

THE QUARRY ARTS CENTRE  
PRESENTS

# QCA 2022

QUARRY CERAMICS AWARDS

2021 winner: Sarah Unwin - "Many Hands Make Light Work"



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ARTS  
CENTRE



## The Quarry Arts Centre and the Northland Craft Trust proudly present the fifth annual Quarry Ceramics Awards

Works from 70+ contemporary ceramic artists were submitted to this national award, showcasing the artform as it is in Aotearoa today. The entries were closely scrutinised by our Judging Panel, and those selected for the exhibition are presented in this catalogue to be remembered and shared.

*Northland Craft Trust is a charitable trust of New Zealand.*

The Quarry Arts Centre is New Zealand's longest running community arts centre, nurturing the creative spirit of northland since 1982.

We are thrilled to present the Quarry Ceramics Awards, in its fifth year. There is a rich history of ceramics in Northland and the Quarry Arts Centre, founded by ceramicist Yvonne Rust. Ceramics is alive and well in Aotearoa, and the breadth and quality of the work entered this year reflects that strong tradition. We are thankful for the artists who submitted their work. We are grateful too, to our judging panel, Megan Dickinson, Jeremy Ashford and Murray Gibbs, for their contribution to this year's event. And we are especially thankful to all the sponsors that have come onboard this year, helping support ceramics in Aotearoa and striving to lift the competition to greater heights. We hope you enjoy and appreciate these works.

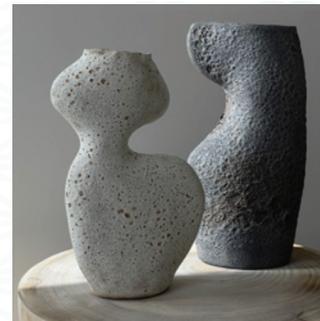
**Russel Mooyman, Manager, Quarry Arts Centre.** Northland Craft Trust.

## The fifth annual Quarry Ceramics Awards Winners



**Open Ceramics Award Winner**

Michelle Bow  
for "Kete"



**Open Ceramics Runner Up**

Yun  
for "Yin and Yang"



**Youth Ceramics Award Winner**

Patrick Ferris  
for "Intermedium"



**Judges Merit**

Julie Cromwell  
for "Elemental Principle"



**Judges Merit**

Renate Galetzka  
for "Kete Aroha"



**Quarry Kiln Award**

Jordan MacDonald  
for "Sugar Pot"

## QCA Judging Panel

This year we have moved from a solo judge to a panel of three judges.

### Megan Dickinson

Tai Tokerau gallerist Megan Dickinson has held a lifelong passion for curation. With a very keen eye for detail, this skill naturally led her to artistic expression: in floral design, landscape design, photography and art curation. A 15 year career in the world of flowers, included the founding the 'Megan Dickinson Floral Design School', Auckland in early 2000. During this time she was a regular columnist for NZ Garden Magazine, a guest lecturer and designer for the Ellerslie Flower Show, and the author of *At Home With Flowers*. Fulfilling a passion to study art, Megan enrolled in North Tec's Bachelor of Applied Arts (Visual) programme, graduating in 2014. It was during this period that she further developed her talent for art curation which ultimately led her to open Megan Dickinson Gallery in 2017 in Whangarei.

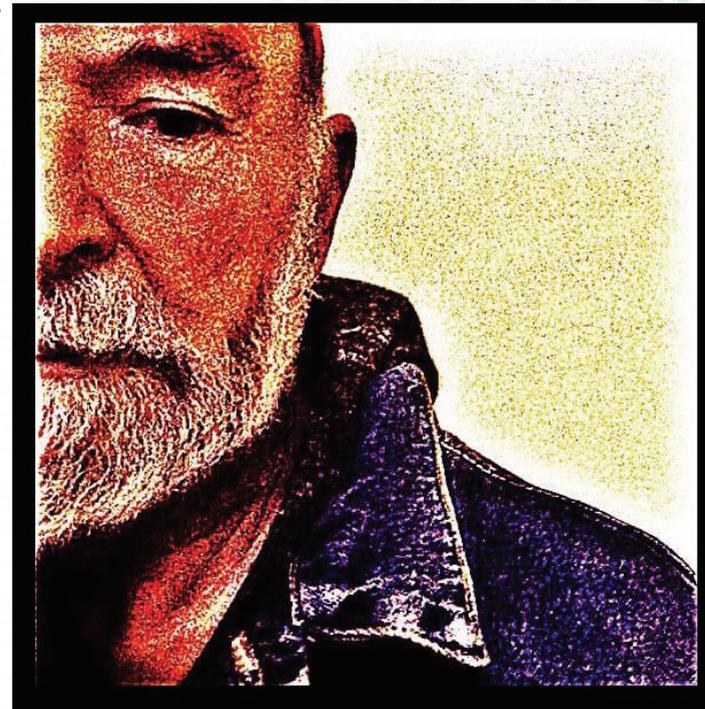
*Megan Dickinson*



## Jeremy Ashford

Jeremy Ashford M.Arch (hons). Sometime architectural historian, photographer, writer, curator, (attempted) potter, always a collector, although some would say hoarder. My house is packed with collections, both my own and inherited. Pottery alone runs to thousands of pieces, commercial, industrial, and handmade, large and small, antique and brand new. As mortality imposes I find I just want to be surrounded by objects of beauty, but of course beauty is subjective. Competition entrants can be reassured that for me beauty includes the full range of pottery aesthetics.

*Jeremy Ashford*



## Murray Gibbs

Murray Gibbs has extensive experience as a tutor / academic within the 3D disciplines of ceramics / glass and sculpture. He has lectured in Universities in Australia and on educational NZQA qualifications in New Zealand. A mixed media artist, his own arts practice is anchored within ceramic, sculpture, print and drawing processes.

### *Murray Gibbs*

It's an honour to be invited onto the judging panel for the Quarry Ceramics Awards 2022, and be part of elevating this ceramics competition to a national level.

We collaboratively created a criteria when pre-selecting the artworks that will move through to the exhibition and judging round. We selected pieces that considered the diversity of entries and as a reflection of what is happening in the contemporary ceramic scene in Aotearoa. Key things we were looking for:

- Technically well executed
- Innovative and fresh
- Objects that command a presence
- Interesting narrative accompanying the piece
- A selection of pieces that reflect the diversity of entries, ensuring a mix of sculptural, vessel and figurative pieces.



*'Photo Credit': Painting by Isaiah Rameka."*

## Prizes Offered for QCA2022:

**OPEN CERAMICS AWARD**  
\$2000 CASH + \$400 PRIMO CLAY PRIZE

**RUNNER-UP PRIZE**  
\$500 CASH PRIZE

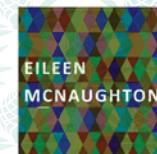
**YOUTH CERAMIC AWARD**  
\$500 CASH PRIZE (UNDER 26yrs)

**JUDGE'S MERIT AWARDS**  
1. \$300 ABBOTS GLAZE PRIZE  
2. \$250 CCG PRIZE

**QUARRY KILN AWARD**  
\$250 QUARRY KILN VOUCHER

**PEOPLE'S CHOICE AWARD**  
DRIVING CREEK 4 WEEK RESIDENCY  
+ \$1000 CLAY/GLAZES/FIRING

*A big thank you to all who have supported Quarry Ceramic Awards 2022*



THE  
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# OPEN CERAMICS FINALISTS

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**Laura Elizabeth Allen**

*"Blue and White Vase"*

Auckland

Ceramic Pencil on Stoneware

H420 x W160mm x D160mm

\$400

"My intention for this work was to mimic traditional blue and white decorative vases, but with an element of unease; upon closer inspection, the flowers are distorted and wild, the surface is lumpy and the mouth will not allow water or more than a single stem."

## Karin Amdal

*"So Nice To See You"*

Auckland

Black stoneware clay

H150mm x W200mm x D125mm

\$450

The two spouted teapot / vase was inspired by the joy of meeting family and friends overseas again.

Hand built and fired in oxidation to cone 7. It has clear glaze on the inside, the exterior has been left untouched.



## Martin Baber

*"Kuaka Vessel"*

Waiheke Island

Terracotta clay, oxide and various glazes

H200mm x W300mm x D150mm

\$650

A vessel of Pacific origin in terms of its form and decoration. This is one of a set of four - with one as a gift to my youngest son, travelling to work in the UK, as a reminder of home, whanau and our love for him.

A thrown and constructed form, with external sgraffito and oxide decoration. Internal glazing with slips and glazes.



## Gail Barratt

*"Emergent"*

*Waiheke Island*

*"Primo paperclay, glazed*

*H265mm x W265mm x D230mm*

*\$1,380*

Inspired from a moment of pure wonderment at the sight of whales breaching at Onetangi beach as we emerged from lockdown.

Hand built slab work to create a shape with a sense of fluidity and majesty. Then Barnacles patiently applied to the leather hard sculpture. Three x Cone 6 Glaze firings adding layer upon layer of glaze to create depth.



## Greg Barron

*"Cubic Form"*

*Whangarei*

*"Ceramic, underglazes*

*H290mm x W180mm x D180mm*

*\$650*

This piece is a progression of work on forms initially wheel thrown then altered, added to and glazed in the smokeless wood-fired kiln. The clay is gathered locally, processed in the workshop and thus becomes part of the ideal toward greater sustainability in living.

Wheel thrown without a base then squared while still wet, base added later along with the feet and top octagonal section. Crackle slip applied then bisqued and glazed, glost fired in 25 hour woodfiring.



## Heather Bell

*"Event Horizon 1"*

Whangarei

*"Stoneware clays, metal pin*

*H470mm x W230mm x D170mm*

*\$770*

This work was inspired by my interest in astrophysics and deep space exploration. The event horizon is the point where a black hole's immense gravity prevents any nearby matter, or light, escaping.

Hand-built using coarse raku clay washed with black earth oxides, and white stoneware clay hand polished after firing.



## Sheila Blackburn

*"Kahu huruhuru (feather cloaks)"*

Whangarei

Ceramics

*H600mm x W400mm x D150mm*

*(each)*

*\$3,500 for pair*



Capturing a tiny part of the rich history and culture of NZ, and the unexpected in ceramic. The folds of fabric and the curls of a feather juxtaposed against the strength and grace of the torso is a perfect combination. Formed from studio-made paper clay, with each feather individually shaped and added. Supported underneath with a hanging bar to stop collapse when glaze fired. The glaze is a studio-made matte, incorporating copper oxide to encourage the speckled finish. Fired to Cone 6 (1195°C).

## Cammie Blaisdell

*"Dance of the Eels"*

*Nelson*

*Ceramic, underglazes*

*H320mm x W310mm x D80mm*

*\$495*



This piece is an ode to Te Hopu Tuna, the New Zealand eel. Wrapped in myth and mystery, the eels of New Zealand are guardians of the watery realm, and an intrinsic part of New Zealand culture and history.

Dance of the Eels is a wall platter, ready to hang. It was made on a slump mold and once leather-hard it was painted with a white underglaze. The sgraffito design was improvised around pre-planned layout for the eels.

## Michelle Bow

*"Kete"*

*Kaiwaka*

*Porcelain*

*H250mm x W140mm x D180mm*

*\$350*



I have been an artist and object maker for as long as I can remember learning traditional handcrafts from my grandmothers in my youth. I have recently begun to combine my heritage, and the arts and crafts learned on my journey, with my love of clay.

This piece has been crocheted and woven, combining cotton with porcelain clay, which is then bisque fired, glazed and high fired under carefully controlled conditions. Each form relies on movement in the final firing to create the unique forms.



## Emily Brockie

*"Innuendo"*

Auckland

Black stoneware

H220mm x W150mm x D150mm

\$340

I like to explore with forms that are a little bit playful, and even a little bit raunchy. With its feminine curves, "Innuendo" connects softness with danger, and grit with gold - something about these contrasting elements pleases me.

Wheel thrown and stretched black stoneware body. The soft surface texture is scraped by hand, and contrast against a crystallised bronze interior glaze. The hand built chain presents 20 links, and can be draped over the swollen belly, or hung loose to the side.



## Laura Buchanan

*"Hole in My Heart"*

Whanganui

Ceramic

H40mm x W600mm x D500mm

\$280

A sculpture to reflect on miscarriage, infant loss, abortion and adoption. Maternal and paternal pain when a child is lost. Knitted beanies and booties were soaked in porcelain clay. The excess is careful wringed out and the item laid out to dry. They are then fired to 1200 degrees and the fibres are burnt out.



## Didi Chapman

*"Kaimanawa Forest"*

*Taupo*

*Handbuilt Ceramic Vessel with  
Sgraffito, 22 carat gold lustre  
H180mm x W180mm x D125mm  
\$480*

'Kaimanawa Forest' was created for the unique dining experience "From the Palette to Plate". 4 local artists and 4 local chefs from Taupo collaborated their art and inspirational dishes to reflect our beautiful region.

I collaborated with chef Phill Blackburne from Embra Restaurant, who created a dish based on my masterpiece. The Kaimanawa Ranges are in the restaurant's logo and the name itself translates to "breath for food", thus the best palette to bring to a plate"



## Strahan Clarke

*"Undulate"*

*Greater Auckland*

*Stoneware, Malcolm Davis  
shino glaze  
H222mm x W150mm x D210mm  
\$300*

This piece is an exercise in creating volume with a feminine gesture.

Wheel thrown stoneware. Gas fired to cone 10 in reduction.



## Julie Cromwell

*"Elemental Principle"*

Whangarei

Clay, Carbon, Low carbon  
steel rings

H210mm x W270mm x D270mm

\$1,695

'Elemental Principle' is part of a study of how ceramic vessels represent both their physical form, embody intangible qualities (spatial, sensual, ethereal), whilst acknowledging the historical forms of this medium.



Hand thrown on a wheel, bisque fired. Pop off slip on the top, re-fired to 750 degrees Celsius. Brought out of the kiln and placed into a reduction/carbonizing bin. The excess slip was removed to reveal the crazed pattern on the surface, whilst the rest of the vessel is carbonized.



## Penny de Jong

*"Coppery Bliss"*

Canterbury

Raku clay with Raku glaze

W130mm x Diameter 370mm

\$210

Hand-built using grogged clay to mitigate the effects of thermal shock. After bisque firing, the design was created using liquid latex then glazed. The item was removed from the kiln at 1000C and placed in a bin with newspaper to generate smoke. The unglazed portions of the item absorbed the carbon from the smoke, producing the dense black areas.



## Chris Dunn

*"Aurora"*

*Wellington*

*Ceramic - slip cast porcelain*

*H135mm x W210mm x D70mm*

*\$195*

The decoration on my work reflects the energetic, diverse and changing climate and culture of Wellington city, its harbour and country side. Here I have tried to communicate the lights of the city at night and the shimmering colours of the Aurora Australis.

The work was created using slip cast porcelain clay in a shape of my own design and making. It is decorated with green underglaze, clear glaze, and copper and iridescent lustre. The process required 5 kiln firings.



## Alvin Ferguson

*"Sake Set"*

*Greater Auckland*

*Stoneware*

*1650mm x 250mm x 250mm (group)*

*\$450 for set*

A fondness of Japanese food was the inspiration for this slabwork.



## Renate Galetzka

*"Kete Aroha"*

New Plymouth

Stoneware

H170mm x W280mm x D170mm

\$290

My ceramic works are a response to today's industrial mass production and throwaway culture.

I especially love the process of throwing on the potter's wheel. All of my work is hand thrown and individually decorated. Each piece is unique in its decoration and design.



## Pat Hadlee

*"Orb No. 7"*

Waipu

Ceramic

H50mm x W340mm x D340mm

\$350

An abstract form inspired by geology which fascinates me, with the great variety of contrasts of texture and colour.

Hand coil formed. Textured surface.



## Sarah Harrison

*“Hanging Together”*  
Great Barrier Island  
Wood fired porcelain  
H50mm x W340mm x D340mm  
\$265

My daughter features in this pair of bottles. I have been playing with this technique for a couple of years now, combining throwing and handbuilding, often textured with woodcuts I have carved with images from my life.



## Leah Hartley

*“Raku Vessel”*  
Auckland  
Naked Raku  
H230mm x W120mm x D130mm  
\$180

Hand built with commercial high grog clay. White slip and bisque to 1000degC in an electric kiln. I made the resist slip, glaze, and fire again to 980-1000degC in a trash-can kiln. The red hot vessels were transferred to sawdust and left covered until cool enough to remove the glaze. I like to explore opposites in my work. Here I'm thinking about inside and outside, and the boundary that divides. My process also involves opposites. Here my intention has been to impose form and allow pattern.



## Bev Hay

*"Big Ears"*  
Whangarei

White Stoneware, Brown Oxide  
H330mm x W360mm x D500mm  
\$400

My work is driven by my passion for animals and to capture their attitude and love. Hand-built with white stoneware, textured and finished with brown oxide, electric fired.



## Virginia Henderson

*"Bird Feeder"*  
Auckland  
Porcelain

H420mm x W420mm x D260mm  
\$550

A safe, sheltered space for our feathered friends. Thrown and altered porcelain clay, clear glazed with gold glaze on feather.



## Rachel Horne

*"Lived In"*  
Canterbury  
Ceramic  
H90mm x W90mm x D90mm  
\$180 for set

Lived In' has emerged from an exploration into the way the ceramic vessel holds reference to anatomical features of the body. I am interested in the resilience of the body and the ways that people's outward expression and or their body is shaped and altered by their internal state. 'Lived In' started as an enclosed form that has been pinched, cut and altered by hand.



## Dave Ivory

*"Black "n" Blue"*  
Kaiwaka  
Primo Pro Nigra Black  
Stoneware Clay  
H60mm x W210mm  
\$150

A hiatus to pottery due to studio rebuilding. New studio, new kiln, mojo back. Throwing new clay, testing and tweaking test tiles. Fully immersed in the floating blue - a driving force and motivator for this work. One power cut and fighting off the rats in my studio. Not wanting cone 7 to full but finally getting temp in the ball park. Finally feeling confident. Emersion in the blue came into being and the black and blue process finally emerged.



## Monica Krey

*"Jewel of the Ocean"*

*Whangarei*

*Clay & Glaze*

*H220mm x W630mm x D300mm*

*\$600*

My process is strictly intuitive. Inspiration for my sculptural vessels come from my long standing curiosity and interest in nature. Each piece is handbuilt, unique one of a kind, colour is incorporated predominantly through the application of glaze, oxides and stains.

Encountering the unexpected are what inspire me and keep me creating new pieces. As I am very visual, I tend to think in images and creating sculptural pieces allows me to express what words can not.



## Kristina Liekefett

*"Dalíesque Rabbit Skull"*

*Auckland*

*Mid-fire Porcelain*

*H90mm X W130mm X D150mm*

*\$600*



Inspired by Dalí's "Dancer Skull". I liked the idea of morphing an unrelated object into the facial features of the skull (the rabbit). The hand-painted galaxy inside the skull symbolizes the vast landscape of ideas and possibilities our minds can imagine.

Base piece was a wheel-thrown sphere. The bottom was removed, eye-sockets carved out, cheek bones modelled on top before adding a paperclay rabbit. Decorated by staining the skull, applying clear glaze on the rabbit, and a variety of lustres.

## Jordan MacDonald

*"Sugar Pot"*

*Whangarei Heads*

*Wild foraged local red clay, self developed 'tea dust' glaze (C7)*

*H230mm x W200mm x D200mm*

*\$180*

I aimed to create a container with an almost unbroken visual line from body to lid. To provide the glaze with multiple areas, demonstrating its variability, breaking over the ridges on the lid and shoulder of the vessel, and to simply hold sugar. Wild clay thrown on the wheel, then turned at the leatherhard stage. The lid was constructed from one disk of clay, the knob turned out of the single mass. Bisqued to 950°C, coated in a 'tea dust' glaze and fired to 1240°C oxidation in an electric kiln.



## Rom Marinkovich

*"Terminal Velocity"*

*Auckland*

*Primo Porcelain Casting Slip*

*H290mm x W250mm x D140mm*

*\$465*

This piece is made by assembling many separate components, slip-cast from moulds I've made. I finish in underglaze, glaze and platinum lustre. Water etching defines line and text. Sanding back the underglaze giving the surface a worn matte feel. The clay is Primo Porcelain casting slip fired to cone 5.



## Duncan Moore

*"Wave"*

*Wairarapa*

*Porcelain, Glaze, PowerGrip*

*H120mm x W100mm x D130mm*

*\$275*



This naturalistic figure is done at the smallest scale I could manage, riding a Hokusai-ish wave -- both done in porcelain to exploit its elasticity, underglazed in high contrast colour to strengthen lines, and glossily glazed for playful light. The components were assembled to reliably withstand temperatures of ~120°C.

## Gaeleen Morley

*"Rotoorangi #3"*

*Napier*

*Stoneware*

*H120mm x W70mm x D90mm*

*\$195*



Enjoy the cutting away of solid blocks of clay in a random way. Using wood ash applied to the work and hoping for a good melt in a reduction firing to cone 10. Carved from a solid block of clay and hollowed out as a vessel. Fired in the Rotoorangi Wood kiln. Natural ash.

## Jeffie Mulder

*"Balancing Act"*

*Whangarei*

*White Stoneware and Raku*

*Red Terracotta*

*H90mm x W140mm x D110mm*

*\$195*

Is it functional? Is it non-functional?

Everything is in the balance...

The bowl is made from fine white stoneware, and glazed in a transparent glaze. The base is Raku Red terracotta, with red iron oxide.

[The bowl balances, but to make it less precarious I have used a few drops of glue to secure it]



## Diane Parker

*"Gnarly Shoots"*

*Ohaupo*

*Clay, bisque*

*H300mm x W320mm x D320mm*

*\$800*

Presenting a tray of cut creative ideas sprouting like twisted trees and gnarly roots, not contrived but raw and in their infancy. The casting shadows create further interest, new directions as yet unexplored, a new challenge. Low fired keeping the freshness of the unglazed shoots, their newness preserved.

The tray is basic, a vessel to contain the ideas with a simple ring of glaze to hold the eye, encircle the shoots and bring the looseness of the shoots in line with the structure of the tray.



## Claire Preen

*"Graze 2"*

Auckland

Stoneware

H160 x W150 x D90mm

\$350

This idea began as a maquette. The triangularity, the cone-like shape of the limbs, their wide spacing, the five points of contact on the plinth came about because of the need for stability on a much larger scale.

My work tends to be story-based perhaps because of a career in book publishing. I enjoy recreating in three dimensions the fantastical and surreal images found in the childish imagination. The boy's horse is a slide and also a bridge, the arcs repeating and decreasing.



## Dell Marie Pryor

*"Orangutan - An Endangered Species"*

Whangarei

Fired Clay and specialised paint finish

H400mm x W2500mm x D35mm

\$6,000

My aim and inspiration behind this work is to bring awareness to this beautiful endangered species. This is a hand-constructed work. It's been built hollow, using stoneware paperclay because of its strength. The finish is like bronze, because I want to cast it in bronze eventually.



## Aidan Rail

*"Fenced In"*

Auckland

Ceramic

H210mm x W140mm x D185mm

\$260

'Fenced In' thrown with some hand-built features. It exploits a lattice pattern throughout creating different windows and creates a sense of depth and movement. The lattice pattern changes, receding and protruding, physically using various application techniques and illustratively by the expanding and contracting of the lattice itself. A yellow slip was applied and carved into, ceramic pencil and trailed engobes were used after bisque. Once glazed the piece was fired to cone 6 upside down.



## Mike Regan

*"Bottle"*

Whangarei

Sagger fired ceramics

H145mm x W115mm x D115mm

\$180

I was a production potter with a wood-fired kiln in the 1980s, now I like having fun with clay, while incorporating social and verbal concepts. However, I still love the impact of a wood fire on pots and 'Sweaty Betty', the Quarry wood kiln, meets that need. This piece was packed in a sagger with mussel and scallop shells plus seaweed and fired in Betty. The shells provide a small localised salting while also adding random impressions on the pot.



## Phoebe Ryder

*Heavy Set"*

*Dunedin*

*"Stoneware*

*H180mm x W170mm x D100mm*

*\$200*

An intuitive play on form versus function & surface decoration.

Hand built using a mixture of Coromandel Gold & buff stoneware clays. Mishima inlay with white slip. Wood-fired with soda to 1305° in the little Phoenix kiln at Driving Creek Pottery.



## Trish Seddon

*"Nautilus Shell"*

*Cambridge*

*Wood-fired porcelain*

*H200mm x W180mm x D100mm*

*\$650*

During the first Covid-19 lockdown I started on a series of over-sized shells with this nautilus shell made of porcelain being the first. The shells got larger and looser as the series progressed and I gained confidence building at a different scale than my usual fist-sized pinch pots. This piece represents a new direction in my work and to me that makes it special. Hand-built in porcelain and initially fired to cone 6 in my electric kiln. A wood-fired anagama kiln brought the piece to life.



**Suzanne Sturrock &  
Chris Wilkinson**

*"Little Brown Teapot"*

*Cambridge*

*Coiled pottery with a metal handle*

*H290mm x W220mm x D190mm*

*\$250*

I wanted to create a homely teapot, giving the sense of the Earth-Mother years. Baking bread and drinking tea with friends, as small children ran in and out of the house was my bliss.

Coiled "Pot Black" clay, bisque to cone 05, outer glazed with commercial glazes over multiple firings to cone 5, interior is Spectrum black gloss glaze, cone 6, food safe. Teapot handle created by Chris Wilkinson.



**Els van Drunen**

*"Driftwood"*

*Whangarei*

*Stoneware clay*

*H570mm x W270mm x D250mm*

*\$800*

Els van Drunen has been an artist for most of her adult life. For many years she has tutored children at the Quarry Arts Centre with the emphasis on freeform modelling and sculpting.

The submitted art piece exist out of different hand-building techniques and challenges in coiling.



## Yun

*"Yin And Yang"*  
Hamilton

*Glazed stoneware Ceramic*  
H200mm x W110mm x D50mm  
(each)  
\$299

Clay constantly inspires me with its strength and vulnerability, and how it requires either a force or gentleness of hand at various stages. Hand building is my current practice to explore clay, it is an invitation of patience, to slow down into the present moment.

Hand-building sculptural vessel.

Glazed stoneware with layered crater glaze, inspired by the West Coast's vast black sand, unique rock formation. The great force of nature that shaped the coastline is truly wild beauty.



## Jin Ling Zhang

*"Prayer Monks"*  
Whangarei

*Wood fired stoneware*  
H370mm x W130mm x D130mm  
\$300 each

I desire more world peace.  
Handcrafted in local stoneware clay  
and fired in smokeless wood fired kiln.



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**Sophie Florence  
Arbuckle**

*"Mariana"*

*Auckland*

*Stoneware, hand-made glazes*

*H220mm x W190mm x D180mm*

*\$490*

This piece is part of an explorational body of work, delving into the legends and unknown life of the sea. I like to think of it as an artefact. Perhaps being lost at sea for years, or maybe it was forged in the depths of the sea itself...

Whimsical and story provoking, with nods to techniques and styles of English and Irish Ceramics of the 1800 and earlier. Hand built, with the use of home made plaster moulds of found sea shells. Glazed using homemade glazes.

## Ash Ellis

*"An Ode to my Mentor Helen"*

Whangarei

Clay and Glaze

H450mm x W300mm x D230mm

\$500

Every time a coil is added, her whispers swept the room. The smell of incense lit by the invisible reminds my thumbs to remain supple. Becoming one. Upon completion, I feel her pride dancing through my soul. This piece is an ode to the spirit of my Mentor, Helen. A process surrendered over to the form herself. Coiled from base to horn tip, allowing her form to present itself in due time. A fracturing of her second horn finally giving explanation to her expression.



## Patrick Ferris

*"Intermedium"*

Dunedin

Temuka Clay, Pine Tree Ash Glaze

H280mm x W200mm x D140mm

\$330

This vessel explores the limits of digital manufacturing and ceramics. The geometric aesthetic is inspired by the golden ratio, phi ( $\Phi$ ), the same ratio that nature employs to generate the spiral patterns we see in pinecones and sunflowers.

Like coiled pots, 'Intermedium' is made through additive processes. Extruded layer by layer but woven through the arm of the machine. The realised quality is precise but soft, an aesthetic that finds itself somewhere between the manufactured and the handmade.



THE QUARRY ARTS CENTRE: 21 Selwyn Avenue, Whangarei  
(09) 438 1215 [www.quarryarts.org](http://www.quarryarts.org)  Quarry Arts Centre

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