



## From the Centre

Toby Twiss

*Cause and Effect: John Parker retrospective at Te Uru*  
*Photo: Marcie Perdomo-Jordan*

It's been a busy time at the Centre the last couple of weeks. Trien's been away, and I've been here with the help of Frank Checketts (thank you Frank). Frank also had a show on at the Pool Room Gallery which showed the works made in last three months, while he was here in the ASP residency. I hope everybody got a chance to see it. We now have a new artist in residence. Her name is Kate McIntyre, and she's just returned from a residency in the Netherlands. Visit her website [www.katemcintyreceramics.com](http://www.katemcintyreceramics.com) We're looking forward to seeing what she comes up with whilst here. She is also going to be the next tutor for the Wednesday morning specialist class. Carla Ruka's students, our current Wednesday morning specialist class, have been making some great, amazing, huge, pieces of work that are being pit fired. The results of this will be in an exhibition in the Pool Room Gallery later on. Now I'm sure you're all aware of the increasing popularity of the ceramic classes at the Centre. This is causing technical problems, trying to give everybody a fair chance by supporting existing students and offering opportunities to new students. We

offer all existing students from the term before a chance to pre-enrol in the next class. The majority of students are very prompt at re-enrolling and confirming their attendance by paying the fees when asked, but there are a few that continued to drag the chain. Now this puts us in a difficult position, because basically those students have lost their place in the preferential enrolment, they now have to go into the new group of students who are applying first come first serve. I hate to have to disappoint these people but I can't see any other transparent and fair way. I ask the students who may have missed out on their classes to please not make it their tutor's problem, please come talk to Trien and Toby. Also a reminder that glazes are only to be used in the studio for work done and fired at the centre. Glazes cannot be removed for personal firings outside of the centre. We can sell raw ingredients for test firings only. On a less authoritarian note, Spring is here with a new joy for life and it's going to get busier, the Firing and Clay exhibition is coming and then we roll on towards Christmas with the Big Clay Day Out.

## CALENDAR

*Please send calendar items to*  
*[suzy@dunser.com](mailto:suzy@dunser.com)*

### John Parker talk at Te Uru (p2)

Friday 20 October, 6:30-8:30pm  
Te Uru Gallery  
[www.teuru.org.nz](http://www.teuru.org.nz)

### Suzy Dünser - Spilled Light

Until Sunday 2 October  
Front Room Gallery, Pt Chevalier  
[www.badams.co.nz](http://www.badams.co.nz)

### Still Figuring It Out - group show

Until Friday 30 September  
The Vivian Gallery, Matakana  
[www.thevivian.co.nz](http://www.thevivian.co.nz)

### Members' evening with Nicola Dench, NZP President (p2)

Monday 3 October, 7pm  
ASP Centre

### Drinking Vessels (p6)

Opening Weds 5 October, 7pm  
Corelli's Cafe, Devonport  
Entry forms at ASP Centre / Corelli's

### The Great Mugging (p2)

Saturday 8 October, 8:45am  
Ponsonby Road

### Library of Legends - Helen Perrett and Susan St Lawrence

Until 10 October  
Artspost, Victoria St, Hamilton  
[waikatomuseum.co.nz/artspost](http://waikatomuseum.co.nz/artspost)

### Heidi Kreitchet Workshop (p2)

Sunday 16 October  
ASP Centre

### Janet de Boos talk at ASP

Tuesday 18 October - details TBA

### Woodstoke Aotearoa 2016

21st to 24th October  
Whangamata, Coromandel  
[info@woodstoke.co.nz](mailto:info@woodstoke.co.nz)  
[www.woodstoke.co.nz](http://www.woodstoke.co.nz)

### Fire and Clay - ASP Exhibition (p2)

Opening Tuesday, 8 November 6pm  
TSB Bank Wallace Arts Centre  
[www.tsbbankwallaceartscentre.org.nz](http://www.tsbbankwallaceartscentre.org.nz)

### Cause and Effect: John Parker (p3)

Until Sunday 13 November  
Te Uru Gallery, Titirangi  
[www.teuru.org.nz](http://www.teuru.org.nz)

## Centre Notices and Events

### Wednesday Specialist Class Kate McIntyre

9.30am – 12.30pm from 19 October

We have a new class starting in term 4: Kate McIntyre, our current Potter in Residence, will be the tutor of the course 'Mould making, Slipcasting and Surface decoration techniques.' Students will be introduced to the techniques and skills required to make plaster moulds that can be used for slipcasting, sprig or press moulding. Various surface decorating techniques will be demonstrated. The course will start on the 19th October for 9 weeks. See flyer attached. Kate is an Auckland based ceramicist, trained at Unitec, and worked at Collis Studios until she went to the Netherlands where she was artist in residence at the European Ceramic Work Centre. See [www.katemcintyreceramics.com](http://www.katemcintyreceramics.com).

### John Parker Talk at Te Uru

Friday 30 September, 6:30-8:30pm

ASP members have been invited to a private viewing and talk by John Parker at Te Uru Gallery in Titirangi, on his retrospective exhibition 'JOHN PARKER: CAUSE AND EFFECT'. The talk will begin at 7pm - don't miss it!

### The Great Mugging 2016

ASP is again part of Art Week in Auckland. On Saturday 8th October, the 'Great Mugging' will take place in Ponsonby Rd. We need volunteers to distribute the handmade mugs to passersby on Saturday from 8.45am till approximately 11am. Please email the office [asp@ceramics.co.nz](mailto:asp@ceramics.co.nz) if you are interested in helping. See <http://artweekauckland.co.nz/events/ponsonby/5741830645743616>

### Weekend Workshop Heidi Kreitchet

Sunday 16th October

Heidi Kreitchet, one of the demonstrators at Woodstoke 2016, will give a one-day demonstration workshop at ASP. Heidi is the studio director at AMOCA Ceramics Studio at The American Museum of Ceramic Art in California. Her website is [www.hkwoodfire.com](http://www.hkwoodfire.com).

This will be a most interesting workshop for anyone interested in wood firing. We will give you more info on the format of the workshop when it is available.

### "Indoor Bowls" Fundraiser

Several ASP members, the "ASP Indoor Bowls Team", joined together to make bowls for Objectspace's fundraising exhibition, "Show Sell Shift". The bowls that didn't sell in that show are now on display in the Pool Room, and all proceeds from sales will go to the ASP – please come by and have a look.

### Discussion Evening with Nicola Dench, NZP

Monday 3 October, 7pm

On Monday 3rd October at 7pm at ASP a meeting with Nicola Dench, the newly elected President of New Zealand Potters. Nicola will be presenting her vision for the future of NZP, and, importantly, seeking input from ASP members about their thoughts and wishes for what the national society should be. Please come along and participate in this discussion - it would be great to have a good turnout.

## Auckland Studio Potters: FIRE AND CLAY 2016



9 November  
to 11 December  
Long Gallery

Opening Celebration:  
Tuesday 8 November, 6pm

Christine Thacker, I spent some time in Germany as a Boy (2015)

The Pah Homestead, TSB Bank Wallace Arts Centre  
72 Hillsborough Road, Hillsborough, Auckland  
[enquiries@wallaceartstrust.org.nz](mailto:enquiries@wallaceartstrust.org.nz)

Open Tuesday to Friday 10am-3pm, Saturday & Sunday 8am-5pm  
[www.tsbbankwallaceartscentre.org.nz](http://www.tsbbankwallaceartscentre.org.nz)



## CLASSIFIED

**Wanted: Volunteer tutor** to teach and guide a weekly Wednesday morning class at the Auckland City Mission, initially until the end of the year. Time: 9.30 - 12.30, 7 students max. Parking and good morning tea provided. Rewarding work with a motivated group, always interesting and creative. Firings can be arranged separately. At this stage hand-built and mould-based options.

Phone Peter 0210537504 or 6306942

**Crafty Sundays Market in Mangere** - this year we hope to have 20 stalls per market day. The dates are: November 13th, December 11th, February 12th, March 12th, and April 9th. Please contact Kate Adams for more information and a registration form: [info@mangerebridgevillage.co.nz](mailto:info@mangerebridgevillage.co.nz)



## Diploma Corner

### “Blast from the Past”

Text and photo Marcie Perdomo-Jordan

Illustration by Sue Collins

Hello ASP members! Sue and I got together to celebrate John Parker's 50th ceramic career anniversary with a bit of the ole “Diploma Corner” treatment ☺

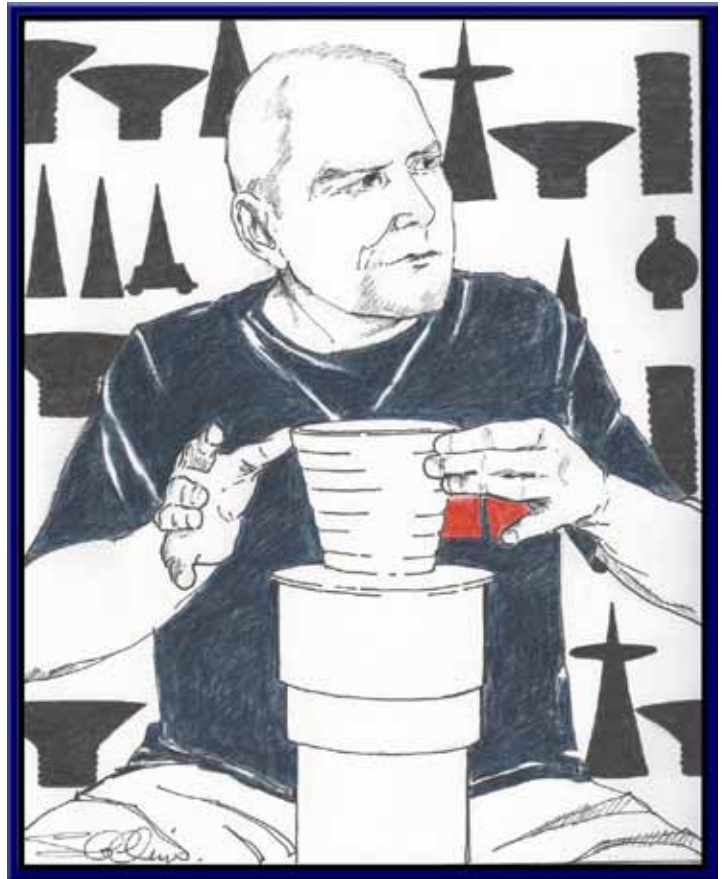
For those of you who don't already know, John Parker is one of New Zealand's iconic ceramic artists. Just have a browse through his website to review an incredibly distinctive career in our favorite medium. That, however, is probably old news to many. What might not be as well known is how skillful John is as a teacher. It was over a cup of tea in our cottage where I overheard a conversation testifying to this fact. It was then that I promised myself I would try to learn from him someday. Teatime at the ASP - where so many interesting bits of information are exchanged!

One of the benefits of finishing the ASP Diploma program is that sometimes you can beg your way into a studio class, which I did when I heard John Parker was teaching the first throwing module earlier this year. Luckily there was a spot available and after far too many reminders, Toby allowed me to attend.

I got so much more out of the class than I expected. John was not only skilled at putting his making methods into words, but he was a very hands-on tutor. He spent time with each of us, quietly watching us throw. Then he'd zero in on the exact, simple, singular action that was lacking and sure enough, once you tried it, it worked! Have you ever noticed that you think of the tutor whose method worked for you, each time you make that particular object again? Well John Parker is there in my mind each time I make a bowl, a sphere, collar-in, join two forms, and especially when I turn the bottom of a tall pot. Separating thinning and shaping actions, along with coaxing the clay rather than moving it, really helped me get more control over my throwing. He also taught us how to make his homemade tools, my favorite being a deep turning chuck make from PVC plumbing tubes. So that's how he turns feet into his cones! I'll never look at an old metal umbrella spine the same way again; they can be turned into a combination tool; strong sponge handle and long throwing rib. He encouraged us to “get what you want instead of settling with what you have” by troubleshooting to achieve specific shapes, and showed us how he worked through the difficulties of his forms. His treatment of leather hard work was liberating, even though his forms are so precise. John recommended that we think big picture about what we make before we make it. He advised that we consider three characteristics of our pots; form, technique, and glaze. “You have to know what you want, and do as little as you need to make your point.” He dropped pearls of wisdom like this; ideas whose meanings I know will evolve as I work through my own creativity.

The cherry on the cake was listening to John's answers to questions about his days with Lucie Rie and Hans Coper at the Royal College of Art in London. Once you've read a bit of ceramic art history about these two, you realise their effect on contemporary studio ceramics today. It felt like we had an indirect connection to them as John spoke. Toward the end of our module, he brought in a documentary of Lucie Rie being interviewed in her studio. You could hear a pin drop as we were transfixed, listening to this adorable voice talking from the past. It was very special.

The drive out to Te Uru to see John's Cause and Effect exhibition was well worth the trip. It was a theatre of thrown pots like nothing I've seen before. I almost expected them to start moving, like the pottery in Disney's *Beauty and the Beast*. Each piece was positioned in such an inviting way, that the desire to take a photo was not easily suppressed. I saw several other folks snapping pictures too; during the slow mid-week,



mid-day time I was there. Most groupings were arranged so the white mountain range of cones hanging on the wall, moving in changing colour, acted as a dancing background. This made each series of pots look different as each moment of time passed. Knowing John's inclination toward the industrial, I was pleasantly surprised to see elements of nature. There were fish, crystals, stalactite grids, and yes, even condom covered shafts, which the public health nurse in me cheered! I found myself retracing my steps and re-approaching each plinth from different directions to make sure I didn't miss anything or another angle. This collection, a lifetime of work, felt like a time warp where I went back in history and saw these pots up close and personal, which I'd only ever seen in books before. It was one exhibition I won't forget, like the lessons I was fortunate enough to learn in his class. How lucky are we to have a John Parker among us!





## MAISON DE POTERIE

### Tamegroute, Morocco

Sarah Guppy

I have just returned from six weeks in Morocco. Amidst many wonderful experiences was time spent in Tamegroute, a small village south of Marrakesh known for its Koranic Library and also 'Maison de Poterie'. Nothing could have prepared me for the almost medieval conditions that the pottery functions in, where it produces thousands of beautiful glazes and ornately decorated works.

I was given a guided tour by the head potter, a man with a broad smile and only three fingers remaining on his right hand. This did not inhibit his mastery. In the first photograph (right) is the clay 'bath', which consists of a hole in the ground in which water is poured with buckets. Local children jump in to mix the clay, which is then put on a board to dry out. This is then used to throw about an hour later - given the temperature was 40 degrees, everything dries out almost instantly, including waterlogged clay.



*Clockwise from left: Master potter at work - he is sitting in a kind of dug out at ground level. Underneath is a pedal that he kicks as he sits 'in ground'; example of fine hand-painted saffron underglaze; the exterior of the pottery - with a sign indicating Tombauctou was only five hundred and fifteen miles, 'this way'.*



## Ceramic Vessels

Anne Hudson (reprinted with permission)

***"A benign existential riddle sitting at our breakfast table."***

New Zealand has always had a strong ceramic fraternity but recently there has been an increased interest in the making of objects from clay. As a result pottery classes are full, as people seek the opportunity to learn how to pot. Pottery is a skill, which can be learnt, but at the same time it offers a haptic pleasure where the hand, the material and the creative impulse work together as an embodied experience.

From womb, cup to coffin, the vessel is intrinsic to human life. Despite many new approaches within the ceramic discourse most ceramic traditions no matter where they are located take as their initial premise a connection with food, drink and storage. There is a consistent link of ceramics with civilized life. When we choose a cup for our coffee, pick up a bowl in our hands, gaze at a beautiful vase of

flowers, bring that vessel to our lips, long held associations with the vessel trigger another level of meaning, one where memory, imagination and other embodied notions surface. When we use or gaze at a ceramic form, the surface texture, glaze colour and ornamentation work together and offer more than its basic functionality. These memory traces work for the handler as well as the maker.

My work, blue slip-casts vessels with altered forms, cracked or seemingly broken edges and a gestural use of colour are meant to evoke the sublime nature of an ice landscape. The vessel holds our interest in a void coloured like the sky above or light shining through water and ice. A fragile work made of pure white porcelain, easily broken but yet strong and complete. The vessel acts as a familiar object being used to convey a sense of fragility and danger but also of beauty and wonder.

Anne Hudson will join Art in a Garden in Hawarden, Flaxmere, North Canterbury. 27 - 30 October [www.artinagarden.co.nz](http://www.artinagarden.co.nz)



## Exhibitions this past month...

There's something about the second half of the year in the ceramic world, and it's all go - here are photos from some of the ceramic exhibitions that have taken place recently (or are on now).



John Parker, White Gold, Masterworks



Renton and Rosie Murray, Salted, at Front Room Gallery



Suzy Dünser, Spilled Light, at Front Room Gallery



Sue Collins, "Rita", in Still Figuring It Out, The Vivian



Kate McLean, "Chair Tile V" in Still Figuring It Out, The Vivian



Helen Perrett in Library of Legends at Artspost Gallery



Maak Bow in Fire Force, Waiheke Art Gallery



Frank Checkett's JWAT ASP Residency Exhibition, Pool Room Gallery



Julie Collis, "Priceless I and II" in New Works, Monterey Art Gallery

# Sanctuary Mountain Maungatautari Art Exhibition



To celebrate 10 years of pest free status and the re-introduction of kokako back to the Maunga, the Trustees of Sanctuary Mountain Maungatautari invite you to join them and the contributing artists to a gala opening of the exhibition.

Fifteen artists ranging from ceramic, master carvers to photographers have generously agreed to exhibit with Maungatautari as the theme.

This will be a unique opportunity to view and purchase original art, and assist Sanctuary Mountain Maungatautari with fund raising for additional wildlife species re-introductions.



**Where:**  
Creative Walkata 131  
Alexandra St, Hamilton



**When:**  
5.30pm Thursday  
6th October



**Cost:**  
Ticket price  
\$35 per person

**Sanctuary  
Mountain**  
MAUNGATAUTARI

Book via [www.sanctuarymountain.co.nz](http://www.sanctuarymountain.co.nz) or phone 07 870 5180  
Drinks and canapes will be served on the night.

## Drinking Vessels

October 5<sup>th</sup> – October 17<sup>th</sup>



Opening Night Party  
Wednesday 5<sup>th</sup> October beginning 7PM

**Corelli's Café**  
46 Victoria Road, Devonport  
(09)445-8220  
Open 7 Days – Early til' Late

## TALENTE 2017

Applications are also now being sought for Talente 2017. Talente is one of Europe's most prestigious platforms for young artists in craft/object art, design and technology to launch their creative careers in Europe. In its 36th year, Talente is held annually as part of the International Trade Fair for the Skilled Trades in Munich, Germany. In 2016, over 600 applications from 36 countries were received. Of these, 102 young artists from 26 countries were invited to show their work, including five New Zealanders. Talente is open to artists working in the fields of craft/object art, design and technology. The age limit for exhibitors is 33 and for the technology section it's 35.

To apply go to [www.hwk-expo.de](http://www.hwk-expo.de), click on English in the top right corner and Talente 2017. The deadline for applications is the 1st October 2016. Any queries please contact either: Dr Michaela Braesel at [michaela.braesel@hwk-muenchen.de](mailto:michaela.braesel@hwk-muenchen.de) or Renee Bevan at [reneebevan@me.com](mailto:reneebevan@me.com)

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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

Please send copy or photographs to  
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