



Fit for Purpose, ASP functional vessel exhibition, Allpress Studio - opening evening (above), and winning entries: Purposed Keeper by Betty Chung and One Pint Jug by Steve Aitken (Photos: Michelle Bow)



From the Centre

Toby Twiss

We are into second term now but it doesn't look like the winter is coming anytime soon. We've got a lot of wood hanging around the Centre, so there's a lot of wood firing going on.

At the Pool Room Gallery, we have had an installation by Shane Gallagher, *On Air* – it's a really interesting show and works well in the gallery space. Its great to see the Pool Room being used in such a variety of ways and it gives the Centre another type of vitality.

Penny Ericson is having a hands-on workshop on the 29th of May and 19th of June. The workshop will be handbuilding and using oxides and engobes. The cost is \$125. Please consider this workshop – Penny is a very skilled artist, and this will be a great opportunity to learn some surface treatment techniques.

Chester Nealie is also giving a demonstration workshop, on 22 May.

This will be exciting as he has also just published a book on his life and work, *Etched in Fire* (we have order forms at the Centre, or you can buy one directly at Masterworks Gallery). The book and the demo would work really well together if you're a Chester fan and you're interested in understanding more about how he makes some of his seemingly effortless beautiful pots.

The Centre itself is pretty quiet but busy, with everybody just working away. We've got lots of full classes and even have a Friday night class for beginners. I'm hoping that it won't get too busy as the medium kiln hasn't been fixed yet; we're waiting on our electrician. We are also looking at upgrading a few things around the Centre for health and safety reasons.

And lastly a call out for volunteers for our Autumn/Winter Working bee – Saturday 11 June (leaf gathering exercise). Please see Trien or Toby if you're happy to help.

CALENDAR

Please send calendar items to
suzy@dunser.com

Chester Nealie Demonstration

Sunday 22 May, 10am - 3pm
ASP Centre

Show-Sell-Shift

Opening Thursday 26 May, 6pm
Objectspace, Ponsonby
www.objectspace.org.nz

Fit for Purpose

ASP Functional Ware Exhibition
Until 28 May
Allpress Studio, 8 Drake St,
Auckland

Penny Ericson Workshop (p2)

Sundays 29 May and 19 June
ASP Centre

Earth Elements

Until Sunday 29 May
Estuary Arts Centre, Orewa
www.estuaryarts.org

Imery's National Tableware

Exhibition until 29 May
Canterbury Museum, Christchurch

Encircle - Emily Siddell and Stephen Bradbourne

Until 4 June
Masterworks Gallery, Newton
www.masterworksgallery.co.nz

ASP Working Bee

Saturday 11 June 9:30am - 1pm
ASP Centre

Basic Skills session 3: Bowls (p2)

Sunday 12 June, 9:30am - 12:30pm
ASP Centre

Midfire group meeting

Sunday 12 June, 10am
ASP Centre

Hands on Hawkes Bay - NZP Conference 15-17 July 2016 (p6)

www.nzpotters.com/Conferences/HandsOnHawkesBay_2016.cfm

Frank Checketts - New Work (p2)

Opening Saturday 25 June 2-5pm
Front Room Gallery, Pt Chevalier
www.badams.co.nz

Centre Notices and Events

Basic Skills Session #3: Bowls with Suzy Dünser

Sunday 12 June, 9:30am -
12:30pm
Cost: \$45

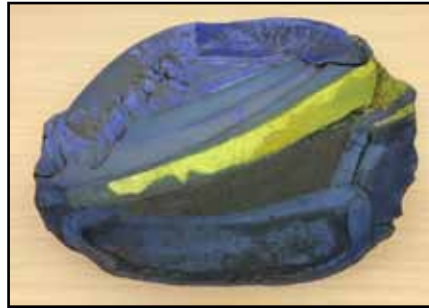
In this workshop we will cover the basics of throwing a bowl - getting a good curve through the bottom, avoiding collapse, controlling the shape - as well as details such as defining rims and determining the best foot shape for your bowl. If there is interest we can also do plates. I will demonstrate turning a foot on a bowl, and also how to throw a foot on with a coil, so if you would like to practise either of these during the session please bring leather hard bowls with you for that. Contact the office to register - maximum of 6 students per class but we will run repeats if there is demand.

Note: The handle session didn't happen due to low response and then a critical cancellation... maybe I called that one wrong, but because I think this is such an important skill I can't give up just yet! If you would be interested in doing a handle workshop, please contact the office and let them know - we will reschedule if we get enough people. Are there really not even 6 members out there who would welcome the chance to get a boost in handle-making? If that's truly the case I promise I will stop going on about it after this...

Penny Ericson: Building with Slabs and Surface Treatment Using Oxides and Engobes

Two Sundays, 29 May & 19 June
Cost: \$125, shared lunch

This hands-on workshop will focus on 'Back to basics- hand building and decorating with oxides and slips'. Penny Ericson is an award winning ceramic artist who lives on Waiheke Island - this is a great opportunity to learn how she achieves some of her effects, and how you can use them to enhance your own work. Please email asp@ceramics.co.nz to book.



From Neil Hey:

I joined ASP last year after moving to Auckland from Christchurch. I would like to join with some members who are firing the wood or diesel/salt kilns. I have previous experience in wood firing including anagama and also with diesel/salt firing. Please contact me on 027 443 9796

Social Media Update

Jo Galvin

The website now has a Member Listings and a Community page.

If you are having an exhibition or know of an interesting exhibition or event, please send your listing to me at contactaspsocialmedia@gmail.com, ideally a minimum of 3 - 6 weeks prior to the event/exhibition.

Likewise, if you have pictures or information you would like to share via ASP social media, please send these to me.

If you are a user of social media and want to stay updated, "Like" and "Follow" the ASP Facebook page: www.facebook.com/aspnz and Instagram account: www.instagram.com/aucklandstudiopotters/

A brief introduction to the # Hashtag

They may seem silly, but a hashtag '#' is an integral way in which to communicate online. The # acts as an umbrella to group images together and expands the reach of your post beyond those who follow you.

On Instagram use the hashtag [#aucklandstudiopotters](https://www.instagram.com/aucklandstudiopotters/) or [#aspnz](https://www.instagram.com/aspnz/) to add your images to the ASP image group. When prompted, add the location Auckland Studio Potters to your post.

Share images on your Facebook feed by sharing the url of the Instagram image from your smartphone or desktop.

More on #'s next month.



Exhibition of New Work by Frank Checketts

Opening 2-5pm
Saturday 25th June

Exhibition runs
Wed-Sun 10am to 5pm
till
Sunday 3rd July

300 Point Chevalier Rd, Point Chevalier Auckland.
badams.co.nz info@badams.co.nz

BADAMS.CO.NZ
Front Room
GALLERY

Diploma Corner

Basic throwing with John Parker

Lisa Coleman

John Parker's throwing module has been enjoyed by both the experienced throwers and beginners alike. The course covered throwing bowls, cylinders, cones, spheres and lidded objects. We also learnt how to join shapes together, extend an existing piece with a doughnut, use different texturing techniques, inlay coloured clay and create agate ware. Here is an example of some of our work.



Aidan Rail



Hayley Bridgford



Joelle March



Pauline McCoy



Lisa Coleman



Philippa Brooks



Mike O'Mara

Ask Uncle Bernard...

We gave Uncle Bernard a break this month, thanks to a question from a student that we redirected to Paul Pepworth of Primo Clays...

Dear Uncle Paul,

*Why is the PW20 dark grey in the middle?
Is it mould?*

*Yours nose-wrinkledly,
The Tuesday Night class*

Uncle Paul replied: "I have just looked at a bag. The grey is probably decomposition of organic material added to improve

throwing properties – it's not pee. I am not worried and I suspect your students should not be either."

Out of interest (i.e. "Yuck - what?") I googled improving plasticity in clay, and found this on ceramicartsdaily.org: "There is also potter folklore about organic materials added to clay bodies to make them more plastic. These materials have included milk, beer, urine, and vinegar, among others. There is no objective evidence that any of these additives, by themselves, actually improve clay plasticity. It is likely that bacteria in the clay feed on these organic

additives and give off wastes that lower the pH of the water in the clay body. This can and does improve the clay's plasticity, but has the unfortunate side effect of developing unpleasant odors, and some additives can promote the growth of unhealthy bacteria and/or moulds."

Despite that last line, I'd like to believe a commercial clay manufacturer like Primo would ensure that any additives to the clay were safe. And that they wouldn't use pee.

Happy potting!

- Suzy Dünser

Visit to Quartz: The Museum of Studio Ceramics

Barbara Miller-Reilly

Last week, three of us visited Whanganui and saw the wonderful recently-opened Quartz Museum of Studio Ceramics, home of the Rick Rudd Foundation. Several rooms over two floors housed a rich variety of ceramic work. We were impressed by the range of exhibits. Current exhibitions include:

- A New Zealand history collection which comprises almost 100 pieces illustrating the development of studio ceramics from the early 20th Century to the present. Most of these pieces are from Rick Rudd's personal collection which he has given to the Foundation.
- A wide-ranging exhibit of Rick Rudd's work, from his first piece to today.
- Exhibitions of work by Ross Mitchell-Anyon and John Parker.
- Selections from two collections of New Zealand ceramics, the Simon



Manchester Collection and the Tom Seaman Collection.

- Rarely seen work by pioneer New Zealand potter Elizabeth Lissaman formed another small exhibition (her biography can be found here <http://www.teara.govt.nz/en/biographies/4110/lissaman-elizabeth-hazel>).
- An installation by Dunedin-based potter Blue Black called "Where the wild things live".



Photos by
Richard Wotton

Rick Rudd
Bottle, 1986

Jugs by Ross
Mitchell-Anyon
(below)



For those of you who missed the exhibition at the Front Room Gallery earlier this month - here's a very small snippet of Bottles, Buckets and Bowls (and Birds) by Andrew and Jeannie van der Putten (below). Fortunately for us all, they will have an Open Day at the end of the year - but it's a long time to wait...



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Team Kiwi at Gulgong

Brendan Adams

I was lucky to be part of a team of six New Zealand potters who were invited to be special guest artists at the Clay Gulgong conference this year. We were given the unusual brief of working on a group sculpture. Before leaving NZ, after many emails and some maquette making, we settled on a theme of migration.

For the main structure we used Matt McLean's technique and knowledge to build two large triangular-based slab-built towers. Working with Matt was one of the things I was looking forward to. At the scale I normally work a bag of clay will last most of the day, but in Gulgong we grabbed bag after bag of clay, bashing out large slabs with our feet and finishing them off with a fence post as a roller. It was a project full with energy and fun.

For me some of the best moments in the piece are from the times we found ways to bring elements by the different members of the team into the structure. The stretched slabs with holes made by Lauren Winstone closed off one opening and changed the form. Steve Fullmer's whales swam up through one structure giving it movement while at the same time helping to strengthen the form. It may not be a completely coherent sculpture but it is audacious in its scale and there are moments of clarity. I do hope it has a good firing. Hopefully some of the the army of figures that Jim Cooper made will make it out to the kilns on the farm and they will find a home next to the finished towers.

Being part of the conference and getting to know everybody on the team was a great experience. Moyra Elliott (camp mother) did a great job getting Creative New Zealand funding, driving the planning and picking a diverse group of potters who got on and worked well together. Lauren Winstone, with her Elam training is an intelligent maker and one to look out for. The first workshop I ever attended at the ASP in the 1980s was Steve Fullmer's, and his work is still as fresh and masterful as it was back then. Matt McLean, with his direct technique and the way he considers every aspect of a piece, even how it appears to the viewer as the project progressed, was enlightening. Chuck Joseph, longtime friend and generous spirit, made piece after fabulous piece until the light failed, and blew us all away with his thoughtful Denis Glover-type poem about our experience at Gulgong. Hopefully this will be published in the Yarobil magazine.

One of the best things for all of us was getting to know the wild man of New Zealand ceramics, Jim Cooper. Jim is not only great fun (he had me and Chuck in painful fits of laughter), he is a unique talent. Behind his disheveled facade



he is a sensitive and intelligent artist with a unique voice. Although his figures stood apart from the main sculpture, at its presentation he stunned the crowd with a powerful poem that tied together the themes we explored in the work. Also without Louise Rive and Robin Fullmer, who did much unheralded work, it would not have been such a successful expedition.

I was very proud to be a part of Team NZ. From the large sculpture to the well-attended "Suitcase Exhibition" we worked hard and had lots of laughs, and we definitely added something extra to the conference. Every evening there would be a group of Aussies telling us how much they were enjoying the energy of those mad Kiwis.

For much more about Clay Gulgong 2016, read Moyra's Elliott's blog entry: conetenanddescending.wordpress.com/2016/05/09/on-gulog/

Impressions - Jun Kaneko

Peter Lange

One of the strongest memories I brought back from Gulgong was of the Japanese exhibition, in particular two pieces by Jun Kaneko. I regret I don't have the details of the names of the works or the sizes, but to my mind they were the two strongest works I saw in the town over that very full-on week. The prices I recall as being in the region of \$40,000 for the cube and \$62,000 for the spotty piece (pictured, right). Kaneko is a Japanese ceramic artist resident in the US, whom I have admired for a long time and it was wonderful to have the chance to see some of his work up close and absorb some of their visceral impact. Simple but daring, rich glazes and a restrained, but slightly loose geometry to be envied.



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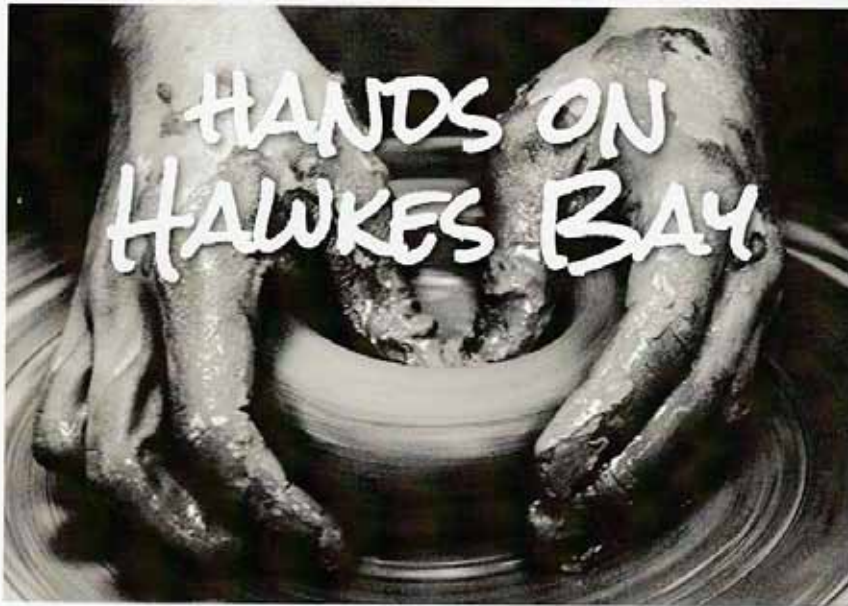
CLASSIFIED

Lake House Arts in Takapuna are currently looking for a **children's ceramic tutor** during the July School Holidays 11th – 22nd July 2016. Please contact Kim on 09 486 4877 or education@lakehousearts.org

New Zealand National



Friday 15 July - Sunday 17 July 2016




National Exhibition + many ceramic artists, demonstrations & presentations
On-site 250ft³ wood-firing kiln

Mike O'Donnell Baye Riddell Nanna Bayer Sophie Lankovsky
Aaron Scythe Bruce Walford Zsolt Faludi Paul Pepworth

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All enquiries to: handsonhb2016@gmail.com



Shane Gallagher, On Air - detail



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ASP CENTRE

Opening Hours

Monday - Thursday:

12.30pm - 5.30pm

Friday: 12.30pm - 4pm

Saturday: 10am - 4pm

\$3 per hour (includes after class time)

up to a maximum of \$9 per session

Centre Directors:

Trien Steverlynck and Toby Twiss

Phone 09 634 3622

NEWSLETTER

Editor: Suzy Dünser, 09 817 2364

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