



From the Centre

Trien Steverlynck

Ceramics by Jino, in the Pool Room Gallery

September, Spring is officially here, the kowhai trees in full bloom and the Tuis singing, the weather is still a mixture of wet and sunny weather. But the centre is as busy as ever. The place is humming. And it is exciting to see the variety of work that is made in the studio.

Some of this work finds its way in the Pool Room Gallery. Currently we have a show of Jino's work – bowls and cylinders in porcelain, precisely incised with coloured geometrical lines. Next week we will see some of the soda fired pieces from the very first firing in the new wood kiln in the gallery. The student exhibition will feature later, from the 16th October onwards, followed by a display of Shane's work, our resident potter's, produced during his time at the studio, and then a show by Hillary Kerrod and Belinda Fabris. Keep an eye out for these.

The shelves in the kiln shed are hardly ever empty. The large kiln is on its last legs (it is only reaching bisque temperature, and fires very unevenly) but we are looking forward to the arrival of 2 new electric kilns that we were able to order with a grant from the Foundation North (former ASB Community Trust).

This year we are certainly noticing an increased interest in pottery classes. All the absolute beginner classes are full for this year as well as our day and evening classes for term 4. There are however still places available in 2 new exciting classes that we are offering on a Wednesday morning in term 4. Shane Gallagher will start the term on the 12th October with a 5 week course on "Saggar firing", how

to achieve the unique effects of the Saggar firing process. Brendan Adams will follow on the 18th November with a 4 week course "Playing with slips", how to use paper transfer techniques to layer coloured slips onto soft clay slabs to build images. Be sure to register for these classes if you are interested.

Coll Minogue and Robert Sanderson, editors of *The Log Book*, an international publication on wood firing, will be at the ASP on Tuesday evening 22nd September for the opening of the wood-kiln exhibition. We hope that many wood firing enthusiasts will come along and have a chat with them evening.

There are more ASP events coming up, too - look out for the Mugging which will take place again this year, on Saturday 10th October, as part of Auckland Art Week. Twenty ASP potters have been asked to make mugs (this year with sponsorship from the Ponsonby Business Association) to give away to cafe goers in Ponsonby Rd. We have the Student Exhibition starting on the 16th October in the Pool Room Gallery, the Fire & Clay opening at the Pah Homestead on the 17th November, finishing off with the BCDO on Sunday 6th December. For all these activities we will need lots of helpers and we hope that we can count on you to volunteer. So, if you want to be part of any of these events please contact the office.

And lastly thank you to all who donate glaze ingredients to ASP. It would be helpful if you could leave a note or give a call if you have surplus stuff - we can't always thank you personally as we often find the bags of donated materials after the weekend.

CALENDAR

*Please send calendar items to
suzy@dunser.com*

Commando Maseyk and the Tool Heads (p5)

Paul Maseyk

Until Wednesday, 23 September

Masterworks Gallery, Newton

www.masterworksgallery.co.nz

Objectspace Talkfest: Showing Off

Saturday 26 Sept from 10:30am

Auckland Museum

Panel discussion about the Mugging and other community involvement with crafts at 1:45pm

objectspace.org.nz

Different Strokes (p8)

Steve Aitken, Mark Goody, Graeme Storm

Opening Sat 26 Sept, 2-5pm

Front Room Gallery, Pt Chevalier

www.badams.co.nz

Waiclay

National show Entries due Friday, 2 October

waikatomuseum.co.nz/exhibitions-and-events/view/2145882629

Body of Clay (p4)

Current and former Diploma students, guest exhibitor Peter Collis

Opening Saturday 3 October, 2pm

Estuary Arts Centre

www.estuaryarts.org

Collusions (p6)

Peter Collis and Julie Collis

until Sunday 4 October

Northart Gallery

www.northart.co.nz

Corelli's Tea Bowl Exhibition (p8)

Opening Sat 10 October 7:30pm

Corelli's Cafe, Devonport

09 445 4151

Entry forms available at Corelli's

Fire and Clay 2015 (p8)

Entries due Wednesday 14 October at the ASP Centre

Counterpart (p5)

Emily Siddell, Stephen Bradbourne et al

Until Sunday 18 October

Corban Estate Arts Centre

www.ceac.org.nz

Centre Notices and Events

Wednesday Morning Classes in Term 4

Saggar Firing Course

14th October – 11th November

This 5 week course is tutored by Shane Gallagher, current Potter in Residency at ASP. It will focus on making hand-built or wheel thrown pieces to suit the unique effects of the saggar firing process. Students will be shown how to build and pack a paper saggar with sawdust, seaweed and oxides to produce various flashes and effects. The course will include a Saggar firing to cone 11.

Cost: \$125

Playing with Slips

18th November- 9th December

This 4 week course with Brendan Adams will teach how to use the paper transfer technique to layer coloured slips onto soft clay slabs to build images. Students will then be shown how to use different hand building and mould techniques to form platters and vases from these slabs.

Cost: \$100

Muggers Sought!

The ASP will be participating in Auckland Art Week with the Great Mugging again this year - we need people to help out with "mugging" on Ponsonby Road on Saturday morning, 10 October. It's a fun day - let Trien know if you'd like to take part.

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
suzy@dunser.com

Fire and Clay entries due soon!

Our annual exhibition will be here before you know it! Entries for Fire and Clay 2015 are due by **Wednesday, 14 October**. The exhibition opens at the TSB Bank Wallace Arts Centre at the Pah Homestead on Tuesday, 17 November at 6pm, and runs from 18 November-13 December.

This exhibition has grown in reputation and popularity each year since we began our relationship with the Wallace Arts Trust in 2012 - thank you to our members for entering your work and helping mind the show during the time it's on - your contribution and effort make the exhibition a great success.

ASP Students' Exhibition

Our annual Students' Exhibition will open at the ASP Centre on **Wednesday evening, 21 October**. Entries are open to students in any ASP class, and everyone is encouraged to enter their work! This is a great chance for new exhibitors to take the first step of showing their work.

Cookbook and Mudtools

Don't forget - if you would like to order mudtools, or if you have a recipe to contribute to the ASP cookbook (please!!), e-mail me at suzy@dunser.com by 16 October...



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Manos Nathan Colleen Waata Urlich

Suzy Dünser

The New Zealand ceramic world has suffered two significant losses - Manos Nathan and Colleen Waata Urlich, both founding members of the Maori clayworkers' group Nga Kaihanga Uku, passed away this month.

I never knew Manos, but met Colleen twice, most recently at Uku North, the NZP conference in Whangarei. My awareness of Nga Kaihanga Uku rose sharply this year, first with the excellent exhibition at Objectspace of work by the five founding members, and then thanks to Carla Ruka's initiative to have our two groups collaborate on a soup bowl project next year. I was, and am still looking forward to strengthening the connections between the ASP and Nga Kaihanga Uku, and so these losses are even more acutely felt than they otherwise might have been...

We send our love and condolences to the friends and whanau of these two talented and generous people.

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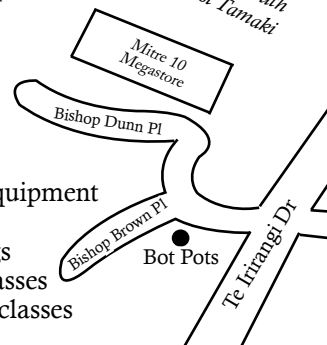
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Diploma Corner

"Say Cheese!"

Written by Marcella Perdomo-Jordan

Illustrated by Sue Collins

Howdy from the Diploma students ☺ Several of us had been asking Toby to arrange a time for us to learn how to properly photograph our work. We were recently treated to a class taught by Pauline McCoy's photographer husband, Desmond Burdon. We were really buzzing after that lesson and so I wanted to share with you what we learned.

Desmond is a delightfully cheerful chap who was born in Ireland and spent a good portion of his childhood growing up in Rome while attending an American international school. (His accent was hella hard to peg!) He got a degree in technical photography at Northeast London Polytechnic, then spent 35 years working in the advertising photography sector; first with well-known photographers, and then running his own business.

His mission was to teach us how to take catalogue-style photos of ceramic works. He began by running through the basic principles and demonstrating the proper technique. Then he set us to task photographing our own work while he individually guided us through the process.

According to Desmond, the most important aspect in photographing ceramics is to 1) avoid clutter, and 2) maintain consistency. The main goal is to keep it simple. Simple is good, and less is more. By keeping this goal in mind, the resulting image keeps the viewer's attention solely on the work. He showed us how to use several photographic techniques to optimise our images.

The most important element to handle correctly is light. You can use one single source if you have it come at your work from one side. Direct light is too harsh, however – it casts too many shadows, and results in reflection. Therefore using some sort of light diffuser is important. A diffuser can be a net curtain or any semi-transparent, white/light-coloured material. It is positioned between the light source and your object. Diffused daylight is best and overcast daylight is great too.

The next element to manage is the surface on which your work is photographed. It is best to use a flat surface like a table, to eliminate clutter. Desmond used a large plain card, (similar to what you would purchase for your kids from Whitcoulls for a poster-making project), laid flat on the tabletop near the camera. The portion of the card furthest from the camera is propped up from behind with something sizable and weighty (we used the metal box extruder in the studio). This provides a seamless continuous backdrop. He suggested using a plain or neutral coloured card. We experimented using both white and black backgrounds.

We next learned how to use a light reflector. This was simply another propped up card positioned on the opposite side of the object from the light source. This bounces the light from the source back onto the object on its shadow side. We experimented using both white and black reflectors; the white one put much more light back onto the pot, where the black one seemed to absorb it.

The next tool we learned to use was the good ole camera. Desmond used both his iPhone camera and his big professional photographer's camera. Believe it or not, he was insistent that we don't need the latter. In fact he rarely takes his big pro camera out these days because his iPhone camera meets most of his photographic needs. He recommended that as a general rule, we avoid using the flash and that we use the normal auto shutter speed setting with a little bit of zoom. Then snap away!

Desmond also guided us through using the most important tool of the process, the computer. Whatever may not have



been optimally photographed, can often be corrected here. Regarding image size, a dpi (dots per linear inch) of 72 is all that is required for most images on the Internet. Only if your images will be displayed in a printed catalogue will you need higher resolution.

He also walked us through editing with a few basic guidelines to be adjusted slowly if needed: increase contrast and brightness 'a bit', increase saturation 'a little bit' taking care to staying true to your actual work. The straightening tool should always be used to assure your work is level within the image. The burning tool can also be used to either add shadows, or smooth out any irregularities in the background. All in all this was such a helpful and interesting class. Desmond took all the mystery out of photography and explained it in an easy way that was festive, and made us non-photographers have faith in our own abilities to properly photograph our work.

I'd be lying if I didn't admit I've been singing Ob-La-Di, Ob-La-Da to myself here and there since ☺

Ask Uncle Bernard...

Q: How do I stop pots exploding in my kiln?

A: 99% of explosions happen in the first 120° as the water trapped in the body blows out as steam.

Here's a foolproof way to prevent pots blowing up in the bisque firing. This is a programme we follow at the Centre and we lose almost no pots in the bisque firing.

First heat to 90°C at 30° per hour and soak there for a LONG time, from 2 hours for thin pieces up to 18 hours for pots with 25mm walls. One potter in the States fires for 3 months - his walls are a foot thick.

Then to 280°C at 50° per hour and stay there for 2 or 3 hours, enough time to get rid of the chemically combined water.

Then you can go as fast as you like - all the exploding material (the water) has gone. 150° per hour to 950° is normal.

It's useful to drill holes in thick pieces - one hole drilled up the bum of a 50mm solid figure will reduce the thickness by half, to 25mm.

My Residency at the ASP

Nadine Spalter

Last year I was the recipient of the Sir James Wallace Residency Award at our annual Fire and Clay show. It was the first year of the award, and on our entry form we were given the option to tick the box if we were interested in receiving this award. I ticked. Why not?

A couple of weeks later Trien called, just checking if I really meant to tick the box. After all, I practically live at ASP, so it seemed reasonable that she should check I really did mean to tick the box. I did. We chatted, it all seemed perfectly innocent. So I was surprised and delighted when I received this award, as it meant that for me, I could immerse myself in working, away from my home studio, and I could see what it felt like to be in a residency without needing to leave my family to experience this.

My plan was to work with an open-door policy, to welcome people in for chats, cups of tea, and a lounge about in the Lay-Z-Boy. Do I even know myself? I moved my 'stuff' in for my 3 month residency, shut the door, started working, forgot to eat lunch, didn't stop for cups of tea, sometimes stayed through to my evening teaching session, forgot to eat dinner, and rediscovered domesticware! All this amidst Trien's tut-tutting, her spontaneous trays of tea and biscuits, her orders for me to eat, and her bowls of soup left out for me. Though I'm not sure this is a service she offers regularly, it was wonderful to be on the receiving end of her kindness.

At the end of my residency I had a show, 'delicacy', to showcase the work I'd made during my time at the ASP. Sir James attended, and we chatted about the merits of offering this residency. I can honestly say that it was a fantastic experience, and it meant I got to experience a residency. My work changed and developed, and I am now an avowed domestic ware maker. Who knew?!

Fire and Clay is coming up again, and Sir James is generously offering this award once again. What can I say? Tick the box!!



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Body of Clay An Exhibition of Contemporary Ceramics by students and Graduates of the Otago Polytech Diploma - guest artist Peter Collis



Ann O'Sullivan, Anne Hudson, Annie McIver, Barbara Brodien, Helen Perrett, Kim Rochester, Margaret Bray, Marilyn Wheeler, Mariska de Jager, Mervyn Aitchison, Michelle Brown, Michelle Bow, Pauline McCoy, Peter Baas, Roy Burgoyne and Susan St Lawrence.



Official Opening: Saturday 3rd October at 3pm.

Exhibition: 3rd - 25th October 2015.

Estuary Arts Centre, 214 Hibiscus Coast Highway, OREWA.
Phone (09) 426 5570 Open 9am - 4pm, 7 days a week.

We acknowledge with thanks our generous sponsors and supporters



Counterpart

Suzy Dünser

Counterpart, currently on at Corban Estate Arts Centre, is an exhibition in three parts, featuring the work of three pairs or groups of artists each working together to produce a body of work: Emily Siddell and Stephen Bradbourne, Madeleine Child and Philip Jarvis with the Antarctic Riviera Collective, and the Crystal Chain Gang (Jim Dennison and Leanne Williams).

The Crystal Chain Gang work primarily in glass, both blown and cast. Madeleine Child and Philip Jarvis, although known for their ceramic work, have with the Antarctic Riviera collective created a range of works - oversized "Monster Jewellery" - in a riot of colours and non-precious materials, including clay but also fishing line, rubber bands, paint,



Beaumontia Grandeflora Fascinators, Antarctic Riviera Collective

cardboard, and found materials. In each case, the material was transformed with skill from its usual function and reference into something else, an essential element of a new form. The effect was dramatic and inspiring.

Emily and Stephen's work, in a monochrome palette of blacks, provided a dramatic contrast to the work in the other spaces. Large-scale necklaces made of blown-glass balls alternating with ceramic or woven wire beads adorned one wall; in the middle of the room blown-glass mosaic-technique forms by Stephen were framed by intricately crocheted wire and ceramic necklaces made by Emily, and along the other two walls were still-lifes composed of dozens of glass and



Still Life, Emily Siddell and Stephen Bradbourne

ceramic vessels.

The work in this show, by all the contributors, delighted me and made me proud to be a fellow maker of objects. There are clear concepts and thought behind the work, it is aesthetically beautiful, and it is also obvious that real skill has been employed in the execution of the work. There was no need for the viewer to wonder if there was something they were missing, or if perhaps reading the artist's statement was necessary to appreciate the work. Of course, as always it enhanced the experience to know more about the artists and their intentions, but really that was a bonus - the main experience was the visual impression of the work, which was impressive and dramatic.

Scale, colour, form, attention to detail, and innovative concepts in the work make this one of the best shows I've seen this year. It's on until 18 October - don't miss it.



Woven Vessel (Stephen Bradbourne) and Black Leaf Collar (Emily Siddell), detail

Commander Maseyk and the Tool Heads

Suzy Dünser

As I thought just now of what to write about Paul Maseyk's show at Masterworks Gallery, *Commander Maseyk and the Tool Heads*, I realised I could repeat everything I said in the last two paragraphs above in the article on *Counterpart*. Paul has been making beautiful, intricately illustrated vessels for years, often conveying political or social commentary, and much of the new work in this show carries on in that direction. In a time when decals and transferred images regularly appear on ceramic work of all sorts, it can take a moment to realise that all of Paul's decorations are hand-drawn: the product of a master slip-trailer as well as illustrator.

Some of the vessels, in a solid black glaze, provide a study of the forms used for the Commander Maseyk and Tool Heads series. There are also new works with more graphic decoration, rather than line drawings, and the exhibition also showcases some of the work made for Paul's Dunedin exhibition - large scale, colourful and graphically decorated vessels.



Grand opening of Rahu Road Gallery

Margaret Bray

It's been over a year since Duncan Shearer and Charade Honey moved from their previous home in Paeroa to their current residence in Rahu Road, Mackaytown, 5km south of Paeroa near the start of the beautiful Karangahake Gorge. Here, Charade and Duncan have created an inspiring studio and gallery – Rahu Road Gallery, which opened on 12th September.

The property is nestled in a peaceful bush lined valley with crystal stream flowing alongside the road, great for a cool off in summer. The gallery, purpose built by Duncan, welcomes visitors at the entrance of the property. The land climbs uphill where the kiln areas are present. The wood kiln rebuild was completed over summer; an arduous task to relocate from Paeroa, stack and haul the bricks up the steep bank. Duncan broke two

hand trolleys in the process, cleaning and resorting the bricks into order before rebuilding. The interior of the kiln already shows lovely glazed bricks from the soda firings it has done this year – Duncan explaining that these bricks were reversed as they were reinstated, so in effect the kiln is glazed in and out. Eventually the studio will be built to join the gas and woodkiln area encouraging a natural flow of clay creations. At present Duncan and Charade have work spaces in and around their house, which has been enhanced with an outdoor rocket fire bath and wood fire oven.

The gallery opening was heartening and well attended. Charade and Duncan offered an array of beautiful pots and sculptures; pots from the old kiln at Paeroa (stamped with a P chop) and the new kiln at Rahu Road (stamped with an R chop) as well as fabric and jewellery creations by Charade.

Duncan and Charade plan to have their gallery open regularly from November,



Thursday through to Sunday.
Rahu Road Gallery, 142 Rahu Road,
Mackaytown, Paeroa. Ph 07 8626974
www.duncanshearer.co.nz

More on (Non)Function

Tony Bacon

I'm not sure how to respond to Matt's reaction to my opinions about the (non) Functional Ware exhibition, as we speak completely different languages. When I sit at the wheel to make a jug or a casserole or a teapot I'm not having a "conversation", I'm trying to make an object that is honest, useful and hopefully sellable. Using loaded terms like "ghettoise" or likening the categorisation of something as functional to the imperial powers seems to me just taking everything a bit too far. Matt's piece actually epitomised for me the over-thinking that seems to go on around a lot of what we do. It is of course perfectly

legitimate and indeed admirable to try and stretch the boundaries of what is possible, but it shouldn't be expected that everything we make follows that path. There is also much to be admired in making simple objects that continue a historical tradition, remain within that tradition but still strive for excellence. Indeed it might be said that working within those constraints while still being interesting is more challenging than the more free-flowing approach.

Fire and Clay gives us the opportunity to show off the entire gamut of ceramic art and craft. That is where we might expect to see totally abstract pieces as well as "essence of teapot" alongside a beautifully made functional casserole.

The Functional Ware exhibition should be where the emphasis is on the usability of the objects. They may extend the boundaries of what might historically be called "functional" as Peter Lange's fruit bowl did, which was playful and fanciful but still completely functional; on the other hand, Peter Collis' beautiful skeletal object was delightful, but not (in my opinion) functional. I thought it was somewhat ironic that in the same newsletter that contained Matt's comments about categorisation there was an advertisement for a Tea Bowl exhibition at Corellis. I'd be willing to bet that all the items in that show will be functioning tea bowls.

Julie Collis & Peter Collis COLLUSIONS 21 SEPTEMBER TO 4 OCTOBER 2015

OPENING: SUNDAY 20 SEPT 4 - 6 PM



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SHIFTING ASSUMPTION

Peter Lange

A prominent ASP member, Jo Raill, has been “back at school” for the last year completing a Masters degree in Fine Arts at Elam, after having completed a Diploma in Ceramic Arts through the ASP and having already collected a few other qualifications in previous lives to ease her acceptance into this prestigious course. It is a brave move for someone who would be considered by most of us to be an “Applied Artist” (but not by herself maybe – she has clearly been moving away from function for a few years), i.e. someone who makes

beautiful, interesting but, more often than not, functional objects with an emphasis on materials and craftsmanship. Okay - I am already into this over my head, drowning in a sea of definitions and boundaries. How do I make it back to shore?

Maybe one way is to relax, stop fighting the rip, lie back with my arms folded peacefully on my chest and see where I wash up. If I am able to ignore these pesky categories and definitions and simply focus on the feelings that the work engenders, maybe I'll drift to somewhere firm that I can get traction from. I have elected to write about this exhibition and so make public my feelings. With any luck, a debate starts, my opinions are torn to shreds or possibly supported, readers start reacting, “Outraged of Coromandel” puts pen to paper, ASP students discuss it over their

morning teas, some may even gain the courage to follow Jo's excellent adventure of ceramic (and self?) discovery.

In her show, “Shifting Assumption” at the George Fraser Gallery, Jo-Anne has used clay (alongside wood and paint) to make work which is very organic, visceral and in some cases anatomical. She has produced pieces that are at times both surreal and slightly absurdist. The clay components are likeable in a squidgy sort of way, a sort of invasion of friendly aliens. These ceramic components are placed within, or on, wooden structures that appear to be built organically on the hoof, albeit with some regard for the odd right angle and quite careful construction. Spike Milligan drew stick figures for one of his books and one came out a bit crooked, leaning quite a lot to the left, so he drew another stick from the ground to the left armpit to make sure the figure didn't fall over. Some of these wooden structures feel like they have been designed in the same way. They are excellent creations. They give the impression that there should be a handle sticking out at one point that you could turn slowly and the whole structure would start moving and interacting with itself

in a very peculiar manner. Then you could increase speed until it all blew apart across the gallery. Okay settle down. The result is a combination of elements that produce an expressive work that is a far cry from her previous thrown or hand-built work. That work has been toe-in-the-water stuff compared to this risky high dive into the graduates' pool. For these new works she has joyfully let the clay's qualities of plasticity and malleability determine the outcome, and gone along for the ride. It feels like she has discovered

what clay is capable of before (or when) it falls over and there is a sense of wonder at this discovery coming through. Not many ceramic workers risk taking clay to the limit deliberately. I have marvelled at Ross Mitchell-Anyon doing that on the wheel. It's not relaxing for the viewer.

Of course there is skill here but it is not the overriding influence. Some of her ceramic techniques are quite anarchic and inventive and not to be found in the rule book. She has not felt the need to “tidy up” – instead she has evoked the humanity of the messy bedroom or the cluttered living room, places that are full of signs that someone actually has been there and had a good time. I will not pretend to interpret any of the references – I did not have enough time to

address them, or talk to the artist enough, but whoever lives with these lively works will have a great time figuring them out, or making up their own story.

I came away enjoyably surprised. I'm always nervous about confronting stuff where I don't have a clue what's going on. Too often the viewer, having been challenged to interpret the meaning behind a work entitled “Composition 215”, containing a stone, a pair of underpants and a vase full of Mallowpuffs, ends up clutching at straws and desperately eavesdropping on other viewers' conversations. I no longer have the inclination to duck under these heavy, in-your-face barrages of private references. These days I prefer to confront them, and if I get them wrong, well that's clearly not my fault. I love cryptic crosswords and there are lots of clues in these works that can be examined and combined and rearranged until an answer of sorts is decided on even if it contains more letters than there are spaces.

I suspect it has been a very big step up (and sideways) for Jo. I hope it's just the first of many more ceramic adventures.





TEA BOWL EXHIBITION

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FIRE & CLAY 2015

AUCKLAND
STUDIO
POTTERS



Opening: Tuesday 17 November, 6pm
18 November to 13 December

Exhibition Talk

Saturday 28 November, 11.30am with
Suzy Dunser

The Pah Homestead, TSB Bank Wallace Arts Centre
72 Hillsborough Road, Hillsborough, Auckland
www.wallaceartscentre.org.nz
Open Tuesday to Friday 10am-3pm, Saturday & Sunday 10am-5pm



Duncan Shearer-Bottle 2015