



More pots than you can shake a stick at - the STASH installation at 204 Dominion Road. Photos: Michelle Bow

## Centre Report

Nadine Spalter

And just like that we are in Term 3! Our exhibition Nourish was a great success, our volunteers did a superb job of looking after the exhibition and helping us set up – many thanks to all who helped. We sold 24 pieces out of 59, as compared to 15 pieces sold last year. We think it's owing to the fabulous work you all put in to the show, a big thank you to our members for putting in their best work!

Next up is our Student Show, (dates to be confirmed) which is overseen by Chris Southern's Monday night class. The idea for our student show is that it's a great way to enter the world of exhibiting, or putting your work out there, without the stress or fear. We are planning a pot luck meal evening for this, all students are encouraged to enter a piece, and to come along for a great night out.

We have had our porcelain carving workshop with Simone Linder-Patton, some amazing work was produced and it was a great success. Thanks to Mike

Donaldson for arranging this, and for throwing the plates needed for carving. Our next workshop planned is for the weekend of the 12th and 13th August with Chris Weaver. We are really thrilled to have him come up for this workshop, it's sure to be really worthwhile. All the details are on our website [www.ceramics.co.nz](http://www.ceramics.co.nz) and our Facebook page. Please email the office [asp@ceramics.co.nz](mailto:asp@ceramics.co.nz) to book.

And finally, as a member of ASP, this is your society, and your place. We welcome and encourage our members to let us know if you'd like to see something happening at ASP. If you'd like to form a group that gets together on an afternoon to focus on handles (for example), come and talk to Toby and myself and we can help facilitate this. If you have a special skill you would like to share with a group, please let us know! We want, and value, your input and involvement in ASP. Have a great month!

- Toby and Nadine



## CALENDAR

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

**Room for Conversation - Aaron Scythe, Layla Walter, Christopher Duncan**

**Redux - Stephen Bradbourne**  
Opening Sunday 30 July, 2-4pm  
Masterworks Gallery, Newton  
[www.masterworksgallery.co.nz](http://www.masterworksgallery.co.nz)

**Portage Ceramic Awards - Entries Due** by Monday, 7 August at 4pm  
[www.teuru.org.nz](http://www.teuru.org.nz)

**Chris Weaver Workshop (p2)**  
Sat-Sun 12-13 August 10am-3pm  
ASP Centre  
[www.ceramics.co.nz](http://www.ceramics.co.nz)

**Genetics - Jinho Jeong**  
Until 20 August  
Fo Guang Yuan Art Gallery  
16 Stancombe Road, Flatbush

**Death of the Brickworks**  
Emily Siddell and Mark Goody  
Until 25 August  
Te Toi Uku Clayworks, New Lynn  
[facebook.com/TeToiUku/](http://facebook.com/TeToiUku/)

**STASH: An Installation**  
Until 10 September  
204 Dominion Road  
Saturdays 10am-4pm or by appt  
Peter Lange 0210537504

**Rahu Road Pottery Workshop: Wild Clay and How to Use It**  
Sat-Sun 7 & 8 October 2017  
Rahu Road Pottery, Paeroa  
[www.rahuroadpottery.co.nz](http://www.rahuroadpottery.co.nz)

*Adrian Bevis, reunited with a bottle of his*



## Centre Notices and Events

### Chris Weaver Demonstration Workshop

Sat-Sun 12 & 13 August  
10am-3pm each day

We are thrilled to announce our next workshop will be with Chris Weaver at ASP on the 12th & 13th of August. Chris is a consummate craftsman, who uses his considerable skill to create beautiful and innovative vessels. This will be a demonstration workshop, a fantastic opportunity to watch Chris work, and hear his insights into his lifelong obsession with clay. The workshop will run from 10am – 3pm each day, with a shared lunch. The cost per person is \$70 (members) or \$85 (non-members) for the 2 day workshop. **BOOK NOW** by emailing our office at [asp@ceramics.co.nz](mailto:asp@ceramics.co.nz)



### Anagama Demolition

The Kiln Demo is on again this Saturday morning 8.30 - 12 noon. Wanted: 3 strong folk to wheel brick rubble into a skip. 4 or more average sized folk to sort bricks. We have three barrows and several shovels. We'll have a small Kango on hand for the difficult bits. We're aiming to have the anagama site completely clear by noon so that we can have Sunday off! Please contact Peter 0210537504 or Suzy 021383932.

### New Members in June

Welcome to our new members!

Ana Couper  
Fiona Hedley  
Denise Russell  
Adie Smith  
Georgia Shattky  
Diana Relph  
Andrew Killick (laughing pottery)  
Isabem Randall  
Renee Bevan  
Georgia Casey  
Anne Liddle  
Kate Harsant  
Georgia van Hoppe  
Nicole Redondo and Oliver Meadows  
Nadia and Pia Arthur  
Andrea Frires  
Susannah Bailey  
Adie Smith  
Tom Glass  
Pennie Black  
Rhiannon Athena  
Pili Jones

### City Mission Tutor Needed

**August - October**

Once a week there is a small clay group that meets at the City Mission in Hobson Street.

I have been facilitating it for 6 months, and plan to resume - but for 3 months, August to October, I will be away.

It involves opening up, helping with handbuilding, sometimes some demonstrating. It's very low key. Peter Lange appears with fired pieces and takes unfired pots away- Amazing!

It runs between 9.30 and 12.30 on Wednesdays. Is this for you? Please contact Kate McLean, 0210532355

### CLASSIFIED

**Elecfurn Kiln for sale.** TK2 Industrial model, 250kg, 343x623x889mm, worth around \$5000 new. Has been unused for approx 20yrs but seems in good condition. Buyer would need to take a punt and test the kiln in their own space with suitable power supply. Seller is happy to have the kiln returned if it is not in working order. Asking price \$400 please call John Papa 09 4459446

**Wanted: powdered Crum clay** - Does anyone have a supply that they might have stock piled but now perhaps not require? Happy to purchase and pick-up. Also looking for firebricks new or used. Please contact John Binsted, [icgfm@xtra.co.nz](mailto:icgfm@xtra.co.nz)

**Wanted by many: electric wheels!** The ASP regularly receives requests from people looking to buy wheels - if you have one to sell, please contact the office.

*Photo: Margaret Bray*



*Kids' clay work at ASP - left, one of Julia Watson's Kids Class student's pigs after smoke firing; below, students in Suzy Dünser's Teen Throwing Class put finishing touches on their bowls and mugs*



*Photo: Suzy Dünser*



## Diploma Update

### Handbuilding with Matt McLean

Aidan Raill

With larger sculptures, comes the issue of larger amounts of clay. A big thanks to Tineke for pugging the recycled clay, which I think we all found was a large help. Matt McLean took us through the process of preparing the clays with different additives for building larger ceramics. I have never seen anyone else foot wedge in person before this module, which led me to the conclusion that there are not enough foot wedgers at ASP. It is a surprisingly efficient way to wedge large amounts of clay without having to have the hand wedging strength of Bruce Lee. If you haven't foot wedged before I implore you to drop some clay on the ground (disclaimer goes

here) and give it a go.

Everyone is still busy building and constructing their pieces and I definitely think we all have learned a lot, so it is hard to put it all into a few words. There have been a lot of 'ah' moments throughout this module, like 'ah' that makes sense and 'ah' I never thought about that. Matt McLean has a very expressive building style, but there also is a lot of consideration that goes into the structures within the sculptures and how they work together, and also how to deal with the different strains on the pieces as they are fired. There are always practical examples of these techniques in practice, which is great, and I am looking forward to the last few weeks of this module. For me personally as well as probably some other students I think it has opened up a whole part of ceramics which I might not have otherwise attempted.

## Following the Smoke to Paeroa

Peter Lange

There's a group of ASP members who are keen to build a small-medium size (27 cuft) wood-fired kiln to replace the little one (18 cuft) that is disintegrating after a relatively short but busy life. To repair that one is not a reasonable option now that it is changing shape after each firing, bulging like an ageing waistline after another generous feed. As a comparison our "new" brick kiln, built two years ago, is about 38 cuft.

The anagama is not a feasible option now that the area around the Centre is increasingly populated and it becomes difficult to hide that amount of flame and smoke for three days at a time, so that is about to be demolished. Out of these two kilns we are hoping to have enough good bricks to build one brand new one. So as an educational field trip (read day out with food and lots of chat) four carloads from the group headed to Paeroa to visit Duncan Shearer and Charade Honey, and on the way home Mike O'Donnell just nearby.



Mike O'Donnell - putting what we do into context for us

Duncan and Charade were warmly welcoming as usual and Duncan fielded a swag of questions about his Dutch Oven, 2-shelf kiln. The Dutch Oven firebox spans the width of the kiln and is a little longer than average but it allows him to add quite a few extra pots into the combustion area of the kiln (before the flame even reaches the main chamber) where they are likely to get toastier and grunter, like the first stage of an anagama. The kiln appealed to us immediately because it is about the right size for a small group of say 3 or 4 firers, fairly fast (12-14 hours) and the firebox is different from our existing Bourry Box. That will offer an interesting choice. We came away with the feeling that this might be the one to model ours on. Perhaps with an even longer firebox (one more brick maybe) to give us more room to have fun with the surfaces.

After a cup of tea in their snug house and a huge morning tea, plus a look through their gallery, we were off to Mike's. He was very welcoming and full of interesting opinions, memories and talk of his interactions with people all around the world involved with land rights and conservation. He guided us through his collection

of terracotta Taonga that he has built up over many years of exhibitions, protests and court cases – some of which had been almost destroyed by a cyclone, and carefully rebuilt – and there was a lot of emotion shown during our interaction with Mike. Good humour too of course, but he is one of many locals, including Duncan and Charade, living in the shadow of mining development in the headwaters of their beloved rivers and creeks and that is not a funny situation to be in. It produces a lot of stubbornness and stress, growing from his passionate opposition to this threat.

Mike's wood kiln is not a suitable model for our project, it's pretty big, but every kiln you look into provides another clue in the quest to find the most suitable way to fire. Sometimes the observations are as banal as "not sure I could crawl into that space with a pot under my arm".

We'd been so preoccupied with kiln-studies (not to mention full of cake) that we'd forgotten lunch. A quick bite in the local greasy spoon and a good drive home. It's always interesting to check out how other potters do things and this was a very satisfying day with very generous and open hosts. Thanks Suzy for organising it.



Duncan's kiln - firebox end



## Raku News

Joelle March

This year there have been some big changes to the raku group. In an effort to teach the members more about the raku process, two of them are “thrown into the hot seat” every six weeks. This means they are in charge of running the day, from beginning to end, (supported by myself and Lara). There’s set up, loading and firing the kiln and orchestrating the group to have pullers and saw dust throwers at just the right time. It’s been great to see their enthusiasm and excitement taking on more knowledge. Results so far have been great!

If there are any ASP members who would like to join us the dates for the rest of the year are: 5th August, 16th September and 28th October (subject to change depending on studio workshops). Plus, we always have a scrumptious shared lunch.



## Porcelain Carving Workshop

Margaret Bray

This month we had the pleasure of hosting Simone Linder-Patton in her Porcelain Carving Workshop while she and husband David enjoyed the Lions rugby tour.

Simone hails from Adelaide, and whilst in her third year of her degree in Visual Fine Arts, she was awarded a 6 week artists residence in Jingdezhen, China – an award from the Helpmann Academy. The residency was an opportunity to learn about many porcelain techniques, the carving being of great interest to Simone. Simone was told porcelain had to be thrown, but as a hand-builder, Simone has since slabbed and pinched the porcelain to carve – finding out it can be done otherwise out of necessity!!

Whilst in China, exploring the surroundings revealed many examples of intricate carving – in porcelain ware and tiles, in stone, natural bedrock, wooden panels and even the bamboo along walkways.

The technique Simone demonstrated is a relief process where the image is taken back so that high points stand out. First the image is decided upon, Simone likes floral or natural images, which have pleasing overlapping (of petals and leaves). The image is sketched on paper, then onto the object (in this workshop onto plates thrown by Mike Donaldson). Fine steel tools are then used to firstly cut around the image edge. The background is then carved back – or, taken away. In turn, each layer or lowest point is cut and carved, until the high point of the image is revealed. Edges are rounded with curved carving tools to create shadow. Working for smoothness of line, gently stroking with the tools, shaving away and taking the sharpness off each feature to create a 3D effect on what is a very flat surface.

Celadon glazes are used to finish the pieces, the glaze



settling into the deeper carved creases for depth of colour and breaking on the high points in a brightening effect.

Participants chose their own designs and after sketching became totally engrossed in their work – the silence was deafening!! An intense workshop enjoyed by all.

Thank you to Simone and David for sharing this time and skill with us and to Mike for throwing the plates.



## ***Nourish: an enriching experience***

*Anne Hudson*

*Photos by Michelle Bow*

This years “domestic ware” members’ exhibition at Allpress Studio is an impressive display of the variety of skills and approaches to clay that our members take.

I looked after the exhibition this morning, fielding questions, and telling stories about the work although I did not sell any. There are plenty of red dots sprinkled about but this morning’s crowd was not ready to purchase. Since the gallery is an extension of the very popular Allpress Café many of the viewers literally spill over from the café. Coffee in hand they wander in and are at once captured by the display.

There is an instant engagement with the exhibition based on the universality of ceramics. Philip Rawson says in *Ceramics* (1971) “good pottery eludes the tyranny of its technology” and goes on to say a “pot contains both the reality of materials and process, and the inner realities of man’s sense of identity in relation to his own world of meaning.” What I think he is saying is there is something about clay with which people intrinsically identify. The vessel is part of our human experience from womb, breast, and cup to coffin and as such everyone relates to ceramic vessels. Ceramic objects are an attribute of civilized life particularly connected to the storage of food and drink. As Rawson says, “Works of ceramics trigger associations with our lives that give the work another level of meaning.... ceramic objects are connected to the ‘roots’ of an aesthetic experience unlike painting which is like cut flowers.”

This held true this morning. Visitors were quick to relate references to mugs and bowls they had at home, grandmothers’ teapots, favourite drinking cups, special pieces in their lives. One man came over to tell me that he was born in Stoke on Trent and even though he was a baby he still feels the importance of pottery to society. Others identified with the tea bowls and associated Japanese rituals, remembering travels. The work was evoking a response that was more than an aesthetic one. Visitors wanted to hold the work in their hands, feeling the form, texture and even the lift of the piece. Attending a ceramic exhibition should encourage this. Potter and user want an embodied experience where the material and the form and the

*Suzy Dünser, Merit*



*Joelle March, Premier Award*

*John Parker, Merit*



contact are all part of the experience. The exhibition triggered memories and created an emotional response creating an engagement that in many ways is more valuable than a sale. The potter is not only manipulating the elemental nature of clay but also the consciousness of the viewer and future user. When we hold a vessel in our hands and lift it to our lips we are repeating a ritual that everyman performs.

It seems so appropriate to be in the Allpress Gallery connected to the café where busy people were going through the ritual of their morning coffee.

No money changed hands this morning but the invisible forces of the objects transformed the viewers for a moment, enriching their day.



## Grayson Perry

'The most popular Art Exhibition Ever!'

Sarah Guppy

It's high summer in London. Hyde Park is going blonde and the hordes of arts lovers pack the smallish Serpentine Gallery. I joined them entering into the kingdom, or should I say queendom of Ms Grayson Perry. As his title, 'the most popular art exhibition ever' suggests, he is no shrinking violet when it comes to telling us how it is. He has become an astute commentator on British society and culture, exposing everything from transvestites to political Brexit babies. He is unafraid, expansive and vigorous. The first offering is a large double headed piggybank (even this could be seen as greedy money) especially as it has many slots to drop your coins into, each of them labeled with words - fear, poor, black, rich, old, male, rural. Patterns are sgraffitoed over a blue crackle glaze. There is an enormous woodcut in black and white called "Reclining Artist" - it didn't have the dimensions, but I imagine it was 8m x 4m. The image is of a naked transgender person lying on a sofa surrounded by shoes, books, junk, a bicycle, water bottle, dolls and the kind of clutter you might find in a student flat. Perry is a master of detail; he never



fails to amaze me. A lot of his work is what I describe as uncomfortable commentary on a life gone awry, which is a reflection of the world where iPhones dominate, and instant gratification never manages to satisfy.

This show includes many different mediums, and many works on vast scales. An entire wall was taken up with Grayson's tapestry 'Battle of Britain' (about 6m x 4m). Images of motorways, wind farms, social

housing, boys on bicycles, barren trees, polluted skies - and then when you least expect it, a small detail, perhaps from Giotto, of Mary and an angelic host, slightly obscured. Central to this panorama is a rainbow in the middle, a kind of hint at hope - or was it just the weather?

The ceramic jars that Perry is well known for were also there. His use of layers of glazes and lustre transfers gives a rich texture and confidence. One jar was covered in gross characters - some with text like 'chicken lady', a man in a Union Jack suit, a black Labrador, a man in a wheelchair, a Brexit baby, teapots and Om signs in silver lustre. The elegance of the shape, reminiscent of a Chinese jar, defies the image content.

In the third room we are greeted by the feeling of fairground meeting Indian/Eastern European folk art. A large painted motorbike called "Patience" (painted on the fuel tank) is placed on a plinth in front of an enormous poster of a Swiss alpine landscape with castle. It is really a vehicle for fantasy, a merging of nostalgia for 1950s innocence, for colour and the ringing of bells. I think this is why Perry is so popular. Like Cath Kidson, an English woman who has reinvented polka dots and picnic baskets and the jolly thermos flasks, tin soldiers and aprons. Her fabric range and clothing is adored and purchased by millions of Chinese people. I feel there is a common ground between Perry and Kidson that reflects kitsch sentiment and seaside fancy.

As I left the Serpentine another 100 or so touring school children arrived, all with pencil and paper in hand. I had to wonder what effect it would have on them, and if any of them would become potters...



### ASP CENTRE

Opening Hours

Monday - Thursday: 1pm - 5pm

Friday: 1pm - 4pm

Saturday: 10am - 4pm

\$4 per hour

(includes after class time)

up to a maximum of \$12 per session

Centre Directors:

Nadine Spalter and Toby Twiss

Phone 09 634 3622

NEWSLETTER

Editor: Suzy Dünser, 021 383 932

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