirt, Gerry probably designed it. He told of his delight in going to BBQs and seeing redneck bigots spouting anti-immigrant sentiments as they wore one of his shirts that satirized the Tampa affair: "Just proves they can't read." His pottery is equally subversive, using willow pattern on jandals and vast changes of subject matter and sentiment on willow pattern

plates. Spirited, gutsy, down-to-earth and political, he would go down well at an ASP Holdenagama or similar. Has the same cowboy spirit as some of the boys we know.

Hermie Cornelisse is proud of coming from Tasmania. She is another gutsy one whom I totally admire. Her ceramic work (boxy baskets and pierced buildings) was not my style, but I loved her modernist embroidery, for its unusual colour sense. She appears to have been influenced in these almost Fauvist colours and strong design by her parents' European background. Hermie was one of six children of struggling Dutch immigrants, who were expected in the Australia of the 1950s and '60s not to speak Dutch to their children. Their English was very poor, so they just never spoke to their kids at all. Hermie reached school without much language and was considered "dumb" by the nuns. She was 15 before she finally read a whole book. When giving her lecture she still sounded as if English was a language she was not totally confident in. But what shone out was her ability and determination. She achieved a BFA in sculpture and Diploma in Ceramics, despite this start. Since 1992 she has survived by her art. First of all she sold at markets, building up a loyal following. Then a dealer who had bought regularly from her offered a show. Her work is now in demand. She has a studio she rents at \$7.50 a week from an eccentric nonagenarian. Her combination of talent, vulnerability and enormous strength made her a special and exciting guest artist.

I was unable to see Rowley Drysdale's demos, but his lecture was a highlight. He began as though it would be a dry post-modernist academic snorefest. However his theme was that writing about pottery needs to be as exciting as actually doing it. He maintained that we need a Hunter S. Thompson of ceramics who could draw in the young in the same way as "Fear and Loathing in Los Angeles" captured him in his youth. He then subverted the entire occasion by turning over to Andrew Bryant for his stand-up routine "The Potters' Party" which was the funniest thing I've ever heard on the subject and an illustration of his point.

Janet DeBoos and Paul Davis both rocked the boat by introducing the idea of mass production in factories, with the collaboration of potters. Janet is designing versions of her hand-thrown porcelain work to be produced by a

Chinese factory. Paul has bought some industrial ceramic machinery and a factory to use it in. He intends this to be his retirement project when he retires from Sturt Pottery at Mittagong in NSW Southern Highlands. Both of these people are major established Aussie ceramicists, flirting with the devil. Though I had met her before, I was quite unaware of the god-like status Janet has in Australia. Her ANU students revere her. Paul is an anagama man (running the next Australian Woodfire Conference at Sturt 18-21 April 2008). This would be equivalent to someone of the stature of Len Castle or Barry Brickell defecting to the mass-production camp in NZ terms, so it was the controversy of the conference. The argument seemed to be that foreigners were going to rip off our designs anyway so we might as well get it done our way and get something for it. (A problem Chris Weaver has also grappled with here.) Paul Davis just appeared to have fallen in love with a bargain and found some toys to play with in his old age. He dressed it up in noble sentiments about giving real artists a chance to create fantastic dinnerware, and keeping production in Australia. Can you tell I wasn't totally convinced?

From Duncan & Charade

(in the middle of France - La Borne)

Today we met a 4-horned sheep, tied up behind the tents, it's temperamental and vicious - brilliant as a guard sheep.

We've been at the conference since Sunday, there are 6 of us at the moment but we're expecting more on the weekend. At the moment we're foraging for clay and other materials, but already we've built and fired a small woodkiln bolted onto the back of the big Anagama kiln here just to test fire the clay and have a bit of fun. So it's been brilliant so far, good people (3 Americans and Philippe) really good food (we even have a wine sponsor), but the weather has been crap (cold and wet - but the tent doesn't leak!!!) Back to the pots - the sun's finally out and they're drying fast.

Peter's Ramblings

Q: What do you call a French man in jandals?

A: Phillipe Philloppe

It has been good to come in to the Centre over the holidays to do some of my own work and find the place really busy - Renton and Mike fixing anything that moves, the other Michael (Pres) making pots, Lex in his studio, students



Man v machine

and members everywhere, lots of discussions around the table about everything from the America's Cup to carbon footprints. Fortunately Lois seems to be able to get rid of these off the carpet.

The prices of the various clays keep changing almost daily, forever upwards sadly. We are keen to keep our prices better than anywhere else so please take the time to check us out against other options. The clay shed is bulging with stock at the moment.

Our earthenware glaze supply is pretty much back to basics again – Abbotts Clear and Abbotts White – now that the donated windfall of brightly coloured glazes has run out. These were expensive glazes, but they are easily made up – just mix the Abbotts Clear with whichever coloured stain you want to bring along, but you'll need between 5% and 8% stain to get a strong result. We are standardising the electric kiln firing temperatures to 1150C and 1200C – people wanting other unusual temperatures will need to hire their own kilns.

A couple of months ago I called for hospitality from nearly 300 ASP members to look after the Selfridges for a

couple of nights. Didn't get a single response. Ro and I managed, and then thankfully Trien stepped in, and finally on their return to Auckland they stayed in a B and B in Mt Eden. We are lucky to have a spare room I suppose, and we live centrally; it's not always convenient, but there is a dividend .. the people who stay are always interesting and good fun, and I have used these contacts often in the past to cover my accommodation in a lot of countries. Helen Mason has been working on setting up a sort of "Woofers" scheme for potters visiting New Zealand ("poofers"? "woppers"?). I suspect the chances of it working in Auckland are pretty slim. There is also an international scheme under the "Studio Potters Network" which I believe has been used successfully by potters outside Auckland. Here's a snippet from their website (www.studiopotter.org): "The Network is a subdivision of the Studio Potter organization. The Network was founded to promote interaction and exchange among potters everywhere. The Network sponsors a bed and breakfast program, a workshop program, a circulating video library, and publishes a semi-annual newsletter. Both individu-

als and groups can join the Network."

Fantastic to see Bruce and Estelle Martin made Life Members of the NZSP, (Estelle posthumously) – they were stalwarts of the NZ pottery movement for many years and established themselves as NZ's leading anagama experts. The proposal was put to the NZSP by Peter Stichbury, and he will be delighted to see his enthusiasm finally shared by the NZSP.

Our very own Diploma students are busily setting up their own exhibition at Northart Gallery, Norman King Square in Northcote – this is a spacious and well set up gallery and the students, who vary from 1st year to 4th year, have produced an amazing range of work. Get along to see it ... it's opening on Friday 13th July at 5pm.

If you go to www.gettyimages.com and into their "creative" category, then search for "pottery wheel" you'll find several snaps of the Centre and students at work. One entitled: "Mature woman watching senior man make bowl on pottery wheel" shows Ann, one of my students, watching me throw a bowl. A year or two back a stranger came into town with a camera and a wad of money, and persuaded us to let him take photos of the Centre and in return left several hundred dollars donation for the ASP. This website is where the shots ended up and you can buy them from the website from between \$200 - \$830 depending on quality. Or come down to the Centre and I'll pose for you for the bargain price of \$199.

Todd Douglas is part of a Matariki exhibition at Corbans - fantastic stuff, get to see it. Amazing glazes and interesting concepts.

We have a newly landscaped carpark area – it may end up being extended further as time goes on but it is a great improvement over the previous bomb site. The man with the digger was a magician; he was so dexterous he was able to pick up a cup of coffee with the end of his digger. We have spread recycled bitumen which has been dug up from old roading, broken down, then laid again and rolled out, and over the summer when the sun is hot (and perhaps aided by one of our grunty diesel burners) the seal should smooth out nicely. Perhaps the bitumen comes from the diggings on Queen St. If only it could talk. What stories! But it would probably be in Bitumese.

Q: What's a specimen?

A: An Italian astronaut

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exhibitions

Northart:

ASP Diploma students exhibition of recent work

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MONDAY-FRIDAY 8:30 am-5pm

Directions from Jan Cockell, to 7th July.

"Art/Craft from Bali"- presented by Julie & Simon Browne, 8 - 22 July.

"Artfully Yours" Fabric Sculpture from Margaret and Jenny, 22nd July-4th Aug.

Objectspace

Tepeke Koura, June 23 - July 21, 2007
Literally translated, Tepeke Koura means Coal Sack, a mariners' term for the Matariki or Pleiades constellation. The makers included in Tepeke Koura are Tina Wirihana, Kereama Taepa, Julie Kipa, Glen Skipper, Wi Taepa, Lawrence Pook and Rangī Kipa.

Hats With Wings, June 23 - August 25.
The hats in designer Marilyn Sainty's collection are strong sculptural forms and the collection itself is notable for the number of works that have been designed by other fashion designers and for the number of works that play with the idea "what is a hat?"

Jo Torr (June 23 - July 21): A window installation for Objectspace, Jo Torr's Pacific Crossings and Transit of Venus III are based on 1770s dress styles fashionable when James Cook was exploring the Pacific. Constructed predominantly of Tapa cloth, these works defy easy categorization as both sculptural and wearable objects.

Corbans Estate Arts Centre:

Te Hononga Tangata (The Joining of the People) Artists: Tony Brown, Todd Douglas and Ann Uerata Thursday 5th July, 6pm. Exhibition Dates: Friday 6th July - Sunday 12th August
Contemporary Maori Short Film Night Friday 13th July, 7.30pm - 9pm
Entry: \$6 (pre-booked, bookings recommended), \$8 on the door.

Te Manawa

The late Stan Jenkins willed his extensive pottery collection to Te Manawa, the Manawatu Art Gallery and Museum

in Palmerston North.

There is a \$5 entry fee to the exhibition now showing on the first floor Science Museum section of Te Manawa. The collection entitled "Use and Beauty" includes works from eminent potters who have visited from overseas as well as many top New Zealand potters. It covers from the 1960s up to early 2000s. There are also pots on show from the museum's own collection.

Apart from his own pottery and black and white photography, Stan Jenkins was renowned for his four major 16mm films made in the mid 1970s of Peter Stichbury, Len Castle, Barry Brickell and Mirek Smisek. These are being continuously shown during the exhibition which runs from 18 May to 19 August, 2007

Mazda Artworks 2007

From August 27th - September 1st
Hilton Auckland

Mazda Artworks 2007 will include:

Artists in Residence

Mazda Emerging Art Award

Konica Secondary School Art Award
Luminous - Cavalier Bremworth NZ Art of Glass Awards

Art Speak

First Assistance Ceramics Exhibition

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great and I believe has sold well. Some of her fragile work is not easy to pack, so it was a relief to see "The Ladies" finally all dressed in their Show Mode.

And now in the continuing story of sheep rubbing on bricks - Peter's works have reappeared in our front paddock thanks to the toerags who vandalised them at Corban's Estate. They were too much of a temptation to the stupid ones. I feel like bricking them myself. So feel free to come to Hillside Pottery and wander around - just close the gate please.

We have George Andrews workshop soon and also Barbara Hockenull has agreed to do a one-day school for all those handbuilders out there. John Parker is on the horizon, and Toby Twiss too.

John Pirtle is keen to have a pit firing at the Centre soon - are there any other takers to join him in this firing? A good learning experience - building a pit and firing it. Ring the Centre if you are interested.

There are a few places in one or two of the classes next term so we hope to see you at THE CENTRE soon

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