

# QCA

# 2024

QUARRY CERAMIC AWARDS

## Online Catalogue



# Introducing the 2024 Awards Judge

## Fiona Tunnicliffe

Award winning and celebrated ceramic artist Fiona Tunnicliffe, has over 30 years' experience of working with clay and specializes in creating captivating animal-inspired ceramic pieces enriched by meticulous application of textures, patterns and relief work.

A true master of her craft and a natural teacher, Fiona has an adept way of fashioning her clay work in a natural, instinctive way as she builds her pieces. Each of Tunnicliffe's pieces exude their own unique personality and these whimsically charming pieces are collected and treasured widely.

Fiona Tunnicliffe's passion for clay was kindled and encouraged during her school years. She undertook the ceramics course at Wanganui Polytechnic, expanding her knowledge and expertise under the tuition of George Kojis, Ross Mitchell-Anyon and Paul Windspear. She has a Diploma of Ceramic Arts through Otago Polytechnic. Fiona has won numerous accolades for her work including people's choice awards and overall section winners at key New Zealand Art and Ceramic exhibitions.

Fiona is now based in Putaruru dividing her time between making and exhibiting her work in galleries throughout New Zealand, and teaching ceramic art.

Welcome Fiona and thank you for being our judge this year!



# Sponsors for the 2024 Awards



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We are grateful to our sponsors for QCA24!  
Thank you for continuing to support excellence in ceramics in Aotearoa

# List of Prizes

## **Premier Award**

\$1500 in cash + \$800 in vouchers

*Sponsored by Quarry Arts Centre, Creative Northland, BotPots, Abbots Glazes*

## **Runner Up**

\$700 in vouchers

*Sponsored by Primo Clay, BotPots and Kiwi Underglaze*

## **Youth Award (30 and under)**

\$250 voucher *Sponsored by CCG*

## **Judges Merits – 4 or 5 (Judge may combine 4&5)**

1. Quarry Kiln Award - \$500 use of the Quarry Arts Centre Kilns
2. \$300 voucher from Clay Down Under
3. \$100 voucher from BotPots
4. \$100 from Claybright voucher

## **People's Choice (voted in gallery)**

\$500 cash to support professional development (*Creative Northland*)



# 2024 Winners



**Judges Merit**  
Lans Hansen (Wellington) - *"Unfurling"*



**Judges Merit**  
Maak Bow (Kaiwaka) - *"Cancelled"*



**Judges Merit**  
Dianne Caton (Waihi) - *"Angle Trumpet"*



**Youth Award**  
Amelia Blundell (Whangarei) - *"E Kui"*



**Premier Award**  
Rom Marinkovich (Albany)  
*"Lighthouses"*



**Quarry Ceramic Runner Up**  
Michelle Bow (Kaiwaka) - *"Resonance"*



**Quarry Kiln Award**  
Double A Pottery (Ruakaka)  
Anna Parke and Andy Kingston  
*"A Pair Appears Disappearing"*

**QCA**  
**2024**  
QUARRY CERAMIC AWARDS

# Finalists for 2024

*(By alphabetical order - first name)*

**Aidan Raili** (Auckland)

*Don't Blow Your Foofoo Valve*

Ceramic

270mm x 340mm x 340mm

\$620



I grew up on a hill and I can't ride a bike well. For me, "Don't Blow Your Foofoo Valve" evokes the imagined experience of riding down the so-called whimsical cycleway in Auckland City. The dizzying chaos, anxiety and rush of people. With the inevitable consequence of a crash.

The piece don't blow your foofoo valve was formed utilizing a mix of different hand building techniques. I created panels within the form to act as snapshots of a journey. The textured glazes were chosen to contrast against the 2d nature of the panels. The colours used were inspired by the cycleway in Auckland.

**Amanda Morton** (Silverdale, Auckland)

*Venus rising in a sea of trouble (and she's not happy)*

Stoneware

470mm x 350mm x 300mm

\$1200



This figure evolved as I started forming her. First with life drawings, then the pottery studio, then she found her own personality. She is somewhat defiant, chin raised jaw set, however she sits quietly on stony ground surrounded by stormy seas. The title, metaphorical, as we face the turbulent times of self identity, beauty, gender, and heritage.

Hand built, high grog stoneware, fired to cone 5 in electric kiln. Underglazed and copper oxide. Built in two section, the base formed with shell shaped and impressed slabs. The figure formed and hollowed. Surface sealed and waxed with pigment.



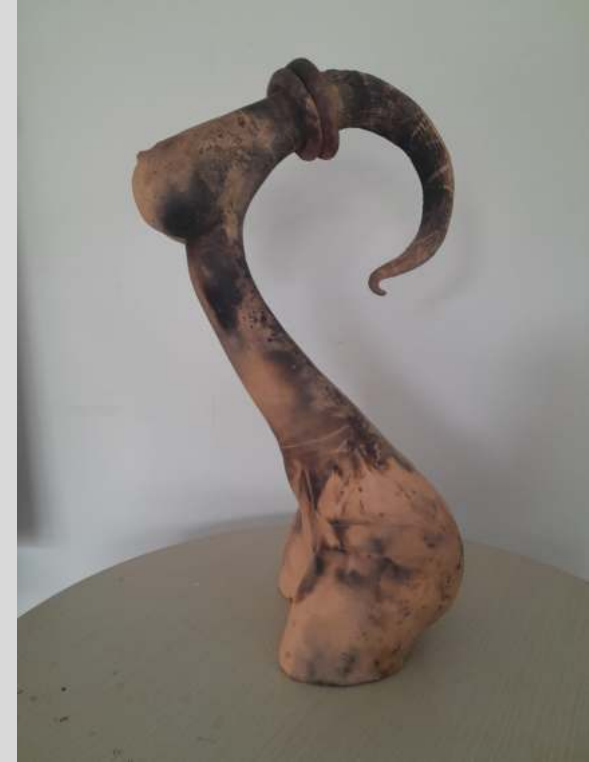
**Amber Star** (Whangarei)

*Ponytail Venus*

Ceramic clay

720mm x 200mm x 300mm

\$1800



I wanted to experiment with semi abstract female forms. I wanted to show elegance and beauty. I decided to wood fire her which would connect the piece with deepest Africa.

Used a buff clay. Bisque fired to 950 degrees. Wood fired to create earthy effects.

**Anett Pilz** (Katikati)

*Wallhanging Bird*

White Stoneware PRIMO

180mm x 180mm

\$200



Immigrating to New Zealand from Germany in 2008 opened up a view to heartwarming culture and nature. I still appreciate the camaraderie among my friends and even strangers, which encouraged me to try new techniques and glazes - and to participate in exhibitions. The flora and fauna here are so beautiful!

Perhaps you can find a bird like this in the bush!

The bird wall-hanging is made from four separate parts, allowing me to experiment with different beading glazes. I'm fascinated by how the glaze cracks into unpredictable patterns. The 'plate' and the head are glazed with the same glaze! The body of the bird reflects my love for fine brush decoration. For the 'hair,' I used fireproof wire.

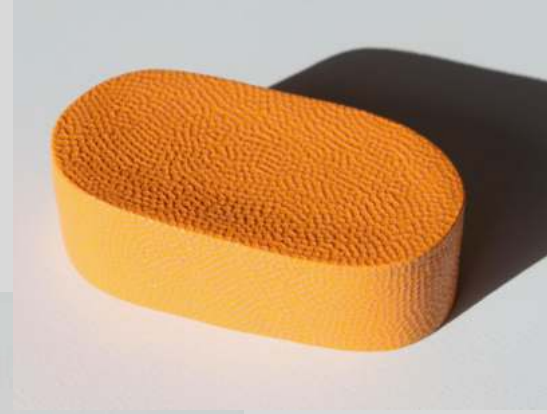
**Annie Smits Sandano** (Hahei)

*Tangerine Pastilles*

Hand built stoneware

H70mm x W210mm x D115mm (2 pieces)

\$1200



This work invites the viewer to question the lines between sculpture, object and painting. Materially, painting techniques were applied to a ceramic surface which would normally be applied to canvas. Scale, design and proportion reference object design. Is this sculpture, painting or object, or all?

These works are an amalgamation of processes and approaches used in a variety of media (painting and sculpture as well as ceramics). Surface treatment was approached from a painterly perspective and in a controlled, subtle way. I applied a technique I use in my canvas paintings where the bottom surfaces remain undisturbed by top layers creating a difference in surface texture. The process behind the decisions on form line and colour were led from a constructed object and design perspective - proportion, silhouette and orientation being key.

**Ben Cole** (Dunedin)

*Horoeka Bottle*

Mixed New Zealand stoneware clays, flashing slip, soda-fired

150mm x 110mm x 95mm

\$130



With recent explorations in soda firing, I am attempting to harness the unpredictability of the firing method, accentuating the flame path through use of simple slips and carefully placed wadding. I use personal taonga and found objects for simple decorative aspects to imbue each pot with its own story.

This bottle was wheel-thrown from a mixture of New Zealand stoneware clays with grog and silica sand additions to accentuate the soda glaze. Once leather hard it was paddled into an oval form then a flashing slip poured over. On the front of the bottle I used a horoeka cutting from my eldest daughter's whenua tree to apply a scratched design in the slip. The bottle was then fired on its side and the reverse is decorated by the flame and soda glaze passing through wadding made from fireclay, sand and used coffee grounds.



**Cammie Blaisdell** (Tasman)

## *Transparent Dream*

Clay, Underglaze

H330mm x W150mm x D65mm (x2)

\$750



"Transparent Dream" is a two vessel narrative that illustrates the dance between life and death or beginnings and endings. Using symbolic images of flowers and skulls the narrative is both beautiful and frightening, urging the viewer out of the complacent sleepwalking through life, because, like a flower, life is precious and brief. The narrative continues on the reverse side of each vessel through the infinite nature of the celtic weave and two iconic Rumi poems that surround the symbols in the center. Like the yin and yang, a pearl of the opposite force is found in each other creating a beautiful, endless dance.

The vessels were slab formed and low fired, then painted with layers of velvet underglaze.

## Cecilia De Donatis (Whangarei)

### *Ritual Offering*

Brick red clay, glazes, found plant material

160mm x 100mm x 140mm

\$555



This sculpture originates from pareidolic perception, a process by which my eyesight and my imagination often conjure to bring to the surface themes that are meaningful to me. In this case, the figure I "saw" in the trees and then recreated in clay represents a forest sprite officiating a ritual of connection and benevolence towards and between natural elements.

I believe that all forms of creativity, whether artistic or scientific, theoretical or practical, come from a playful attitude towards life, a capacity of visualizing things that are not quite there yet, and then playing a game of rearranging what is there already in a different way, to see how we can bring our ideas and inventions into reality. The 'fluctuability' and absence of clear boundaries in pareidolic images is reflected by the possibility for change and metamorphosis of this figure, as different kind of objects can be hold in its hands or inserted in its back, from sticks to flowers to feathers. I included only some options to open up possibilities, with an invitation for the audience to find more and engage in play.

**Chris Dunn** (Wellington)

*Southern Lights*

Slip cast semi-porcelain clay.  
Wood including rimu sawdust,  
organic and inorganic colourants  
200mm x 180mm x 180mm  
\$125



The pot is decorated using material that will create colour in the process of firing but the result is not predictable. The process and result illustrates a vital characteristic of ceramics - infinite possibilities and invitation to experiment

The shape is made using slip cast porcelain from my own wheel thrown pot. It was pit fired in July 2024. The colours come from organic material including salt, banana skin and whau tree leaves and inorganic material including copper sulphate, steel wool and coloured mica.



**Cinnamon** (Whangarei)

*We can't ... (say the Palestinian people)*

Hire fire porcelain

H 85mm x W 145mm x D 310mm

\$245



Born empty handed, die empty handed, & in-between we try to navigate our human journey.  
We have no choice where & when we are born, and with what resources.

This is what I'm interested in sculpting - **humanity in clay**.  
Currently my three main themes are character portraits, connections & social justice.  
This is a hand & slab built sculpture, which has been wood fired.

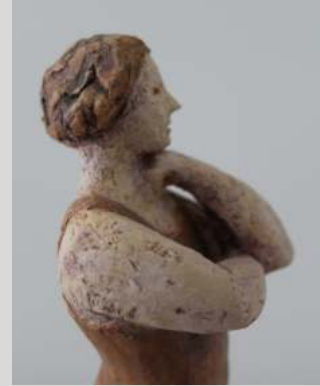
**Claire Preen** (Auckland)

*Sweetie*

Stoneware, oxides, underglaze, wax

200mm x 70mm x 55 mm

\$325



Sweetie is a simple female form where I've focused on posture and how the curve of the spine or the positioning of the arms can effectively convey an attitude. Watchful and bemused, she has a vintage look which is at the same time strong, current and clever.

For this piece I used Crank Clay (stoneware) as I like the groggy texture (upsetting the smooth porcelain expectations of skin?). She was modelled from one piece which I curved to get the look I wanted before refining the details. After bisquing, I applied various oxides (burnt sienna, manganese, umber) and underglazes before firing at C6. Instead of a clear glaze, I applied wax to the dress only (made smoother) to give contrast.

**Clare McGuinness** (Wellington)

*Olo Bottle*

Stoneware paperclay with applied underglaze and glaze

220mm x 60mm

\$195



For me the history of the ceramics lends itself to new interpretations, and this work was a nod to retro history, recalling the bottle shell lamp at my grandparents' home. I like to improvise in my builds and allow the form to emerge. I used the additions and line and pattern to continue to play with form of this bottle.

I formed a pinch pot base and attached a slab rolled neck, and the bottle was also lightly paddled, and I carved some sections away to create the shape I wanted to achieve. Attachments were added to the base and neck with slip. At the bisque stage the pattern was hand painted on with underglaze and then clear glazed.

**Clare Young** (Whangarei)

*Vessels, The Human Condition*

Porcelain paper-clay, underglaze, glaze, mixed media

525mm x 400mm x 220mm

\$900



My piece, "Vessels, the Human Condition," features three bird vessels that combine nature, history, fashion and the consequences. Each bird is on a pedestal displaying its status. Loss

The Hui's distinctive tail feather was presented to the visiting Prince of York. The feather in the royal hatband created demand which accelerated the eventual extinction. Struggle.

Kakaruia, "Old Blue" the last remaining fertile female was credited with saving the species. All Chatham island robins are descended from her. Hope.

The tui's population has declined but is not threatened. These adaptable nectar feeders are important in restoring healthy native habitats.

Together they display different aspects of the human condition.

I created my work by hand-building each piece using porcelain paper-clay. I have used a combination of velvet and watercolour underglazes, also clear glaze in specific areas. The pieces with watercolour underglaze require an extra bisque firing to prevent smudging before applying the clear glaze. After the final firing I have added ceramic paint highlights and additional crafted accessories.

**Dani Henke** (Blenheim)

*Left-Handed Kisses*

Stoneware, underglaze, watercolour, enamel, repurposed wood

230 x 600 x 420 mm (variable)

\$1785



Left-handed Kisses is a joyful exercise born of sheer nonsense. Inspired by a song title, this piece exists for no other reason than I thoroughly enjoyed creating it.

The work I create is sculpted, never cast. These pieces are made from Pot Black stoneware and left unglazed. The lips and tongue are coloured with underglazes, watercolour pigment, gloss acrylic and enamel. Each hand is mounted to a repurposed wooden base.





**Dianne Caton (Waihi)**

***Angle Trumpet***

White Stoneware, Underglaze,  
Grapevine  
260mm x 270mm x 130mm  
\$325



My love of clay and my love of painting is combined in this "Angel Trumpet" trinket box. I'm enjoying being able to join these two elements into vessels, boxes and platters. The huge range of underglazes allows for an unlimited palette.

"Angel Trumpet" trinket box has been handbuilt with slabs. Three layers of black underglaze is added when leather hard and then sgraffito design added, including the bottom of the vessel. Bisque fired to 04, underglazed with colour and fired to Cone 05. Grapevine handle added to enhance the lid.

## Double A Pottery (Ruakaka)

### *A Pair Appears Disappearing*

Buff Stoneware & Timber

Big Cup 85mm h x 90mmØ (excluding handle)

Small Cup 65mm h x 85mmØ (excluding handle)

\$1000



We two have run about the slopes,  
And picked the daisies fine;  
But we've wandered many a weary foot,  
Since auld lang syne.

We two have paddled in the stream,  
from morning sun till dine;  
But seas between us broad have roared  
Since auld lang syne.  
(From Robert Burns "Auld lang Syne")

Soon; all is long ago and a cup shared may be the last. But we do raise our cup; though in vain, and toast a cold dead moon.

The teacups were brought to life through a collaboration between Andy Kingston & Anna Parke. Shaped on the wheel. Adorned with flashing slip; applied with deliberate brushstrokes to the exterior. The interior was finished with Tenmoku glaze and a touch of Ash at the rim before being high-fired in the Phoenix Wood Fired Soda Kiln. The handles were crafted from tail block offcuts by the esteemed local surfboard shaper Roger Hall.

**Duncan Moore** (Masterton)

*Lying Naked*

Terracotta, Porcelain, Loctite, iron oxide, underglaze, water

H 155mm x W 500mm x D 150mm

\$575



Most of my work explores the dance of our finite bodies with our infinite selves. Here, I enlist differences between "lying naked" and "reclining nude". This piece, "Lying Naked", is a little big man endlessly forever playing with tropes and representations of age, mortality, gender, desire and pleasure. Note: this body, this person, in their own way, are perfect. This piece is a fair representation of a real individual, done from a set of about 28 photos. The body is of re-mixed, re-used high-grog terracotta. The pillow is of fresh mid-fire porcelain. The colours are diluted underglazes and oxides. Sculpting took about 5 days. After glaze firing, I fused the body and pillow with very high-temperature Loctite EA9017



**Duncan Shearer** (Paeroa)

*Albarelli Series 25*

Ceramic

240mm x 100mm x 500mm

\$700



An albarello was originally a type of majolica earthenware jar designed to hold apothecaries' ointments and dry drugs. Developed in the Middle East it was brought to Europe by traders in the 15th century. Such jars served both functional and decorative purposes in traditional apothecaries and pharmacies and represented status and wealth. It's a form that I enjoy exploring.

Fired in my wood kiln and soda glazed. A range of clays, slips and glazes used.

**Els Van Drunen (Whangarei)**

*Eruption*

Stoneware, underglaze, glaze.

560mm x 235mm x 245mm

\$1600



The construction of this pot is based on the rock formations in nature. This pot in particular, relates to the cliff seen from the water.

The Process of Making: 1. Coiling, 2. Carving, 3. Brushing over, 4. Underglazing, 5. Brushing over, 6. Underglazing again. Total = 3 times bisque firing 960°C. Glaze firing 1160°C.



**Emma Zhang** (Walkworth)

*Serenity in Flames*

Stoneware

210mm x 140mm x 14mm

\$400



This woodfired ash glaze vessel captures the serenity and beauty of traditional Chinese landscapes. The natural textures and flowing lines on the vessel's surface evoke the graceful curves of mountains and rivers. The earthy tones of the glaze and the ash patterns reflect the elements and forces of nature. Each angle reveals a new perspective, creating a meditative and captivating visual experience. This piece symbolises the harmony between art and nature, celebrating the beauty found in imperfection.

I used the traditional Japanese technique 'kurinuki' to create the natural textures on the surface. After the clay was firmer, I carefully hollowed out the clay inside to create a vessel without damaging the texture.

**Gail Smith** (Whangaparaoa)

*"Landscape" on a Mug*

Macs classic white, Mayco & Amaco Glazes.

90mm X 80mm

\$47.00 each



My previous obsession before pottery was landscape and seascape painting. After discovering pottery during Covid, (my new obsession!) I have decided to combine the two and create paintings on some of my ceramics.

These mugs were thrown on my potters wheel then left to dry to leather hard. I then attached hand pulled handles, then left the mugs to dry completely. They were then bisqued fired to 950 C. Washed to remove all dust, then glazed by hand with varying paint brushes, once again left to dry and finally fired to 1250 C.

**Greg Barron** (Whangarei)

*Altered Form with Crackle Pattern*

Wood Fired Stoneware

H410mm x W340mm x D345mm

\$1100



This work comes from personal interest in the handmade and the position of clay tradition against the evolution of ceramics within fine art media.

This work is wheel thrown and altered, made from a clay dug from a pit near my workshop, fired for over twenty-four hours in a smokeless wood-fired kiln.



**Greg Melville** (Wellington)

*Blue/Purple Bottle*

Classic White clay with Abbots glazes fired to 1180c in an electric kiln.

200mm x 200mm x 65mm

\$120



Greg Melville works from his studio in Breaker Bay Wellington.

Inspiration for his work derives from an involvement in architecture, some forms embellished with added decoration using found objects gathered from the local coastline. He explores incorporating fonts as decoration and creating three-dimensional slab pots from two dimensional forms. slab built using truncated disc forms for body of bottle and a tube neck

**Heath Bell** (Whangarei)

*Techtonic 1*

Ceramic with metal & epoxy fixings  
H45mm x W90mm x D7mm (2 pcs)  
\$600



In New Zealand we are surrounded by the fractured landscapes of our fragile country. I am constantly aware of the shifting ground beneath our feet, and the permanence of clay.

Earth minerals (clays and glaze) have been layered, torn, buckled, wrenched, stretched, and subjected to red heat, as they are in the Earth's crust, to capture an impression of tectonics in action.

**Jacqueline Seymour-Hall** (Kerikeri)

*Heart of Gold*

Wild clay, stains, lustres, clear glaze.

H 155mm x W 150mm x D 40mm

\$290



My idea for this piece came about through a book I was reading, which pointed out heart states, eg: Broken Heart, Open Heart, Cold Heart etc. Heart of Gold resonated with me, I could envisage the rays of Golden light pouring out through the green heart chakra.

Alas I did have a couple of broken hearts before my final attempt, which goes to show if your heart is in it, a Heart of Gold is possible.

Slab heart shape, with coiled spikes. Made with Wild clay, red and green stains, Bisc fired to 1000c 1832f, Clear Glaze, fired to 1260c 1832f.

Applied Mother of Pearl and Gold Lustre several firings at 800c 1472f.





**Jay Allen** (Maungaturoto)

*Global Emergency Blanket*

Paperclay, amaco velvet underglaze,  
underglaze pencil, clear glaze

H 600 x W 600 x D 50

\$800



A ceramic emergency blanket, draped over a circular 'globe' frame. Individual pieces are stitched together to create the folds, texture and movement of the whole. I wanted to evoke the nostalgia and comfort of a patchwork quilt, as well as create a sense of melancholy and loss. Little threads of hope and regeneration nestle among the dark monochromatic palette of the work.

I used paperclay to hand build and to create each patch, rolling it to its limit and piercing stitch holes while leather hard. A combination of scraffito, Underglaze painting and Underglaze pencil sketching was used, followed by clear glaze. The work is currently stitched together with fuse wire, but some of this will be intertwined with harakeke. The work is made to be hung on a wall.

**Jeffie Mulder** (Whangarei)

*It's All About Texture*

White raku clay, oxides, glaze

180mm x 210mm x 210mm

\$500



My work is inspired by the texture in nature, whether it is the surface of tree trunks, rocks or patterns in sand. My sculptures tend to be enclosed forms - I am not sure whether that is the result of my background in architecture, or from years of throwing!

Hand building with stretching textured clay slabs, then using a glaze and oxide washes to bring out the texture.



**Jill Kennett** (Hastings)

*Reef IV*

Clay and crater glazes

270mm x 260mm x 260 mm

\$975



'Reef' is a work inspired by debris washed up on the shoreline and the dangers of bleaching on our coral reefs. When the water is too warm, coral starts to turn white. It is not dead and can recover but is more under stress and more subject to mortality. Bleaching is a result mostly of climate change and pollution.

My sculptures are coiled by hand, with the intention to create undulating surfaces to play with light. I love to work with creating glaze palettes and have created unique glazes through many test tiles and adjustments to the base glaze recipe. I create forms that will highlight the use of these glazes to create textures on my work.

**Joanne Brooks** (Whangarei)

*Tuatara Water Station*

Stoneware Clay, Amaco and Mayco glazes

330mm x 220mm

\$225



I wanted to create a working water fountain using a solar panel to run the water through it. The Tuatara Water Station is the final product. It works perfectly. I have been enjoying sculpture lately and the Tuatara was formed from a solid lump of clay. I like to put man-made structures into my art to let people be aware of humankind and the impact we can have on the rest of the living world.

This piece was hand built and sculpted from coils and slabs.

**Julie Harrington** (Lower Hutt )

***Salt fired tea set***

Clay, crackle slip and salt and soda firing

Set fits into a box 250 x 250 x 250

\$350



As a busy mum, pottery has to fit around my life but it's my passion and I do it as often as I can. I started pottery 7 years ago and have a love for alternative firings. I'm on the Anagama team at Wellington Potters Association and also the salt kiln team at the Mirek Smisek kilns in Te Horo. I love making beautiful domestic ware and also seed pod inspired sculptures. Made from a mix of buff and white clay to achieve the temperature and colour I want.

Facets were cut into the clay and then twisted while bellying out the teapot shape. Crackle slip was then poured on an angle that has left a pattern like wings on the sides. Fired in the Mirek Smisek Kiln for 8 hours to 1300 C with salt added to get the rich orange peel effect, and soda to get lovely glassy greens.



**Kathryn Barry** (Whangarei)

*Reach Out*

White Stoneware

120mm x 180mm x 180mm

\$485



Reach... within reach & beyond reach...  
Wood fired Soda Glaze technique

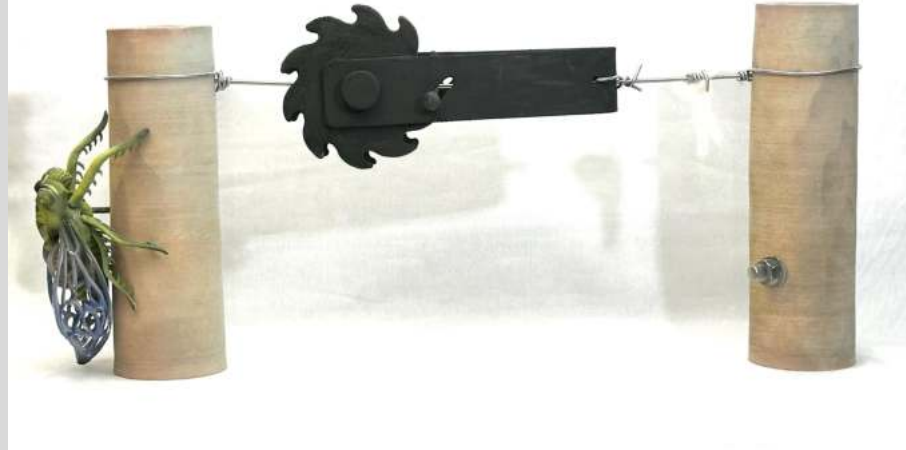
**Kevin Martin** (Auckland)

**RD1**

Clay, stainless rod, aluminium armature wire wool and glue

H500mm x W195mm x L1060mm

\$1800



*Swinging on the 3rd wire down and holding on to the wires above. Making sure your fingers are either side of the barbs. After the wire has left a suitably deep line on the back of your Stubbies clad legs, you fold yourself in half to get through. Adventurers, exploration, grazed knees and rumbling stomachs. The only rule was "be home by 5." Back through the fence, that 3rd wire down becoming slacker with every escape. Good times.*

Thrown fence posts are Primo Pro WMS2005B with light airbrushed underglazes. Cicada is paper clay, airbrushed and lightly clear glazed. Legs applied and glued post firing. Mounted on stainless bolt. Strainer is low fire paper clay, glazed and suspended on a stainless rod. All bent wire is aluminium armature wire. Barb is also aluminium with wool. Bolt is also paper clay.

**Kim Boyd** (Puhoi)

*Extinction is forever*

Ceramics - 5 bird skulls

400mm x 400mm x 50mm

\$480



This series of ceramic bird skulls represent our native birds.

They can be displayed in any configuration and are reminiscent of exhibits one would find at a natural history museum. If we do not collectively eradicate pests that pose devastating effects on native fauna, the bird skulls will be the only thing that remains. I am representing a visual reminder of what we can see in the future if nothing is done.

Hand built / sculpture stoneware.  
High fired and Glazed.

**Kim Cohen** (Whangarei)

*Balance*

Porcelain

70mm x 115mm x 100mm

\$400



I am drawn to the intricate fragility of nature. It is finely balanced and threatened by our indifference. We often overlook the subtle details, but the delicate shading and contours of nature need no further embellishment.

A thin slab of homemade porcelain paperclay was pressed into a nikau frond. Once dry, the form was removed from the frond mould. Porcelain terra sigillata was brushed onto the piece and it was gently buffed. The piece was then fired to Cone 6. Coloured wax polish was burnished onto the fired surface.



**Kristina Liekefett** (Auckland)

*Nightfall*

Black stoneware and bright white midfire clay

255mm x 185mm x 185mm

\$150



This piece embodies the harmony of contrasts, featuring a groggy, textured black base paired with a smooth, swirled top. The top represents the transition into nightfall, where light gradually gives way to darkness, leaving behind only specks of light in a vast night sky. The interplay between the rough, grounded base and the swirling, smooth top gives a sense of balance between solidity and fluidity, light and dark, connecting the viewer to both the solid and the fleeting.

The base was thrown with black stoneware and extra coarse grog added. The swirl top is marbled black stoneware and bright white midfire clay and was thrown on top of the existing base piece. The swirl top was enhanced with Terra sigillata and the inside blackened with manganese dioxide. The piece is unglazed.

**Lans Hansen** (Wellington)

*Unfurling*

Stoneware

500mm x 140mm x 140mm

\$975



My ceramic sculptures explore morphological themes observed in the natural world; the twisted skeleton of a harakeke seed-pod, the washed-up fragment of a cone-shell; the unfurling petals of a flower bloom. Pairing these forms back to their flowing creases and twisted-facets, my works seek to capture glimpses of this simple elegance.

My works start out as gestural pencil sketches, which I translate into 3d forms using digital 3d-models and paper mockups. The unfurled flat panels are cut from rolled New Zealand stoneware clay, then assembled by hand into their unique 3-dimensional forms. My glazes are all custom-mixed, matt and satin glazes in natural colours; sky blues, ochres, and copper-greens to complement the form without overpowering it.

**Laura Allen** (Auckland)

## *13 Clowns*

Porcelain, Underglaze.

110mm X 150mm X 100mm (group)

\$370



Throughout history, clowns have been shown in pop culture to be both friendly entertainers, and completely terrifying. Often experienced for the first time in childhood, many children's first interactions with a clown shape how they view them as adults. Taking inspiration from the bright colours of pop art and children's toys, Allen's assembly of miniature clowns is a modern interpretation of traditional porcelain figurines. They are intricately painted, delicate trinkets, but at the same time, their irregularities and clashing colours add a sense of chaos and unease. Whether the viewer sees the work as creepy or cute depends entirely upon their own experiences and perception.

Each porcelain figure is shaped by hand and decorated with underglaze before being glazed with a clear glaze and fired to cone 6.



**Linda J Wigley** (Kerikeri)

*Ponga Silver Fern Bowl*

Glazed earthenware

115mm x 150mm x 150mm

\$395



Linda completed a two-year Art & Design Foundation Course, and later studied Art History at University. After graduating she pursued a career in museums, absorbing a rich source of decorative arts. Informed and inspired by these collections, Linda discovered a passion for ceramics, and creates works inspired by the bush backdrop to her ceramic studio in Rangitane, Te Tai Tokerau/Northland. Linda's wheel thrown forms are embellished using the ancient tradition of sprigging. Her current focus is native flora and her colour palette reflect the natural colours of her surroundings.

This hand thrown earthenware bowl reflects Linda's fascination for New Zealand ferns, capturing the complexity of fern fronds as they twist, layer and change in shape as they mature. The bowl is embellished with handmade moulded sprigs individually formed in the shape of different sized fern leaves. These sprigs are further sculpted before being applied to the bowl. The bowl is glazed in a colour that reflects the metallic colours found in mature and dying pongas - silver ferns.

**Linette van Greunen** (Whangarei)

*Misty Morning*

Terracotta clay, stoneware clay, satin matt glaze, copper wire

H200mm x W500mm x D40mm

\$450



My work captures the delicate beauty of nature and the harsh reality of logging operations on the hills around our home. I was inspired by a misty morning, when the eroded soil and scarred land were momentarily concealed. I explore how the fleeting moment of beauty contrast with the lasting damage left by clear-cutting, reminding us of the hidden consequences on our environment.

This work is handbuilt using terracotta and colored stoneware clay. The surfaces are finished with Terra Sigillata or satin matt glaze, creating a refined contrast between textures. Copper wire joins the terracotta tiles together, adding both structural and aesthetic elements, while enhancing the organic, handcrafted quality of the piece.

**Louana McCormack (Papakura)**

*Through the fence*

Speckled buff clay, iron oxide, mayco glazes.

270mm x 230mm x 200mm

\$680



I love bright, bold ceramics! I feel joy when looking at flowers and I wanted to create a piece that reminded me of the nasturtiums that poke through my neighbours fence, little pops of colours floating on little leaves.

This piece is handbuilt and fired in a community kiln. I used a Cuerda Seca technique to draw the outlines before flooding each section with glaze.



**Maak Bow** (Kaiwaka)

*Cancelled.*

Glazed Stoneware

H 870mm x W 250mm x D 250mm

\$1880



Ideologies can be held so strongly that those who believe, apply it to everything. From my observation this never appears to work out. It drives to extremes, opposes all other philosophies and leads to inappropriate application. And so the efficacy of the movement dies or it's cancelled. This is a monument to ideology itself.

Thrown, joined and trimmed on the wheel. Fired and glazed in three parts. Assembled

**Margaret Sumich** (Auckland)

*Portal*

Raku Fired clay with Harakeke

400mm x 180mm x 80mm

\$240



This work is a continuation of the Anchorstone Series; looking at passages in time and space

Piece is fired in a gas kiln with post-firing reduction in shavings and paper with harakeke additions

**Marilyn Wheeler** (Kaiwaka)

*Aspects of Nature*

White clay, copper colourant

H 140mm x W 120mm x D 120mm

\$280



Through my work, I hope to inspire others to appreciate the many elements of nature, to connect with their environment and find some beauty in this. This vessel explores the light and darkness of skies, storms, the coastlines and the sea and its depths.

I add a copper compound to my white clay for the colour. When I am ready to throw the vessel, I add clean white clay to this coloured clay in a random manner. the aim is to create different depths of colour. The white portions have no colour, the blue/green portions have taken up some colour and the blacks have absorbed most of the colourant. Each vessel is dramatically different. An alkaline glaze is applied to bring out the colours.



**Mel Badenhorst** (Matakohe)

*Earth Chalice*

Raku Trachyte Clay, Raku fired

270mm high x 180mm wide x 270 depth

\$450



This work is part of a larger body of work that is exploring my own ancestral, colonial past. The pot is inspired by African pots used for celebrations and ritualistic ceremonies. It is hand built and raku fired, invoking the elemental processes of ancient African potters from Ovamboland near where I spent my childhood. The Ovambo tribe from the Okavango Swamps made pots that supplies a large part of Southern and Western Africa drawing on the resources of the great Swamp landscape which supports animals and humans through its life giving waters and mud.

Hand built using the pinch and coil method, with pulled handles. I carved the outside with simple, elemental tools picked up from the beach. Twigs and shells which would have been a traditional approach to carving. I focused on creating a balanced, well rounded form with symmetry and presence. The intention of the vessel is entirely ceremonial and ritualistic.

**Michelle Bow** (Kaiwaka)

*Resonance*

Glazed porcelain

250mm x 100mm x 350mm

\$480



Weaving tradition with the contemporary my work blends heritage and modernity, bridging time and culture. These crocheted porcelain pieces are my tribute and each stitch a nod to the generations of artisans before me.

Created from fibre and porcelain which has then been glazed and high fired.

**Miriam Gavin** (Whangarei)

*Essence*

Stoneware clay and high fire glazes

140mm x 345mm x 345mm

\$495



My aim was to create a beautiful piece of pottery for the ceramics award that brings joy to myself and those that see and touch it. This was created by rolling a slab and laying it over a modified former. A shallow pedestal foot ring was thrown on the wheel and attached. Slip was then applied to the outside and textured to add depth to my piece. This was then glazed using commercial glazes.

**Renee Price** (Tauranga)

*Bronzed Harmony*

New Zealand Clay, Glaze

Bowl 1: 95mmH X 255mmW X 240mmD

Bowl 2: 70mmH X 215mmW X 195mmD

Bowl 3: 50mmH X 163mmW X 155mmD

\$360



My work explores the beauty of imperfection through three wheel thrown bowls made from New Zealand clay. Each bowl is intentionally molded with subtle asymmetries, celebrating the unique character of natural materials and the artistry of the human touch. The bronze glaze enhances their organic forms, reflecting light and texture. These pieces embody the delicate balance between form and function, inviting contemplation of the inherent beauty found in subtle irregularities.

The bowls are crafted from New Zealand clay, chosen for its rich, earthy qualities. Each piece is wheel thrown and then shaped to embrace subtle imperfections. The shaping process involves careful manipulation to achieve an asymmetrical yet harmonious form. After shaping, the bowls are bisque fired then coated with a bronze glaze. The final firing transforms the glaze into a lustrous, metallic finish, accentuating the unique beauty and individuality of each bowl.



**Rod Davies** (Kaitaia)

*Bark Weaving*

Terracotta, slip and oxide.

1500mm x 1000mm x 5mm - 39 pieces

\$600



Exploration of textured surfaces on terracotta.

**Rom Marinkovich** (Albany)

## *Lighthouses*

Porcelain slip and solid clay,  
stains, glazes, platinum

Lg - H230mm x W170mm

Med - H190mm x W110mm

Sm - H140mm x W90mm

\$1140



The Lighthouses are beacons of hope in a broken world. They are artefacts of a bygone era but hold the possibility of a portal into another time. Maybe a place of calm exists on the other side of the battered doors. Somewhere safe and less fragile.

Porcelain, both slip cast and solid clay, combined by hand-building the various parts together. The glazes are layered on the bisqued work and cone 5 fired. A final platinum lustre firing completes the piece. These are wall hung from the hole in the back.

**Ruth Anthea Vickers** (Tauranga)

*The Guardian of Light*

White Stoneware, glaze

199mm x 120mm x 120mm

\$175



"The Guardian of Light," explores the interplay between form, function, and the ethereal qualities of light, as both a physical and metaphysical concept. "The Guardian of Light" is my homage to the silent, steadfast forces that illuminate our paths and safeguard our journeys. I started my clay journey in my early twenties, I learnt to throw, but shortly after left for overseas, then became a professional painter for a couple of decades, before returning to clay. I now teach hand building and wheel classes at the Bethlehem Pottery Club. The challenge with this piece was using a very finicky glaze that required a lot of testing.

**Sarah Urwin** (Upper Hutt)

*Some of us are in this together*

Black clay with glaze

140mm x 330mm x 330mm

\$600



This piece asks the viewer to consider the possibility of a call for help or a dismissive wave as the hands are bound together in a vessel.

This piece is hand built. Each hand made individually and attached to the moulded base.



## Susie Leigh Rogers (Maungakaramaea)

### *Guardians*

Woodfired stoneware/terracotta

650mm x 190mm x 140mm

\$880 (pair)



In contrast to the industrial expediency which, demands a given piece passing through many hands on the passage to completion, "One hand one mind" is the axiom of the studio potter. As the phrase implies, a single individual controls every process in the production of each piece, including preparation, decoration, glazing & the final firing. Susie began working in clay as a medium in sculpture & potting 30+ years ago becoming a master in the hand-built method & prefers working in large scale. Works are composed of local materials, varying clay blends & accordingly exemplify an indigenous quality earning them a place as representative in contemporary New Zealand culture. Raw glazed, woodfired 1300 degrees, she derives inspiration for her sculpture subjects from the mythologies & cultures of antiquity, fertility & growth.

**Theo Leach** (Warkworth)

*Looks Like A Great Day Today*

Stoneware, iron oxide,  
wood ash glaze, cratering glaze  
220mm x 230mm x 230mm  
\$400



A day spent making pots is a great day. I'm fascinated by the materials, processes, and possibilities of pottery, and I enjoy pushing for interesting and unexpected results in my electric kiln. My current work combines process with expression, hoping to engage and intrigue viewers through the use of texture on simple forms. I like to think my pots come to life as they leave my hands, finding new meaning and narratives with each new set of eyes.

The form was made by being thrown and turned into shape on a pottery wheel. Once dried and bisque fired, I applied various glazes and materials mostly with a paint brush, and finally oxidation fired to cone 7 for end results.

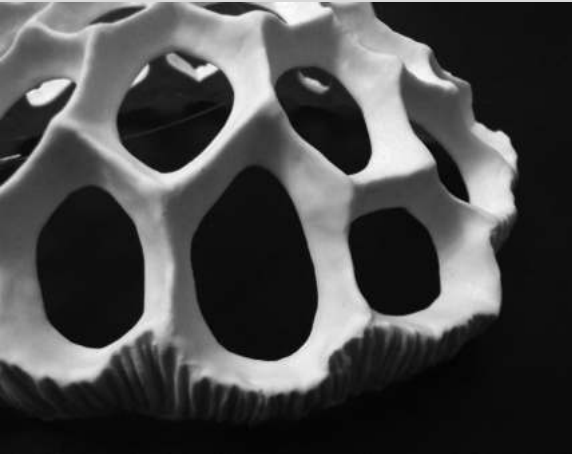
**Trish Seddon** (Cambridge)

*Biomorphic Shield*

Porcelain

200mm x 200mm x 80mm

\$275



Biomorphic shields are designed by nature to protect the fragile bodies of juvenile life forms.

Using self-made porcelain paper-clay, constructed on a bisqued form.



**Yumi Mclean** (Rangiora)

*Dunk Me in Coffee*

Ceramics

180mm x 130mm x 13mm

\$450



Shortly after moving to NZ, I discovered Glenn Jones's Kiwiana art pieces around various shops. I had never heard of kiwiana in Japan, but it was a style that intrigued and attracted my attention straight away. His artwork has inspired me to create my own style of kiwiana which I hope will bring joy to people in my adopted country.

Firstly I measured the real product and made slabs 30% bigger to allow for shrinkage. Next I cut, stuck pieces together, and moulded into shape by hand. After underglazing on greenware, it was placed in the kiln for bisque firing, After that it was clear glazed on top, and then put in the kiln for glaze firing.

Youth Category  
30 years and under

**Amelia Blundell** (Whangarei)

*E Kui*

Pīngao, Muka (Harakeke), raku clay

220mm x 200mm x 30mm

\$200



Our grandmothers are much like pīngao.

Pīngao is that bright and hearty sedge plant that grows where the moana meets the whenua. As us mokopuna are often tossed around like sand, by the tides and winds of today, but we are caught and stabilised again and again by the network of our wise kuia who nurture us, and show us how to nurture the world. I was taught how to weave a putiputi out of pīngao by a kuia who told me to gift the putiputi to my own nan, e ngā kui we are so grateful for you all.



**Lara Blake** (Auckland)

## *Companion 2*

Standard stoneware, low fired textured glaze

445mm x 175mm x 175mm

\$650



Born in 1998, I grew up in Tāmaki Makaurau and Raglan. Over the past two years I've immersed myself in ceramics, finding belonging and endless inspiration.

In clay works, it tickles my brain when apparent instability finds harmony and balance, sparking curiosity about inner workings and resilience.

It intrigues me when creations resist convention. I see my work as more than just objects; they are representations of figures navigating an ever-changing and turbulent climate, finding balance amidst chaos. The way they stand, defying gravity, challenges patterns of perception, inviting a deeper exploration of form and texture.

Starting with the concept, I did drawings of forms defying gravity. I experimented with small-scale works, like joining a ball and cone with screws. Scaling up, I threw large stoneware pieces, each fired three times: bisque, glaze, and low-fired textured glaze. To amplify the tension between form and balance, I threw matching bases, and used metal rods and epoxy resin for assembly. I covered the resin spots with acrylic paint to leave the viewer curious about the Companions' inner workings. This exploratory process culminated in my first body of work, Companions' (1-5), completed in June 2024. I've entered Companion 2.

**Mitch Van Eekelen** (Christchurch)

*Shadow of Femininity*

Stoneware on timber backing block with rear lighting

450mm x 250mm x 150mm

\$1000



Firstly Mitch collects his own clay by hand and then mixes them into various bodies at his studio (garden shed). The piece shown is a stoneware collected in the canterbury foothills. He then creates casts of natural forms and press clay into the casts. The work is then finished and has been fired to 1300. The works are supported on a Rimu backing block with lighting display attached. The works are best displayed in a slight shadow for the full effect of the rear lighting (as pictured).