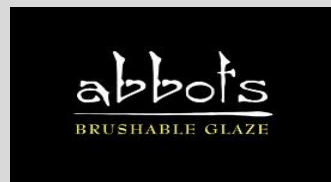
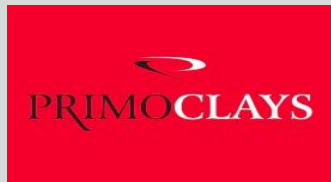


QCA
Online Catalogue
2023

QUARRY CERAMIC AWARDS

Sponsors for the 2023 Awards



We are grateful to our sponsors for QCA23!
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List of Prizes

Premier Prize - Open Ceramic Award

\$1500 in cash + Primo (\$400) and Claybright (\$100) prizes
sponsored by Quarry Arts Centre, Creative Northland, Primo and Claybright Underglazes

5 Judges' Merit Awards

Quarry Kiln Award

Up to \$500 use of Quarry Kilns

Macs Mud Prize (\$330)

A 10kg bag of each of the Mac's Mud Clay Range + \$100 Prezzy Card

Kiwi Underglaze Prize (\$370)

Set of 20 x 100ml Kiwi Underglaze + \$100 Prezzy Card

Abbots Glazes Prize

\$300 Voucher

CCG Prize

\$250 voucher

Introducing the 2023 Awards Judge

Mark Mitchell

Mark has won several prestigious national awards including the Portage Ceramic Awards, Premier Award 2019, The Waiclay National Awards Premier Award 2015, The OBJECTive Art Awards Premier Award 2008 and the Portage Ceramic Awards Merit Award 2006.

Mark Mitchell says "My first encounters with clay began with pottery classes at primary school and the availability continued on into secondary school. At the age of 17 I bought a complete studio of a retiring potter, this enabled me to further develop stoneware hand thrown pots.

I began a Bachelor of Fine Arts degree at Wanganui Polytechnic School of Arts in 1998, completing my degree in Otago and graduating in 2002. For a number of years I was Pottery Tutor at Hungry Creek Art School before giving up teaching to concentrate on my own art practice.

My more recent work has focused on producing slab built, press-molded forms - working within the context of the vessel. The exploration of surface design and pattern using terra sigillata and oxides is grounded in a New Zealand and Pacific landscape."



Entrants for 2023

(By alphabetical order - first name)

Aidan Rail (Auckland)

Nobby

Ceramic Midfired

H495mm x W195mm x D180mm

\$700



I am a ceramic artist who likes to explore different glaze types and decorative techniques to create depth and movement within the surface of my pieces. The variety of forms act as a vehicle to give structure and framework for this exploration.

I like the slightly comical of the knob. Also the tactile quality of where you pick the vessel up from. The main glaze of the vessel is a two part oil spot glaze. A more-melty and less-melty under glaze controls from the motley to the bubbly.

Amanda Morton (Auckland)

Bower Bird Nest

Ceramic, stoneware, tree root, copper

H400mm x W300mm x D130mm

\$300



Coastal walks, storm ravaged shores, seashells and mud rocks, collected treasures, inspiration comes from the colours and textures along the shoreline. The bower nest a place for new found objects scavenged along the beach.

Hand built, torn slab pot using high grog buff stoneware clay, fired to cone 6 in electric kiln with oxide washes and underglaze. Separate removable ceramic support for branch nest made of roots of uprooted Pohutukawa and handmade oxidised copper leaves.

Betsie Lombard (Whangarei)

Rags and Feathers

Buff, grogged, stoneware clay glazed with a mixture of commercial glazes

H200mm x W170mm x D170mm

\$180



This piece was created using coils, a method that I find very satisfying. The intention was to create a piece with a multidimensional surface and depth of colour. The final effect making the imperfect attractive.

Hand built form using coils. Highly grogged clay containing trachyte (Buff Raku Trachyte) was used to ensure an irregular surface. Surface was further altered using a Banksia pod. Glazed with mixture of commercial glazes (Amaco Temmoku and Iron Lustre) to obtain depth of colour. Fired at cone six with a ten minute hold.

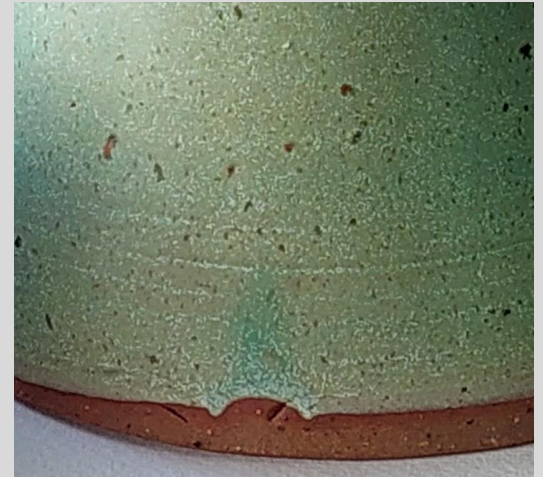
Briar Monro (Whangarei)

Keep it Simple

Glazed stoneware, electric-fired

H120mm x W180mm D120mm (all 4 pieces)

\$240



Keep it Simple is a tea set - nothing more or less. The forms are a little mid-century and the glaze nothing flashy. Keep it Simple is the simplicity of stopping for a cuppa with a friend, taking a moment, connecting.

This tea set is made from 100% NZ stoneware clay with, wherever possible, locally-sourced glaze materials including ash from The Quarry's large woodkiln. Electric-fired.

Brigitte & Karl Arnhardt (Whangarei)

Harmony of Being

Ceramic & Wood

H550mm X W700mm X D200mm

\$680



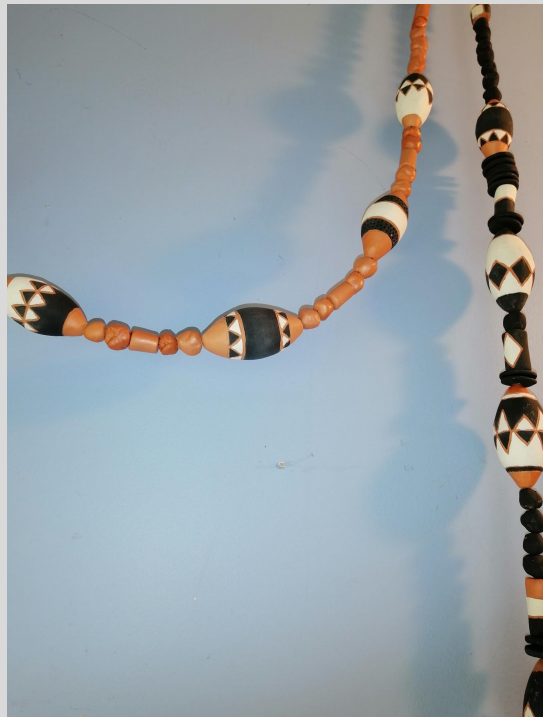
You move the mills, you move your existence

Handbuilt - Terracotta Paper Clay - Amaco Vintage Gold glaze - fired cone 5 - Macrocapara Red Wood

Carol Robinson (Whangarei)

Wall Necklace

Terracotta Clay, terra sigillata, black & white underglazes
H1700mm x W670mm x D60mm
\$910



This work has evolved over weeks. I have always been drawn to working in multiples and love wall hung ceramics. My wall necklace began with a few playful beads, then became almost addictive as the number grew daily. Then came the challenge of arranging and threading the piece, ready to hang.

Brick Red Terracotta clay with terra sigillata and underglazes. Each oval "bead" is hollow, made by joining two pinch-pots. Fired to 1020. The necklace comprises of two strands of beads, hung from terracotta handmade hooks and lie flat on the wall.

Chris Dunn (Wellington)

Wellington Dada Bowl

Ceramic

H95mm x W210mm x D210mm

\$225



The images suggested by the decoration of this bowl are inspired by the architecture of Wellington city and its relationship with the environment and cultural history

Slip cast porcelain clay with coloured underglazes, clear glaze and platinum lustre. Mold made from wheel thrown original shape. Multiple firings - glaze fired to cone 6, approximately 1230 degrees centigrade.

Claire Preen (Auckland)

Not Forgetting

Stoneware, slip, oxides

H130mm x W60mm x D50mm

\$175



The initial inspiration for this work came from seeing Ukrainian refugees fleeing from the invading Russians with their pet dogs. As a dog lover, this really affected me but somehow my little sculpture ended up making people smile which perhaps is a good thing.

This is modelled from a solid piece of clay (pure red raku) which is later hollowed out. The little dog is painted in white slip to contrast with the man, the details and texture of whose clothing is picked out using burnt umber and manganese oxides. I appreciate that big is generally seen as better but the scale is deliberately kept small to emphasise the vulnerability of the subjects.

Clare Young (Whangarei)

Natural Forms

Stoneware paperclay

H100mm x W300mm x D300mm

\$600



I'm interested in the interaction of humanity and the environment.

In creating "natural forms" my process ironically seems to imitate layered rock strata or clay in its wild state.

The "improvement" of natural forms through my manipulation and personal aesthetic appears reflective of this confusing and sometimes deceptive society.

"Natural forms" was made by adding oxides and stains to stoneware paperclay. After a light wedging I rolled thin slabs which I manipulated into forms. After firing I finished the work with a floor wax to seal.

Dianne Caton (Waihi)

Standing Together

Ceramic

H170mm x W300mm x D300mm

\$450



Bringing together the rawness of the clay with the stripes and the intricacy of sgraffito, I love both forms of decoration on my work. After completing one piece, it spoke strongly to me to add two more pieces in different sizes. I love to depict images of fish, leaves and nature.

The pieces are slab built using a white stoneware. When leatherhard three coats of a black underglaze is added followed by hours of sgraffito - flowing around each side without any pattern or predetermined image in mind. Just scratch it!!

Didi Chapman (Taupo)

Simply Bee

Ceramic Platter with Sgraffito

H60mm x W310mm x D310mm

\$390



My objective has been to create a connection between my Simple form of a ceramic platter with beesy design and viewers. My simple piece of clay give the viewer a sense of joy and inspiration as they explore the minute details of Sgraffito that portray the busy bee life. The gold touch represents the assurance for a bright and positive future. Delight in my "Simply Bee" and feel the buzz.

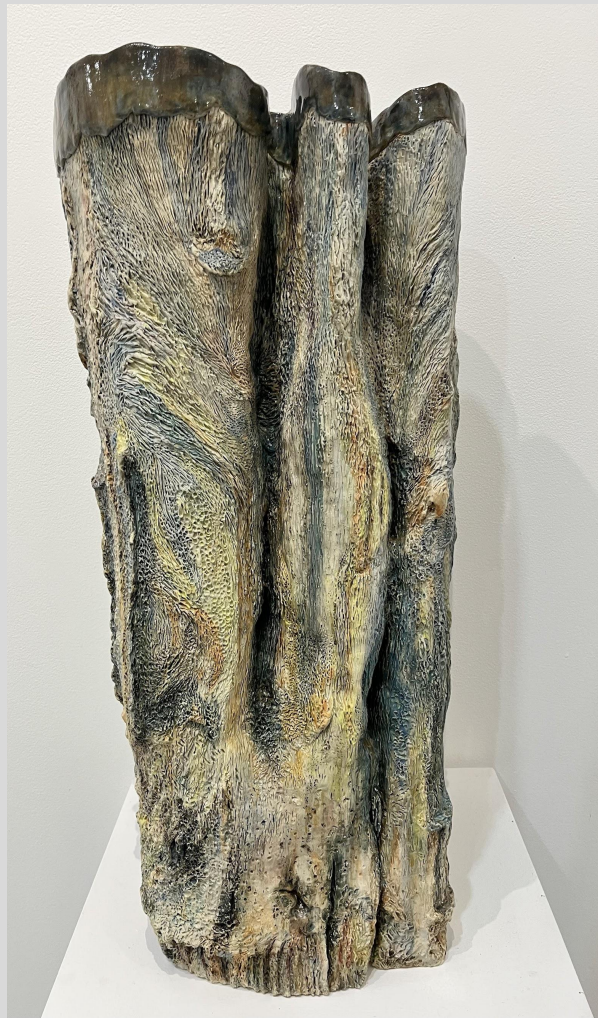
Simple form of slab with Sgraffito and ceramic decals. I used black clay and slip for this project.



Els Van Drunen (Whangarei)

Vase

Porcelain, underglaze, glaze
H580mm x W252mm x D245mm
\$900



Memories of my travels on my bikitrips

Coiling - over a period of weeks...

Carving as I was building upwards...

Underglazing as I was building up.



Emma Zhang (Walkworth)

Unchained Melody

Terracotta, slipware

H300mm x W300mm x D50mm

\$155



I have always love the surface that slipware creates. With it's fluidity and ever-changing nature, allows me to embark on a creative journey guided by intuition and chance.

Thrown on the wheel. When the greenware was leather hard, applied black and white slip separately on the surface. While the slips are running, I decorated it with different underglazes by using dog hair brushers. Finished with sgraffito technique. Fired to cone 6.

Gaeleen Morley (Napier)

The Gabrielle Journey

Stoneware

H110mm x W100mm x D100mm

\$295



I have an ongoing interest in using woodash and papa or silt to make a glaze which melts at high temperatures.

Wheel thrown. Base glaze is using wood ash and silt from the cyclone Gabrielle. Second glaze is a thick Shino. Fired in reduction to 1300 degrees Celsius.

Greg Barron (Whangarei)

Lugged Vase with crackle pattern

Wood fired stone ware

H270mm x W145mm x D145mm

\$380



I was initiated into pottery via the Anglo Oriental influence of Bernard Leach, Soji Hamada, and others, including my old teacher Mirek Smisek. I've had the good fortune to travel in China and visit many collections as well as be present at a number of old kiln sites. This work is reminiscent of work from the Sung dynasty.

Wheel thrown and slip applied at green dry stage, bisqued, Tenmoku glaze applied and woodfired to cone 12.



Jay Allen (Whangarei)

Flock

Paper clay, amaco velvet underglaze, clear glaze

H600mm x W600mm x D10mm

\$300



In a series of small nature studies of a flock of tiny finches in long grass, this work seeks to capture a feeling of lightness and spontaneity. Paper clay and underglazes are used to create an appearance of quick observational sketches on torn notebook paper.

This piece came from a process of experimentation with the limits of clay. How thin could I go, what could I do to it during the drying process, and still have it survive. It also explores my relationship with the material and my own art practice.

Jordan MacDonald (Whangarei)

Attrition

Wild Northland clay, wild clay terra sigillata

H230mm x W200mm x D200mm

\$250



My passion for foraging local materials is evident in my work. This vessel explores the idea of erosion and soil disturbance in the building of structures that benefit humans. This work investigates how soil is precious, valuable, and how we are innately connected to it.

Clay is collected from a side of the road slip, following road works and heavy rain is pressed into a plaster mold. The mold has been made from a wheel thrown form representing an urn. The vessel is then fired to cone 06 in an electric kiln.

Kristen Calder (Helensville)

The Shape of Grief

Earthenware clay fired to Stoneware temperatures. Surface covered with found sandstone and clay slips from the Kaipara Harbour and ash glaze made from local materials

H200mm x W300mm x D130mm

\$395



Through personal grief my work explores the threads of erosion, balance, sheltering and shadows. This work reflects both my inner eroding landscape and the ever changing typography of the natural places I visit to find comfort and take shelter. The arch reminds us that there is always a way through.

Using kurinuki this piece was formed from a block of terracotta clay, carved and then hollowed out. Slips made from locally collected sandstone were added onto the surface after bisque firing. Ash glaze, made from collected materials was used with layers of powder over the top for high temperature firing.

Laura Elizabeth Allen (Auckland)

Blue and White Floral Vase

Porcelain

H340mm X W110mm X D100mm

\$450



The work wants to give the impression upon first glance that it is simply a blue and white decorative vase, but after spending a few moments exploring it's surface, one notices a sense of gloom and unease created by the drooping, mutant flowers and distinct lack of balance.

The vessel was handbuilt using pinching and coiling techniques and was then burnished to achieve a smooth surface. It was then painted by hand with a cobalt carbonate underglaze and glazed and fired to Cone 6.

Libby Patterson (Whangarei)

Hina

SC80 clay

H170mm X D170 mm

\$525



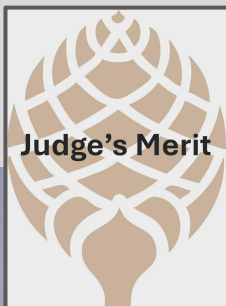
Based on Life Drawings
at the Quarry Art Centre.
Spatial forms created and
Maori mythology

Free hand modelling.
Fired at 1100d centigrade

Linette van Greunen (Whangarei)

The world above, around and below us

Terracotta clay, terra sigillata
H700mm X W700mm X 10mm
\$700



My work center's around the wellbeing of our natural world. In this work I wanted to showcase the interconnectedness of the environment that contains us.

I hope to inspire us to a future where we can life in a relationship of respect with nature.

The specimens were handbuild and fired in an electric kiln.

LotE (Auckland)

WildFlower

Raku

D75mm x H140mm

\$90



I enjoy exploring using what I find around me, in this case it's the wild clay I dug from a stream near where I live. I only took a small quantity to play around with. I wanted to contrast the material with the form so made the piece quite formal and polished. I like using raku to finish pieces as I never know what might happen.

The work uses wild clay, with a few random additives. I decided I wanted the piece to be quite neat, in contrast to the material used. I applied a simple clear crackle glaze and fired in my little trash can raku kiln. I was really happy when the wild clay became developed different colours.



Luca Bill (Kerikeri)

Culture On A Plate

Ceramic

H20mm x W130mm x D10mm

\$300



After buying a wheel, spinning clay and using glazes has sculpted my talent for ceramic creations. My small hobby produces unique designs featuring small people in a variety of different scenes. The submission below features the gathering of different cultures.



This piece has been hand thrown on a wheel, hand painted and glazed. The intricate detail of the tiny designs are my speciality which marks my work.

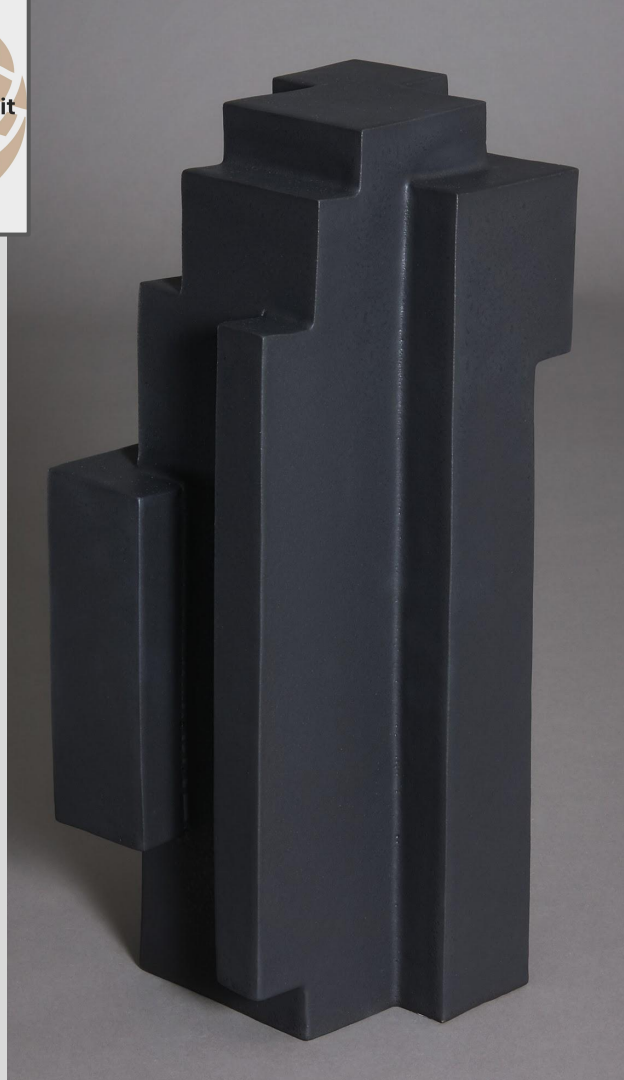
Maak Bow (Kaiwaka)

The Thing In Itself

Glazed Stoneware

H407mm x W170mm x D170mm

\$890



The geometry of various proportional relationships we find in architecture, art, design and of course in the natural world, is an area of inquiry for me. We experience proportions directing how we feel about the things we observe. As Kant said, we can't know "the thing in itself".

Concepts of form are initially sketched, then finalised with a marquette of polystyrene blocks and manipulated to a conclusion. The form is then scaled, and shapes are transferred to leather hard clay sheets. The shapes are cut and joined with slip to create the final form.

Maria Eugenia (Whangarei)

Black Swan

Woodfired ceramic stoneware
H160mm x W170mm x D150mm
\$380



This pot is handbuilt with the coil method. To achieve the organic egg shape I use a surfboard fin I found on the beach and after achieving a desired shape I add the sculptural elements. During the work I refer to the many photos I took of the swans as I believe in observation of nature to capture the essence of the subject.

This piece was woodfired in the Quarry's kiln to cone10 on the May community firing. I used an iron rich clay. I was very happy the clay behaved as hoped and delivered a gorgeous toasty final colour.

Marilyn Wheeler (Kaiwaka)

Stormy Skies

Porcelain clay .

H145mm x W110mm x D110mm

\$150



I live in the country, on a hill and enjoy watching the weather patterns changing. Stormy weather can be exciting with colour and texture.

Many experiments later I find I can create this effect with my pottery.

Whispy clouds being blown about by strong winds at night.

White porcelain clay infused with copper carbonate and left to bleed through for some time. Then clear white clay added in coils to the exterior. Thrown and shaped allowing the two clays to blend.

A matte alkali glaze brings out the colour in a cone 6 firing.

Mark Ayson (Upper Hutt)

Cycladic Form

Raku clay

H370mm x W150mm x D100mm

\$310



Bottle form with emphasis on line and volume. Hidden interior with angled top evoking containment, poise, and balance. Potential; the fullness of gestation. Quiet growth and movement.

Handbuilt by coiling, pinching and scraping. White raku clay bisqued to 1000°C and raku fired. Transparent glaze. Post-firing reduction.

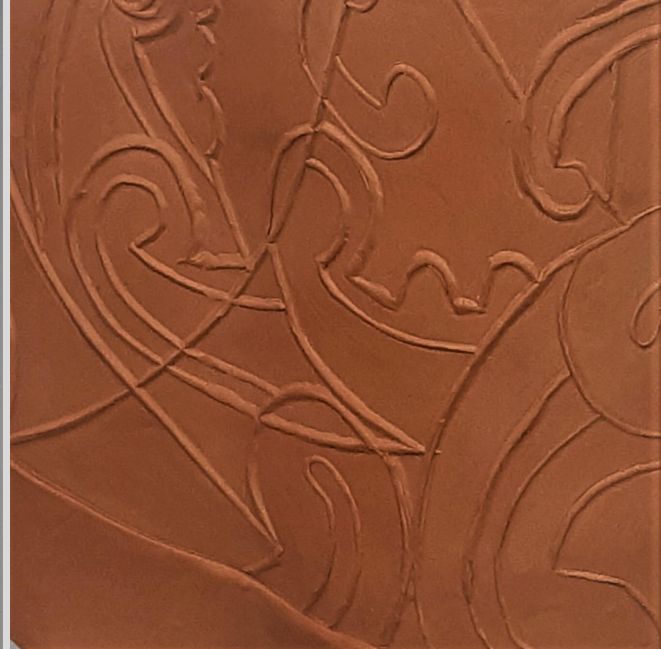
Maude Cook-Davies (Whangarei)

Kahu Huru

Uku - Clay

H400mm x D460mm

\$590



Kahu Huru - being the correct term used for a Traditional Maori Cloak. It is worn as a mantle of prestige and honour. Which is also symbolic of leadership and includes the obligation to care for iwi and the environment.

Hand-built using stoneware, bisque-fired, embellish taonga with paua shell representing te awa and muka strand - our connection to the whenua

Michelle Bow (Kaiwaka)

My Inheritance

Porcelain and 24ct gold lustre
H270mm x W140mm x D140mm
\$480



In loving memory of my forebears, this vessel is a tribute to the wonderful women of my past and the many hours I spent in their company learning to knit and crochet. All I have left now are the memories and skills passed down to me. A treasured inheritance.

Beginning as a careful construction of fibre and porcelain, combining the arts learnt from my mother, aunty and grandmothers with my passion for clay. Once committed to the kiln the internal structure burns away leaving a fragile skeleton, which is then glazed and embellished with gold lustre.

Mollie Schollum (Dunedin)

The Revolt

Stoneware

H300mm x W250mm x D250mm

\$800



I was interested in creating something that would generate a strong reaction of either love or hate. How the piece developed with the glazes appearing to fight each other and then ultimately the structure of the vessel, reflects the extreme reactions that people can have to anything unconventional

Handbuilt vessel with clay additions. Glazed with multiple layers of gloopy glaze and fired. I then added more glaze and refired. This process has been repeated for five firings. In the final firing the glaze began to peel the clay additions from the vessel.

Monica McCormack (Paraparaumu)

Swan Emerging

Porcelain paper clay

H260mm x W180mm x D120mm

\$480



I have always been drawn to swans. Featuring in Celtic and other mythologies they were known as shape-shifters with links to other worlds. To me they represent hidden strength and beauty and the potential for transformation. The cygnet journeys from a drab chick to a graceful symbol of light and purity.

The piece is hand built using homemade porcelain paper clay. I worked in stages allowing the curves and form to develop organically and then drying in between. Both piercing and application of porcelain slip were used to create the surface textures with glaze and lustre applied later.

Paul Herbert (Auckland)

Old Deity head for sale, good condition, no longer worshipped

Mid-fire clays

H250mm x W200mm x D240mm

\$780



Marbled head of Old Deity, no longer required. From a clean home, kept inside and used daily. Sure to bring you luck and prosperity! Will consider trade for coin, gemstones or coffee beans. Pick-up only.""
I am inspired by how we relate to each other, and collectively with the Earth.

Coiled in mixed clays from the neck up, face details and ears added, smoothed and sanded. Copper carbonate wash applied after bisque then wiped back. Fired to Cone 6.

Rachel Horne (Rolleston)

Reason XLVI

Ceramic and glaze
H150mm x W120mm
\$320



I am a ceramic artist and writer based in Rolleston NZ. I graduated with a NZ Diploma in Arts and Design (Ceramics) in 2021. My work is primarily concerned with exploring the ceramic vessel as a form and ideation.

Reason XLVI is the result of a cross-disciplinary exploration into the notion of why the artist is compelled to live a creative existence; to work with clay and to write about it. The vessel is 46/50 and is concerned with the performative experience of joy, beauty and surprise that occurs during the ceramic processes.

Rod Davies (Kaitia)

STARK NAKED

Terracotta and slip

H600mm x W50mm x D200mm

\$425



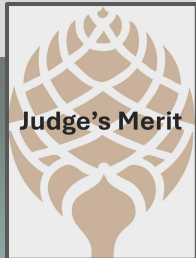
I am exploring the varying degrees of acceptance given to the naked human body.

Hand made.

Rom Marinkovich (Auckland)

MFL Rocket Vessel

Porcelain slip, underglaze, glaze, enamel, lustre
H480mm x W200mm x D200mm
\$785



MFL is an attention seeking vessel with no qualms; which isn't surprising considering its inspiration is the tail-fin of a 1959 Cadillac in the soft yellow (Harvest Gold) Functional vase, statement piece or both.

The form is made up of multiple components from castings of my own handmade moulds and assembled in leather hard clay. It has three bisque firings (with sanding in between), a glaze firing to cone 5 and a lustre and enamel firing to complete the details.

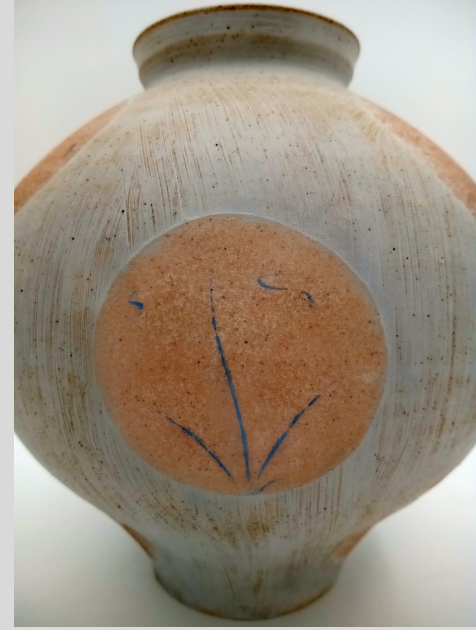
Strahan Clarke (Kaukapakapa)

Ideas Around Sentiment

Stoneware & porcelain slip, reduction fired to cone 10. American shino glaze. Cobalt inlay.

H250mm x W230mm x D240mm

\$450



This piece explores the ideas around sentiment. Choosing a particular motif that represents a person's presence.

This is thrown from a piece of clay 6kgs in weight. Using slip & paper stencils to build the surface. Wax resist & mark through with a needle. Brushing cobalt wash into the movements & sponge back. Bisque. Wax resist negative space. Glaze & fire in reduction to cone 10.

TERRAPOTTER - Dave (Kaiwaka)

Blue Dribble

Black clay cobalt washers glossy white glaze. Cone 6

H55mm x W125mm

\$200



Playing with cobalt washers and thick white gloss glazes. Seeing how much glaze the bowl can take.

Have been trying get large thickness of glaze to stay on the bowls so it doesn't quite run off. And by adding different strengths of cobalt oxide to much goes black to little and no movement. Two bowls cracked as glaze was still wet after 24 hours. Ewe live in learn.

Tina Bradshaw (Whangarei)

Together We Three

Ceramic, wood, and brass

H320mm x W220mm x D90mm

\$320



I was inspired by the idea that things (and people) don't have to be exactly the same to belong together. We just need to find a common thread.

Northern red stoneware with underglaze transfers and velvet underglaze applied over the top of Amaco Satin Oribe, distressed then high fired. Food safe. Found object used as tray, included.

Trish Seddon (Cambridge)

Nested Coral Bowls

Porcelain

H150mm x W130mm x D120mm

\$375



These nested coral bowls show an intimate relationship between individuals in a coral reef, each dependent on the other for survival.

Hand built from porcelain using the pinch pot method.

Vicki Charles (Nelson)

Inanna: Ancient Sumerian Goddess

Ceramic

H250mm x W300mm x D120mm

\$975



At each gate to the underworld, Inanna was required to shed a piece of her identity—a possession that symbolized an important role or relationship in her life, a part of her identity. Inanna’s important lesson is that if we are to remain in touch with our true selves, we must surrender our attachments to the “outer world” and travel inward.

Buff raku sandy clay was used to sculpt. Bisque at 1000 degrees with magnesium slip. Glaze firing 1100 degrees with a white engobe. Further glaze firing 1100 degrees with a stain

Virginia Henderson (Walkworth)

Polyp

Glazed Porcelain

H500mm x W320mm x D320mm

\$880



Polyp - Retracted tentacles ready to strike, immobilise and consume the prey.

Within the colony it awaits for full moon unison release.

Using low fire porcelain the shape was thrown and coil built. Holes were made in the body. Tentacle parts were made and bisqued separately, then attached, glazed and fired to 1040 degrees three times for different glaze effects.

Wendy Gregory (Whangarei)

Kiwi Greenman

Glazed Stoneware Ceramic
H250mm x W190mm x D50mm
\$160



I wanted to build a piece of garden art, incorporating my place of origin with my new home. England meets New Zealand. I Greenman the symbol of the beginning of spring built with Kawa Kawa leaves, known for their healing and medicinal properties.

I started with a slump mold, to structure the face upon, and secure some fixing points behind. Then started to cover and hide the facial features with leaves. Kawa Kawa leaves are known to be optimally ready for use when the insects start eating them, therefore I made insect bites and holes to give them more life.

Yun (Hamilton)

Mother Earth

Stoneware, Clay, Glaze

H230mm x W160mm x D50mm

\$499



“Mother Earth” is a hand-built piece; its textured surfaces, earthy tones, and organic form serve as a tangible connection to our roots with earth, reminding us of the richness and sustenance that Mother Earth offers.

Created through pinch and coil hand-building techniques, glazed stoneware.