

PUSHING CLAY

UPHILL

2022 Forsyth Barr
Contemporary Ceramics
Award and Exhibition

REFINERY
ARTSPACE

Arts Council Nelson and Forsyth Barr proudly present *Pushing Clay Uphill*, an award exhibition dedicated to stretching the boundaries of clay practice and challenging the more traditional views of this medium.

Arts Council Nelson seeks to recognise and celebrate the important role that ceramics played in establishing Whakatū/Nelson's creative sector. In offering this biennial award Arts Council Nelson strives to nurture, support and stimulate contemporary practice both in Whakatū and throughout Aotearoa.

While entries were required to predominantly feature clay, artists were at liberty to use any approach, technique, or a mix of techniques, toward creating pieces for consideration.

The works in this showcase were selected from 200 very strong submissions received from artists from across Aotearoa.

We would like to thank all of the entrants and encourage them to keep creating fabulous work.

A word from the Supreme Award sponsor:

"Our local team of advisers and support staff are delighted to support the festival and its artists through our sponsorship of the Pushing Clay Uphill Supreme Award.

We are passionate about the arts and as a New Zealand-owned and operated firm for over 85 years we have been helping New Zealanders invest in their future. Throughout this time, we have been very proud of the support we have been able to provide our local communities.

We look forward to presenting the Forsyth Barr Ceramics Award and celebrating the art of ceramics."

– Forsyth Barr

Karin Amdal

Waitārere Beach
Manawatu

Metamorphosis Vase

Grey stoneware clay with speckle

140 x 120 x 120mm

Handbuilding

"A background in visual communication and a fondness for graphic shape my ceramic practice. Ideas and concepts underpin my work, often resulting in unexpected twists. I play with geometric forms and common everyday objects to provoke interaction beyond the physical aspect of the work. Climate change is real and was on my mind making these pieces. Metamorphosis Vase sits as a reminder of a world that is changing."

Originally from Norway, Karin is a qualified Art Director, has a Master of Design and Diploma of Ceramic Art. She works full time with clay at Waitārere Beach.



Leigh Anderton-Hall

Whanganui
Manawatu-Wanganui

#cloudclaystorage

earthenware paperclay, resin, metal hanging system

730 x 300 x 300mm

slab built, gas fired with resin steel and wire hanging system

This QR code is both the title and meaning of the work. Though the work isn't pushing technique uphill, it is referencing the uphill online world that now accompanies ceramics. If you scan the QR code, you will find my Instagram posts with drawing, making and problem solving this work. #ceramiccloudstorage acknowledges my place in the world – Aotearoa, the support online from ceramicists, artists, and buyers through social media platforms. Very few places in our country teach ceramics and fewer ceramic sculpture. #ceramiccloudstorage also acknowledges the learning since taking up clay in 2012 as my favourite medium. Everything has been learnt from others' cloud storage from clay to making, glaze to firing.



Sophie Florence Arbuckle

Wellington/ Pōneke

Cordelia Amphora

Stoneware

400 x 200 x 200 mm

Wheel thrown and altered. Home made glazes

This piece was created to whimsically illustrate an artefact lost at sea for years, slowly becoming part of the seascape and ecosystem. Layering techniques and glazes for interest; life in every crevice.



Debbie Barber

Auckland/Tāmaki Makaurau

Debbie is an installation artist who holds a BFA in Sculpture from Ilam School of Fine Arts, University of Canterbury. After 15 years teaching art, Debbie began establishing her own art practice in 2019. Debbie's creative process centres around the materiality of clay. Embedded in the discipline of domestic ware, the clay's spoil create her ceramic vocabulary. These chance forms are glazed, left raw or smoked to create a conversation used in assemblages and invitations to participate and play. Influenced by her mum's journey with dementia and grounded in a reflective practice considering time, memory and relationships, Debbie's textural sculptures explore connections between philosophical writings and clay.

When I rub the rocks on my jeans they polish differently

Mid-fired clay, denim, sterling silver

700 x 800 x 50 mm

Installation using selected spoils from wheel work



Debbie here on Wed. to help me with my packing

Mid-fired clay, found brick

870 x 130 x 140 mm

Assemblage using selected spoils from wheel and hand building work

Owen Bartlet

Nelson/Whakatū

Still Life In Clay

clay

1800 mm x 600mm give or take

slab cast

A new twist on the Still Life Paintings that we are so familiar with. This work continues the theme of holes which create dots, shadows or shine brightly as the light passes through. The construction using thin sheets of clay has a somewhat sheet metal feel to it.



Michelle Bow

Kaiwaka

Inheritance

Porcelain and 24ct Gold

240 x 130 x 130 mm

Hand built

I have been an artist and object maker for as long as I can remember. I learnt hand crafts in my youth from my mother and grandmothers. After a 15 year career in Graphic Design, I became a full-time ceramic artist in 2001. My current works combine all the arts and crafts learned on my journey through life, with my love of clay. These vessels and sculptural pieces, mix fibre with porcelain exploring texture and pattern. I am still amazed when the fibre burns away and these porcelain works are still standing. They are a reminder to me that when we are tested by fire, whatever remains standing is a testament of the quality of our work.



Maak Bow

Kaiwaka

Souvenir of a Forsaken Revolution

Glazed ceramic

767 x 150 x 150 mm

Wheel Thrown

Ideas and ideals are often given gravitas when those who promote them are staunch believers in them. Such serious idealism was found in the modernist movement. As time passes however, variations of the central ideas blend in and pollute the central tenet until eventually even the zealots become unbelievers. When there is no longer belief in an idea, the relics of its success hold only a superficial resemblance, akin to a souvenir.

Maak Bow's practice primarily deals with form as a response to the philosophy responsible for it. His process is cerebral and deliberate, as influenced by his background in design. Maak's principal material is ceramic and he embraces the foibles that ceramic process adds to his specific intent. Maak is New Zealand born and based just north of Auckland.



Scott Brough

Hastings/Heretaunga

Teapot with Plate and Stand

Ceramic

165mm W245mm D235mm

Throwing and Handbuilding

Scott is a ceramic artist producing a continuously evolving range of functional objects. Now living in Hastings Heretaunga, Aotearoa New Zealand, Scott was born in Devon, England. Scott completed the Otago Polytechnic Ceramics Diploma in 2018. The format of teapot with stand is a way to explore the interplay of different materials, forms and references. Similar to the way objects of disparate origins end up placed together, the way pottery has always been used, displayed and stacked in people's homes and collections.



Linda Bruce

Hastings/Heretaunga

Ruaumoko Relic

wood fired clay, found metal, metal hardware

170 x 290 x 220 mm

assemblage

Ruaumoko – God of earthquakes, change instigator - can shake things up physically and metaphysically. Juxtaposition of dual materials is a metaphor for things in flux; dynamic energy stirring positive change. This work explores the tactile and transformational properties of materials to visually represent the beauty, diversity and imperfection of the world.

Linda Bruce has been a practicing artist in the field of ceramics, sculpture and installation for the last 30 years. Much of her work is connected to her local community, exploring local cultural narratives and the ongoing meeting points of Māori, Pakeha and the natural environment.



Oliver Cain

Auckland/Tāmaki Makaurau

Fruit Bowl V

Ceramic

500 x 320 x 330 mm

slip cast

Appropriated everyday objects transform stereotypes and famous art history references become twisted. As a proud member of the queer community, Cain uses his work to examine, question and criticise the relationships between gender, (homo)sexuality and societies' misconceptions about those themes. But, despite what it might look like to the contemporary spectator, a purely erotic and queer reading of the work would be misguided. There is a universal profundity at play revealing itself slowly for those willing to look and feel.



Shopping for love

ceramic and metal trolley

750 x 330 x 520 mm

slip cast

Madeleine Child

Dunedin/Ōtepoti

CLOD

Solid lump of ball clay

300 x 230 x 170 mm

Found, drilled, glazed, lustrated

A solid lump of clay from the Hyde Ball Clay pit, glazed and lustrated. A ready-made, fossicked, artisan.



detail of work

Lindsey de Roos

Auckland/Tāmaki Makaurau

white sand

Clay image

350 x 320 x 2 mm

Cyanotype on clay

'White sand' is a project that explores the importance of preserving cultural memory without exploitation by navigating the materiality of photography and its relationship with clay. This navigation is explored through a de-colonial lens-based practice; it speaks to childhood memories that only exist in the mind of my five-year-old self. As I make I am also chasing and competing with those memories. 'white sand' applies traditional Western methods of blueprint making (cyanotype) to clay. Family photos of Yzerfontein have been imprinted and blurred with the natural chemical photographic process. This is not to erase my family and myself from history, but to protect them from the continued exploitation and weaponisation of African bodies.



Patrick Ferris

Nelson/Whakatū

Filter

Temuka clay

340 x 340 x 390 mm

Coiled

Testing the structural constraints of digital ceramic manufacture I use form-finding and digital tools to build dynamic ceramic structures. Forces such as gravity and physical constraints affect deformations and displacements that can be achieved. Technology broadens the ability to investigate complex and associative relationships between materials, shapes and structures. The machine acts as an extension of the hand, its movements executed through a step-by-step procedure: the algorithm.

These shapes reflect the formation observed in nature. The conical forms funnel light, while the ridges create a gradient of shadow upon the exterior.



Mel Ford

Manakau
Horowhenua

Give and Receive

Ceramic, glass, wood

700 x 200 x 200 mm

Wheel thrown ceramic, hot worked glass

In a world so full of division, the challenge in creating this work was to explore the gap between art and the crafted clay object. In harnessing the utility of vessels as functional objects, I celebrate the connection that exists when things are shared or exchanged. Art imitates life. When we give, we also receive.



Wesley John Fourie

Auckland/Tāmaki Makaurau

How to say goodbye to a river

Wall drawing with clay from the banks of Te Awa Tupua the

Whanganui River

4000 x 2500 mm

Wall drawing

I miss Whanganui, its energy, its awa, but most of all I miss my best friend Tia. Made with clay taken below Tia's house, on the banks of Te Awa Tupua the Whanganui River, this wall drawing speaks to both our relationship with our natural environment, as well as a dear friend and anchors both as a source of inspiration. Mark making seeks to mimic the patterns and chaos found in the dense forests of Aotearoa, hoping to elevate our arboreal world to divine status through the context of fine art.



Elise Johnston

Dunedin/Ōtepoti

Square peg, round hole

clay, glaze, recycled ceramic waste

170 x 170 x 200 mm

assemble

Colours, textures, sprigs and blobs are all fused together in this work to create an intricate square hole. The surface is busy like modern life spent juggling work, kids, sports and domestic duties.

The colours are gathered from the landscape and the jumble of buildings in the city where myriad styles collide. Diverse clays, glazes and studio waste that accumulate over time have been utilised in this piece.



Margaret MacDonald

Banks Peninsula/ Horomaka

Hotter, Drier, Wetter

Porcelain, fired with basalt dust, iron sand, stain and dry glaze

Large land form 30 x 230 x 100 mm,

smaller land form 30 x 135 x 45 mm

Hand built

Hotter, Drier, Wetter is part of a series documenting the effects of climate change as a call to action. Conceptually, the work raises uncomfortable questions about its carbon-emitting journey to Nelson and the environmental impact of the ceramic manufacturing process. In Aotearoa and globally we are increasingly experiencing extreme weather events with poorer communities often the worst affected and with the least ability to shield themselves from the impacts. The landform, cleft in two and scarred by erosion, wildfires and flooding, tests the limits of porcelain through the use of inclusions to create highly a porous, geologically realistic surface. Local basalt, granite, sand and ceramic stains are used instead of traditional glaze with a blush of green signalling hope that through collective action on climate and ocean change we can make a difference.



Davey Marshall

Granity

Wheel

Stoneware, Jarrah, stainless steel

320 x 320 x 180 mm

Wheel thrown, modified, wood-fired

What came first, the cart wheel or the pottery wheel? I like how pottery can reach back in time to questions we have forgotten the answers to, reminding us of both how clever, and not-so-clever we can be. Pottery can be anything from a component in a space shuttle, to a rock, or like this thing, somewhere in between.



Charles McGowan

Nelson/Whakatū

the anatomy lesson of doc pulp

Mixed media

400 x 400 x 400mm

Hand building

After Rembrandt – much after...



Sung Hwan Bobby Park

Auckland/Tāmaki Makaurau

B.T.M Noon Mull

Clay, glazes, hair extension

610 x 430 x 310 mm

hand building, glazing, mixed media

B.T.M 방탄모(bang tan mo) is a continuing series by Sung Hwan Bobby Park. This sculpture series is a result of the artist's reflection on the experience of the Korean military as part of mandatory conscription. Sung Hwan Bobby is interested in the idea of protection and uniformity in institutions like the defence force. Institutions require complete conformity of individuals as stated in their internal policies, it is often at the price of the individual's right of being themselves. In policies like Korean military law 92-6 which prohibits and criminalises homosexuality, this idea of protection is only a notion leaving the individual feeling vulnerable, targeted, and anxious. While asking these questions about who and what these policies protect, Sung Hwan explores ways to celebrate individuality and uplift the identity of all people.



John Parker

Waiatarua
Auckland/Tāmaki Makaurau

SPACE JUNK

Porcelain

1000 x 1000mm on a wall

Wheel thrown and turned with volcanic slips

The wall installation SPACE JUNK references our personal issues of waste and non-recycling, through the extrapolated metaphor of what is left behind in the solar system after space missions. The U.S. Space Surveillance Network is tracking more than 14,000 pieces of space junk that are larger than 100mm across. In the course of my practice there are interesting and unexpectedly unique happenings as creation and disintegration can occur simultaneously in the 1220°C heat of my kiln. The results can be unintended creations, which I find have an inherent beauty. And this in turn leads to new aesthetic relationships between unique objects, which now have their own logic beyond landfill.



Aidan Raill

Auckland/Tāmaki Makaurau

Weeds

ceramic

330 x 175 x 155 mm

mid fire

Aidan Raill's thrown forms are used as a canvas to explore his interest in, and use of, different glazes and surface techniques. These different applications function as a tool to break apart the surface and play with imagery that moves throughout it.



detail of work

Elena Renker

Auckland/Tāmaki Makaurau

Enso

Stoneware

280 x 290 x 120 mm

Solid block of clay stretched along a piece of wood and twisted

Enso means circle, circle of life. To me this piece reflects the challenges that we have been confronted with in the past couple of years.

I feel that our lives are no longer beautiful perfect circles but are twisting and turning, standing up the best they can. There is a certain randomness when making this kind of work. The final form is dictated by the clay itself, the plasticity determining how far I can twist and push it. This piece has been glazed in a shino style glaze and fired in my wood kiln for 15 hours.



Liz Rowe

Dunedin/Ōtepoti

Time Poor

ceramic (clay, paper, perlite)

265 x 195 x 140 mm

hand carved, glazed and fired

These word-block works came about during my MFA project, completed in March this year. Two four letter word phrases were part of the coding system for the bowls made for "The Exchange" project. While not part of this piece, the word phrases began to develop a life of their own and led to several different experimental works including these word blocks. Time Poor acquired an additional element when another work fell over during firing and a piece from it attached itself firmly and immovably.



Rick Rudd

Whanganui

Bowl (2)

Earthenware

255 x 180 x 160 mm

Pinched and coiled terracotta

"I have taken the simple domestic object 'the bowl' and interpreted it through form and line." Rick Rudd was born in 1949 in the UK, and trained in ceramics before moving to New Zealand in 1973. He opened Quartz, Museum of Studio Ceramics in Whanganui in 2015 through his charitable trust, the Rick Rudd Foundation. He has won several pottery awards and has been president of the Auckland, and New Zealand Potters' societies. His contribution to pottery in New Zealand was recognised in 2020 when he received the MNZM.



Aaron Scythe

Whanganui

Relic Yobitsugi works are born from my love of historic ceramics, both Eastern and Western. I attempt to breath new life into these works using modern techniques and a modern language of patterns influenced by and also referencing historical works and techniques.

Relic Yobitsugi Porcelain (left)

Porcelain and stoneware; clear, Kizeto, black Oribe glaze; cobalt underglaze; red enamel overglaze; lacquer and aluminum staples

375 x 360 x 360 mm

Coil and thrown; electric kiln high fired and on-glaze enamel

Relic Yobitsugi Oribe

Stoneware and porcelain; Oribe, Kizeto, black Seto and clear glaze; iron and cobalt underglaze, lacquer and aluminum staples

380 x 340 x 340 mm

Coil and thrown, electric kiln high fire



Liz Sharek

Matakana

Encrusted

Clay, underglaze colour, glaze

610 x 500 mm

hand built

Liz Sharek has exhibited widely in New Zealand and overseas, and her work is represented in a number of public collections including Te Papa and The Ebletoft Glass Museum in Denmark. In 2008 she graduated with a Masters in Art and Design from AUT.

Liz has changed her focus to ceramics from cast glass following her move to Matakana around 8 years ago. In this current work she seeks a kind of kinship in the language between the handmadeness of the form, the gestural formation of the surface and the crusty glaze. This produces a surface which is somehow evocative of an object that has spent time under water, or even lain encrusting in a thermal pool.



Janna van Hasselt

Christchurch/Ōtautahi

Total Flop

Porcelain

215 x 650 x 330mm

Hand built clay and extruded slip

Total Flop explores the messiness and fragility of the incredible relationships present within a family unit. Sprawling ceramic works of every hue are made up of precariously stacked pieces; their final form determined by the uncontrolled slumping and slipping during the firing process. These sculptures portray the frenzied energy, general detritus-making, and bartering that are part of everyday family life. The draping, oozing and toppling forms are set against a glowing fluorescent backdrop creating an abundant hum of colour and texture.



Alex Wilkinson

Kihikihi



A Rebellion One (L)

Clay, kiln shelf, glaze and stain
40x60x400 mm

Revolution Two

Video work – clay, water
51 x 14 x 178 mm
Video work



Alex is a ceramic artist from the Waikato that also runs the tableware business Mystery Creek Ceramics. As well as a maker Alex is a passionate ceramic teacher. Her work focuses on transformation and most works are self-portraits of how she presents herself in varying situations.

Arts Council Nelson wish to acknowledge and thank our wonderful sponsors listed overleaf, and those who contributed towards the 2022 showcase:

Selectors: Sarah McClintock, Thomas Baker, Annie Pokel

Judges: Charlotte Davy, Royce McGlashen, Darryl Frost

Our ACN team: Lloyd Harwood, Janja Heathfield, Heidi Lucas

The Nelson Clay Week team, Stef Naldi, Jamie Smith, Thomas Baker, Sarah Wilson, friends and volunteers who assisted with the set up and running of the event and Nelson City Council for their greatly appreciated support for the work of Arts Council Nelson.

Catalogue cover/poster design: Stef Naldi

Catalogue interior layout: thisisthem.com

Our heartfelt appreciation goes out to the amazing artists from around the country whose creative effort and commitment enable us the privilege of presenting such a wonderful showcase of contemporary New Zealand Clay practice.


Nelson City Council
Te Kaunihera o Whakatū

nelson
tasman.nz



FORSYTH BARR

MAVIS & OSBORN

ARTS
COUNCIL
NELSON

 creative
nz
ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

 Nelson
Clay Week

REFINERY
ARTSPACE