



JAMES GREIG

TRANSFORMATIONS

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A catalogue produced for the exhibition of works
by James Greig, at the Wellington City Art Gallery
from April 29th until May 23rd, 1982.

This exhibition was opened by the Ambassador for
Japan, His Excellency, Mr Tokashi Oyamada.

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INTRODUCTION

'Pottery is at once the simplest and most difficult of all arts. It is the simplest because it is the most elemental; it is the most difficult because it is the most abstract'

Jim Greig's works exemplify this paradox. Their creation depends on an intimate understanding of basic materials and processes; yet they are the vehicles of a subtle enquiry into complex formal questions.

This exhibition represents the culmination of over ten years development. For most of this period, Jim Greig's work has been influenced by the example of Kanjiro Kawai. His reinterpretation of Kawai's formal values has found expression through the exploration of forms of metamorphosis. He is attracted by the power such forms gain through the spatial connections between intersecting planes, solid and void, mass and its inverse, space.

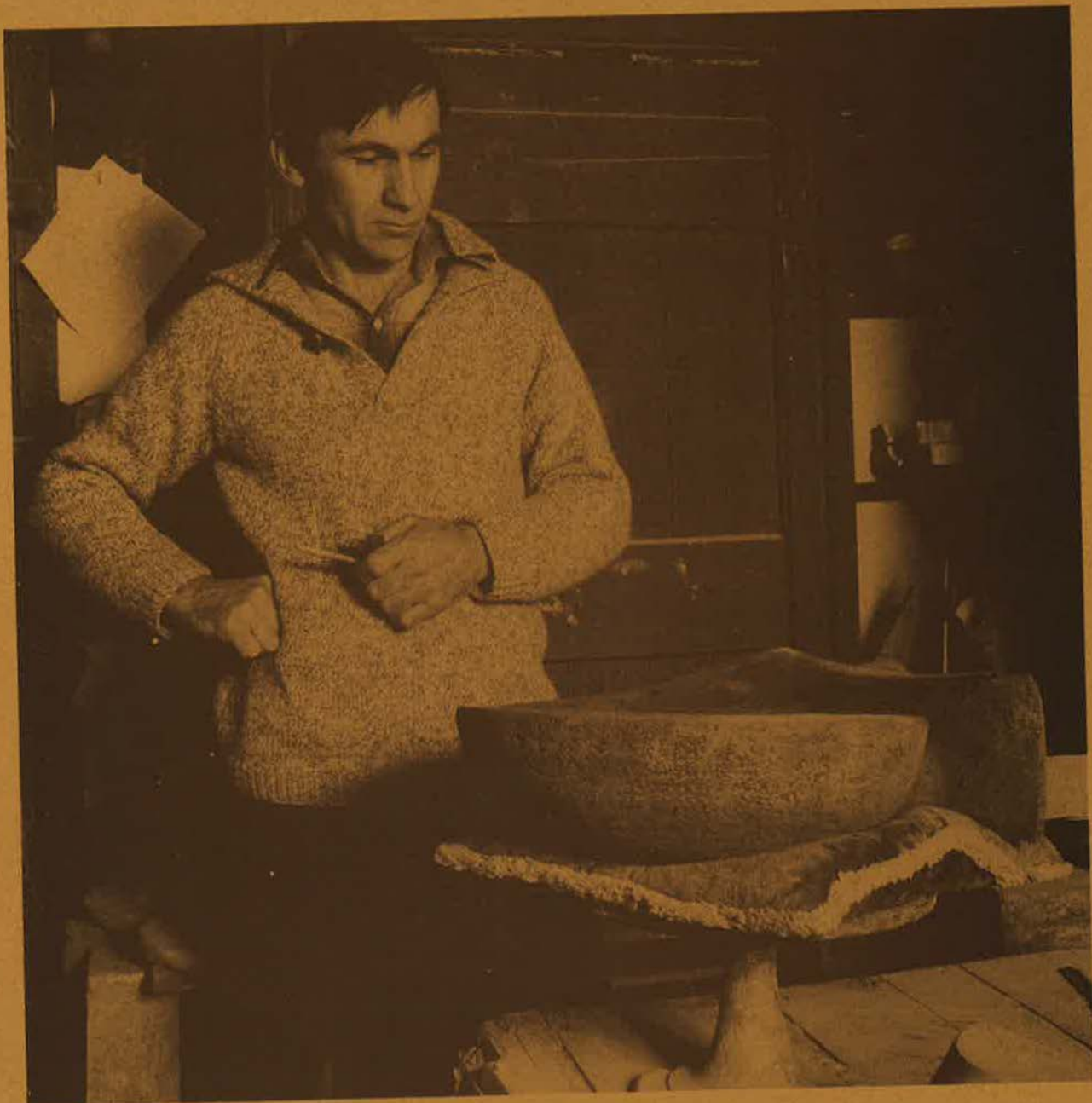
For Jim Greig this enquiry has a vital dimension. His concern is for the transforming power of nature and its dynamic denial of prevailing material values. His pots reflect this vitality. They retain the ambiguity of forms interrupted in the "process of becoming".

Jim Greig has written:

"... new forms can grow out of the limitations of the clay, and development is not so much getting round these limitations, but seeing them more clearly. The clay is not brought to life by techniques or effects. That life is the manifestation of the spirit of the artist".

This integrity characterises his work as a ceramic artist. He is among the few potters in New Zealand who has demonstrated so comprehensively the abstract and sculptural dimensions of a craft too frequently stunted by limited concepts of utility. In doing so he has reconciled formal and philosophical questions to create a unique and coherent personal style. It is a considerable achievement.

Michael Volkerling
Wellington
April 1982



BACKGROUND

The works in this exhibition do not speak through these written words (which only give a glimpse of how they have come into being). The experiencing of them will be through their own emotional impact, approached through one's feelings and imaginative consciousness — through beauty, the awakener of the senses; a power for wholeness.

Many of the thoughts about the pots were not so evident when making them.

The pots have been made in a spirit of devotion, looking towards an ideal, though aware of one's inability to encompass it.

The making involves a rhythmic flowing between activity and contemplation, between doubt and enthusiasm; a projection beyond the self in the love of doing.

The catalyst which brought me to pottery, at the age of 25, was a single event. One day, soon after having been lost in reverie of the foaming swirling water around the Devonport Ferryboat, I saw in a shop window a vigorously thrown, white glazed hand-made pottery vase, and felt an immediate inner rapture. It re-created the deeply felt experience of the moving water, and it was new to me that one's own inner life could be so conveyed through a work of art, born in the hands, here and now.

Since that moment, pottery and art has been the vehicle of my life's work. Len Castle, who had made the vase, kindly, and with much tolerance, taught me to make pots.

The direction taken by my work does not stem from such a direct catalyst, but from early life as a dreamer, living in an inner world of loneliness, and feelings of

alienation in the outer world. Life in an orphanage had done little to overcome this. There was an affinity for geometrical problems and a strong feeling for spatial connections — feelings of a world of vast invisible spatial movements, connecting with the movements of the stars, and reflected in the world of plant forms.

Later, as an architectural student, a consuming involvement with the work of Frank Lloyd Wright — studying every one of his documented works — absorbing lessons of a masterfully artistic handling of space, solids and voids, of organic unity, and of the spirit of the materials. My own designs for buildings usually came out with circular or spiral forms — unpracticable for the times.

When Len Castle led me into the world of pottery I felt drawn to two opposites — an expansion beyond the self through the breathtaking inspiration of Sung and Tang pots: and a more tangible realization of the self through the Hamada/Leach application of some aspects of the folkcraft tradition — particularly its vitality and its more direct projection of the processes of pottery. The Hamada/Leach stream was followed because it provided a practical basis to work from, but was timely also (for me, as for a whole generation) as a vehicle for self awareness.

At about this time I made a totally intuitive leap into marriage, through which was created a wider ambience than the self in which to live and work. Raising a family, something I was as little equipped for as one could be, provided for me a second chance at growing, along with the children.

Materialistic explanations of the universe have never been part of my outlook, and the growing consciousness of individuality of course created conflict. From my early twenties, I had much inner delight in discovering streams of philosophical thought, which have been re-born transformed over the centuries, which proclaim an intuitive perception of the reality of the spirit over matter (outside religious dogma and not dried up in logic) and the formative effect of the spiritual over the material — Plato and Plotinus, Augustine; Aquinas and the Scholastics.

This was still remote from the practical workings of life, and during those years I continued making domestic ware. A seed for what would become the essence of my later work was planted when I discovered clues to a way of experiencing eternal laws in nature through the imaginative study of changing form, which had been developed and expounded by J.W. von Goethe.

His method of imaginative perception, his belief that universal truth is revealed in form (not force); and his clear exposition of the principle of metamorphosis underlying all forms, which he observed not as fixed entities, but through the way they came into being, and evolve in continual expansion and contraction, in endless transformation, in renunciation and redemption, in a balance between warring polarities — all this was reality to me.

I discovered these principles of Goethe's through the writings of Rudolf Steiner, who had edited Goethe's scientific writings and carried the impulse into the 20th century, further developing the principles, and finding a way of applying them to all spheres of human activity and knowledge.

This exhibition shows the development of work over the years from the time when the impulse given by the Hamada/Leach movement receded, and the evolution of a more personal approach began. The mode and practices of the Japanese pottery influence have remained though, as the medium in which the new developments have been worked. References to traditional pottery forms, and clay and glaze usages remain also — the work stays in the stream of pottery, rather than being sculpture pure and simple.

There is a wholeness in the making of pottery, and it is a fitting vehicle in which to struggle for a balance between spirit and matter.

The overall aim of this work is to awaken feelings of the inter-relatedness of all forms in nature — not by copying nature's forms, but by creating in nature's way. The work involves a continuous seeking for the universal principles of form behind the appearances of living nature — for the great principles of all life and growth.

As an expression of this, an interweaving of archetypal principles has taken form in the work, with changing emphasis as the work has evolved — The principle of metamorphosis; form-tendencies taking hold of the material; forms unfolding and opening out in the process of growth.

Another aspect of metamorphosis is seen in the dying away of one stage, in order to allow re-emergence in new form.

This links with another great principle — the polarity of expansion and contraction: evident in all modes and phases of existence, which emerges in many guises throughout the whole body of this work.

The polarities of inside and outside, a reflection of the forces of expansion and contraction; of surface and volume; and the polarity of solid and void, also emerge.

This last reflects one of the central themes developed in the work; a polarity which is seen as distinguishing the living sphere from the non-living: the polarity of centric and peripheral forces, re-created in the pots as a fusion of inward focussed forms, and forms facing outwards. Looking at forms in nature, the living realm (for instance the plant world) is seen to exist in a balanced interplay between the 'point centred' forces of compression, typified by gravity; and peripheral form-creating forces typified by the overcoming of gravity and the expanding aspect of forms, opening to the light. (These planar forces have been essayed in projective geometry, and have been referred to by one researcher as "counterspace").

The polarities embodied in these pots bring to light another universal principle — the transcendence of duality — the heightened feelings of life or consciousness, or beauty, if you like, arising not from the dynamic elements themselves, but from their balanced interplay or polarity.

To encompass the whole spectrum of universal form there has been progressively introduced into the works the full formal vocabulary — wave forms, spiral, circular, square, triangular, intersections, and the twisted plane, which is very much a living form.

The use of the triangle (usually neglected in pottery) came in at about the middle of the series, at first hidden within, then more outwardly.

Though it was not consciously intended, I can look back and see, over more than ten years, how the progressive development of these pots have mirrored the human chronology of children's drawings of the early years. — First the spiral and curved gestures; then closing the circle and finding a centre; then turning to face outwards beyond the self to the surroundings; then the introduction of the square and triangle, and so on.

The individual pieces are born in a similar manner too. The beginning is an overall expansive shadowy "principle"; it is washed over by ripples from previous work, then left to germinate in its own time, and emerges sometimes complete, sometimes needing to be explored further in the clay.

To me, the clay bears a 'spark of life'. All life is carried by the fluid watery element, and it is clay's assimilation of water and the fluid element which gives it its plastic mobility, its potential for transformation. When we fire it, there is a level of heat at which the fluid element is driven off, at which point it cannot be made plastic again, and dies into fixed form.

However it can, if beautiful, carry an image of life, awaken us to 'aliveness', and be a power for wholeness.

As pottery it is immutable: it can break but never dissolve, ever. It is good to keep in mind a responsibility for what we bring into the world, which will never leave it.

A significant event for me was a visit to Japan in 1978. There I discovered an aspect of Japanese art and pottery over and above the naturalism and vitality which we in the West had responded to in the Mingei movement.

This was the incorporation of great themes of abstract universality, the relatedness of all things; expressed in pottery as the great in the small, the

infinite in the particular.

I was attracted to the work of Kawai Kanjiro, which embodied these attributes, but also seemed to contain a movement towards a meeting of East and West on a deeper level than just absorbing Western influences.

Kawai proclaimed the Buddhist ideology of the 'non-self', and worked in the Mingei movement. His later work though, with its growing elements of transformation, metamorphosis, and human gestures revealed the stirring of the individual ego from within — an impulse more centred in Western development.

This contact has given me cause for much reflection.

These notes are being written on the 150th anniversary of the death of J.W. von Goethe, delineator of the romantic movement — whose approach to nature through intuitive and imaginative experience of form points to a 'merging of subject and object' — which could be relevant to many spheres of life today — a way of uniting philosophy, art, science and religion: resolving the duality of truth and beauty: and could possibly become the western bank of a new bridge between Eastern and Western thought and art.

At the time of Goethe, Newton's theories were born, and accepted, leaving Goethe to say he had "built a ship on a mountain top" and that "one day it might sail".

For me it is sailing, and this exhibition is presented as a small tribute to him on this anniversary. If a category is sought for this work, it could perhaps be described as 'transformed romanticism'.

James Greig

CATALOGUE

CHRONOLOGY:

The pots are grouped and numbered according to the development of the ideas. This is not in strict chronological order, but approximates it. Some pots were made before or after the group to which they belong. The work represented spans approximately twelve years. Works from No. 76 were made in 1982. All pieces, except where noted otherwise, are part of the artist's collection or are for sale.

Two Pots from 1970

This exhibition begins at a point where I was moving away from traditional pottery forms towards a more personal approach.

No. 1 Seed Pot, magnesia glaze.

It seems fitting that the beginning was a 'picture' of a seed. The form suggests a compression within, and the beginning of a rhythmic unfolding into space — the essence of the plant is drawn inwards to form the seed, ready to be quickened. The pot expressed (not so consciously then) the principle of expansion and contraction — the most universal polarity, fundamental to all life.

No. 2 Elemental Pot, manganese glaze.

I didn't quite know what this pot (made at the same time as No. 1) signified, but gave it this name, as it seems to have something to do with the dark side of primal beginnings.

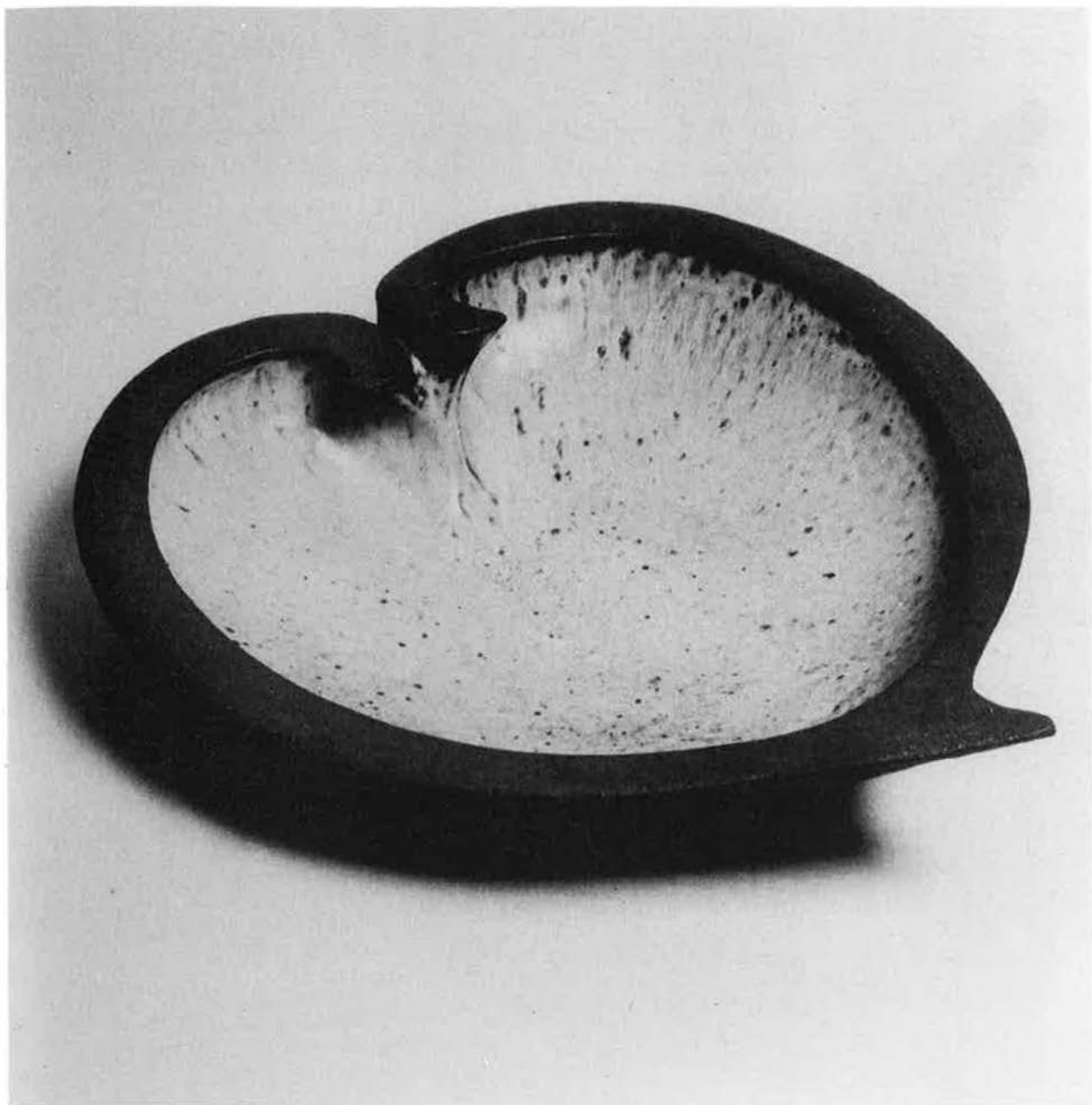


No. 1 Unfolding Form bowl

"Unfolding Form" series bowls.

This series carries on the growth principle and polarity of No. 1, with reference to plant forms, but in a new way. They are gestures of the way living forms grow, forms in metamorphosis, unfolding, expanding and contracting. There is polarity too in the balance of clay and glazed areas. These pots were made from a wheel thrown form, which is later added to and modified.

- No. 3 Unfolding Form bowl,**
magnesia glaze, iron stain
- No. 4 Unfolding Form bowl,**
magnesia glaze, iron stain
- No. 5 Unfolding Form bowl,**
iron glaze
- No. 6 Unfolding Form bowl,**
opalescent glaze (loaned by Pablo, Ewan's dog)
- No. 7 Unfolding Form bowl,**
opalescent glaze with gold crystals
- No. 8 Unfolding Form bowl,**
iron glaze
- No. 9 Unfolding Form bowl,**
opalescent glaze
- No. 10 Unfolding Form bowl,**
iron glaze
- No. 11 Unfolding Form bowl,**
iron glaze
- No. 12 Unfolding Form bowl,**
iron glaze
- No. 13 Unfolding Form bowl,**
iron glaze
- No. 14 Unfolding Form bowl,**
iron glaze



No. 4 Unfolding Form bowl



No. 5 Unfolding Form bowl



No. 10 Unfolding Form bowl

Growth Form bowls series

This series shows a development away from the use of clay as a thin walled membrane — the thicker mass of clay itself now begins to take form. In doing so it creates a different experience of space around it, and suggests 'shaping forces' working from outside. Indeed there have been in making the pot, but the concept referred to here is mentioned in the 'Background'.

No. 15 Growth Form bowl, magnesite glaze

No. 16 Growth Form bowl, magnesite glaze

No. 17 Growth Form bowl, magnesite glaze

No. 18 Growth Form bowl, magnesite glaze

These forms take on the 'life of movement' of living nature — where there are no fixed forms — all is in constant metamorphosis — the flowing forms reflect this. They are less centred 'within' but create space which seems to weave over and around their solid mass.

No. 19 Expanding and contracting form,
magnesite and ash glaze; N.Z. National Art Gallery

No. 20 Expanding and contracting form,
magnesite and ash glaze

In this key piece, the polarity of expansion and contraction is applied in archetypal simplicity, gaining more universality.

A lively feeling is enhanced by a secondary polarity in the way the expanding pole of the form also has a sense of dying back into contraction; while the contracting 'head' rises up from the mass. It is also a picture of planetary movement.

No. 21 Waterfall pot, opalescent glaze

No. 22 Waterfall pot, opalescent glaze

Two images of flowing water; a suggestion of archetypal fluid movement, a vortex.

No. 23 Wave, magnesite glaze

Again a fluid movement. Not just a wave form, but also suggesting the curling or unfolding movements of embryonic and plant forms.

14.

No. 24 Land Form bowl, iron stain

No. 25 Land Form bowl, manganese glaze

These two bowls project a feeling of the undulating and uplifting of the earth, experienced while floating above it in a hot air balloon — an experience of freedom and balanced opposites which I was fortunate enough to have. A bird like form can also be seen in No. 24.

No. 26 Land Form bowl, magnesite and ash glazes

A minor example of a form best represented by a piece in the Ministry of Foreign Affairs Craft New Zealand touring exhibition.

No. 27 Bowl, iron stain

A severely simple form which stands alone, but has plenty of allusions.

No. 28 Sentinel Form, iron stain

No. 29 Growing Points, magnesite glaze

No. 30 Intersecting Planes, celadon glaze

No. 31 Box, magnesite glaze

No. 32 Box, magnesite glaze

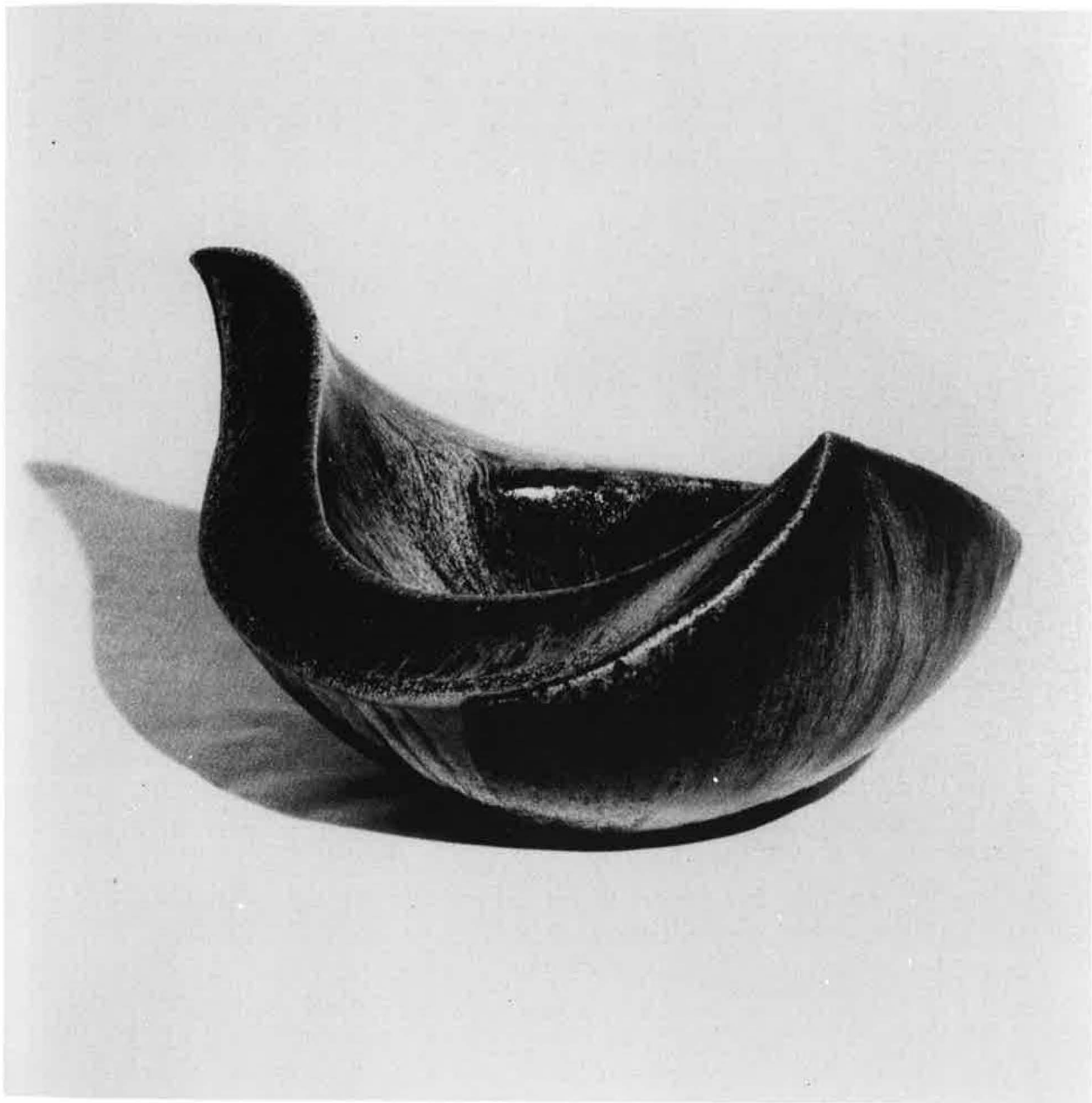
No. 33 Vase, magnesite glaze

No. 34 Flask, magnesite glaze

No. 35 Flask, iron glaze

No. 36 Faceted Bottle, magnesite glaze

A group of miscellaneous forms, made at different times.



No. 16 Growth Form bowl





No. 24 Land Form bowl

Intersecting Planes series

Shown here is essentially just one form, and a variation, but it introduced a number of themes. I was searching for a way to extend the more outward looking aspect of form — projecting an image of the form emerging in a web of planar forces, (as in crystal formation) sculpting space as they work in peripherally.

The aim was also to reflect something of the stance of man in the world today — standing upright — facing the world, with individual consciousness. The form stands upright, expansive but well centred in itself as well; the space-creating planar surfaces flow inwards but present an outward facing reflection: as man offers back as an individual his transformation of shared experience — the individual ego.

In the form arrived at, one plane thrusts out and away; another bears a pressing imprint; and the other two reflect a balance between these polarities.

A hidden triangular element appears in the work now, and the twisted plane also becomes a major element.

No. 37 Intersecting Form, magnesia and ash glaze

No. 38 Intersecting Form, magnesia and ash glaze

No. 39 Intersecting Form, magnesia and ash glaze

No. 40 Intersecting Form, magnesia and ash glaze

No. 41 Intersecting Form, unglazed. (Palmerston
North City Council Conference Centre)

No. 42 Intersecting Form, iron glaze

No. 43 Intersecting Form, magnesia glaze



No. 37 Intersecting Form

"Interpretations: Solid and Void" series

This comprised basically two forms. As in the previous two, I wanted the pots to emerge from the interweaving planes, but with the feeling that the "negative space" exposed by the planes is the dynamic element which shapes the form. This has been inherent in previous forms, but here I wanted to use it as a central feature, in the simplest possible way.

No. 44 Solid and Void, magnesia and ash glaze
(His Excellency Mr Tokashi Oyamada)

No. 45 Solid and Void, opalescent glaze (Mr Kelvin Grant, Architect, Auckland)

These two forms centre the sculptural ideas squarely in the realm of pottery tradition, and for me that has a satisfying wholeness. Traditional pottery jar forms emerge — shoulder, neck, mouth, symmetry of silhouette, etc. The experience of surface and volume is given another dimension by the surface treatment.

No. 46 Solid and Void, feldspar wash

No. 47 Solid and Void, magnesia and ash glaze

This variation has a further polarity. Viewed from one side the form arises from the intersection and implied penetration of 'solid' masses; and from the other it is shaped by voids cutting into the mass.

The following 'Solid and Void' series pieces are not so complete within themselves, and are more severely abstract.

No. 48 Solid and Void, standing form, iron stain

No. 49 Solid and Void, standing form, iron stain

These two pieces also combine an element of rhythmic metamorphosis. The mass predominates over the 'inner containment', which to some extent obviates an opening to a space inside. However the use of torn clay openings gives an informality which does not override the mass, and it also reflects back to the chaos of the primal clay — another polarity. The plasticity has been overridden by the severe forms, but has been transformed into the overall dynamic of the pot, rather than being expressed in fluid treatment.

No. 50 Solid and Void, magnesia glaze

This was a preliminary to No's 48 and 49

No. 51 Solid and Void, 2 ways', magnesia glaze

No. 52 Solid and Void, syenite glaze

No. 53 Solid and Void, iron stain

No. 54 Solid and Void, iron stain

No. 55 Solid and Void, magnesia glaze, (Mr John Mathews)

No. 56 Solid and Void; projection, iron stain

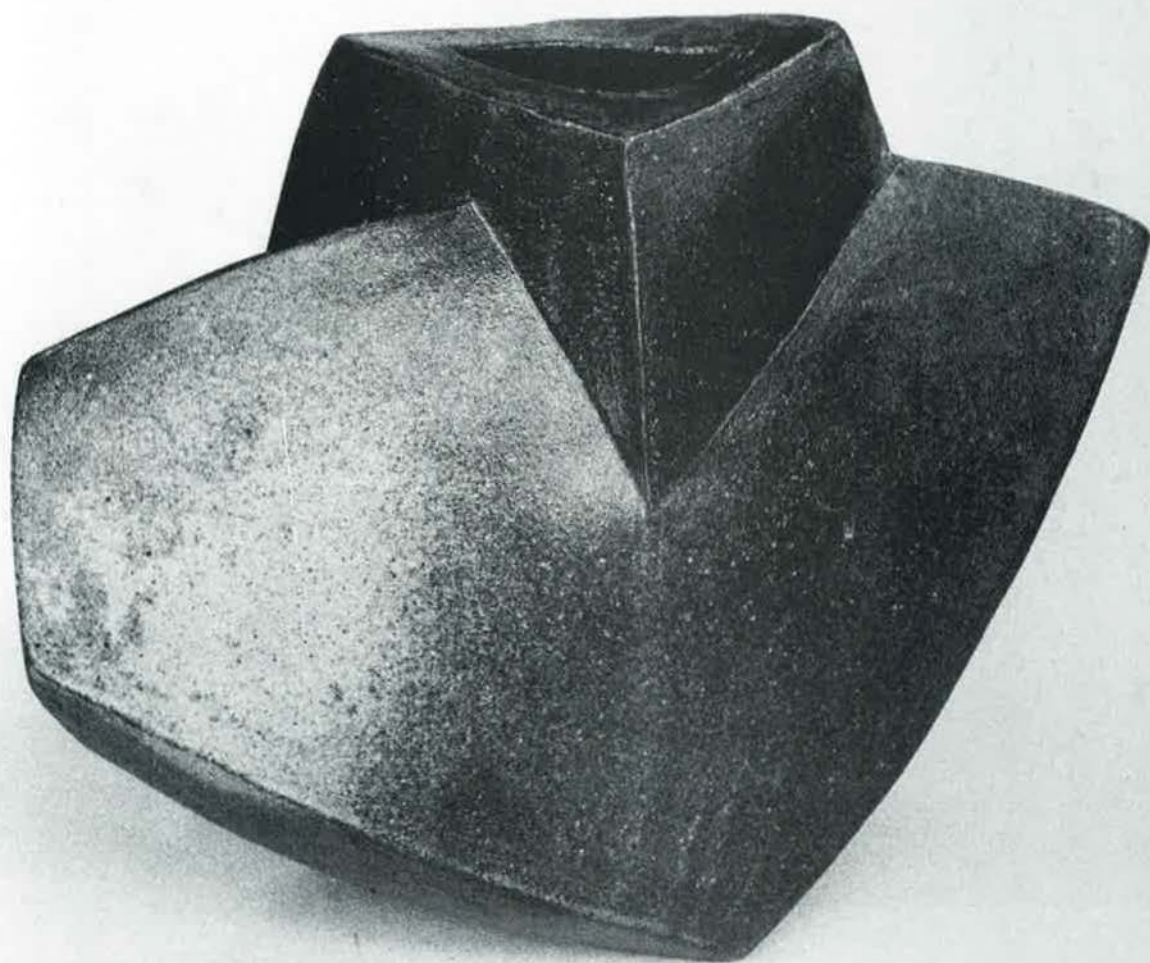
No. 57 Solid and Void; projection, iron stain

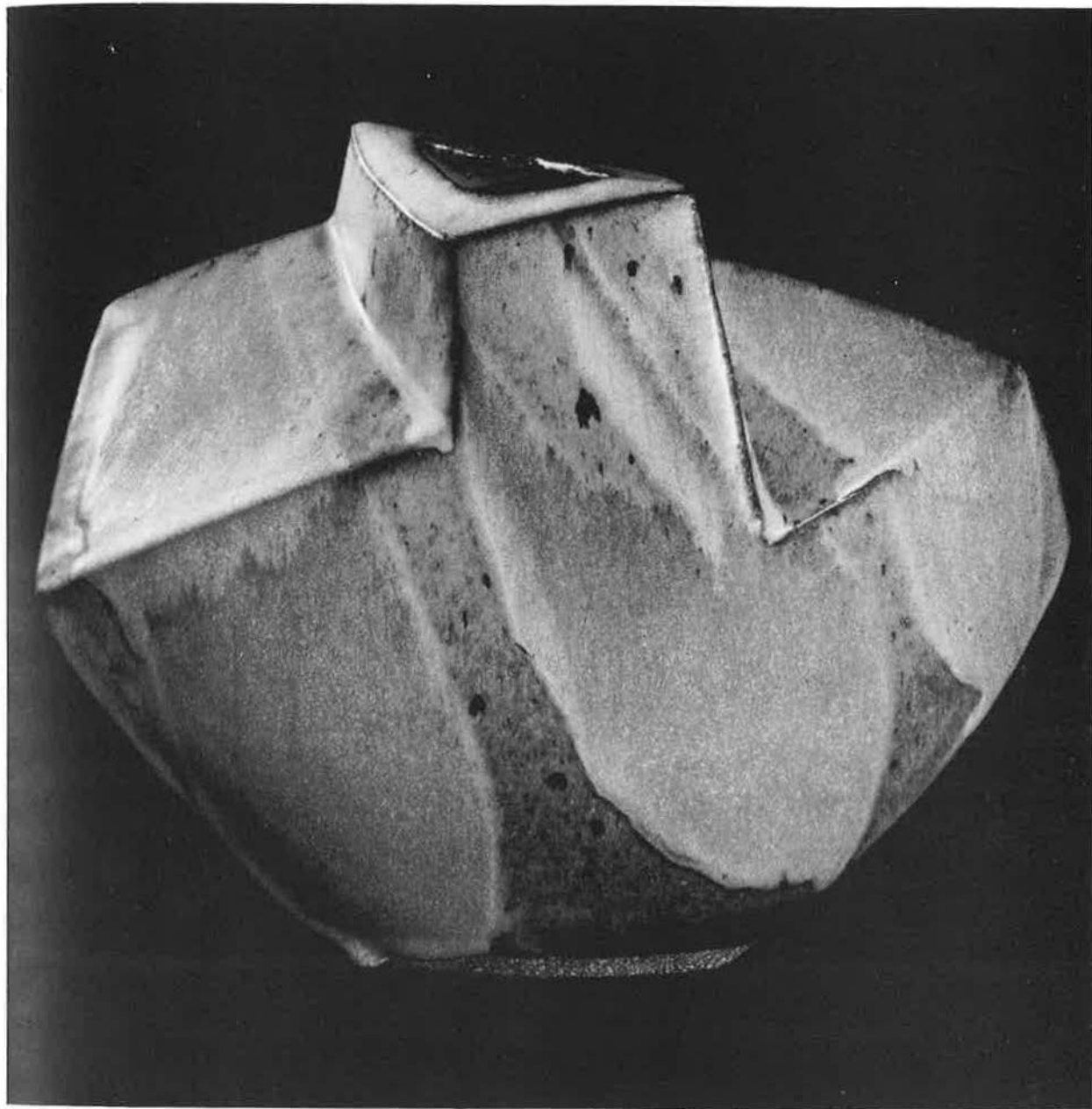
No. 58 Solid and Void; projection, iron stain

Here again the hollow nature is less significant, as more emphasis is on mass. The hidden triangular element introduced earlier is now directed outwards as a great intersecting arc, raying out like a conic section to suggest infinity.



No. 45 Solid and Void

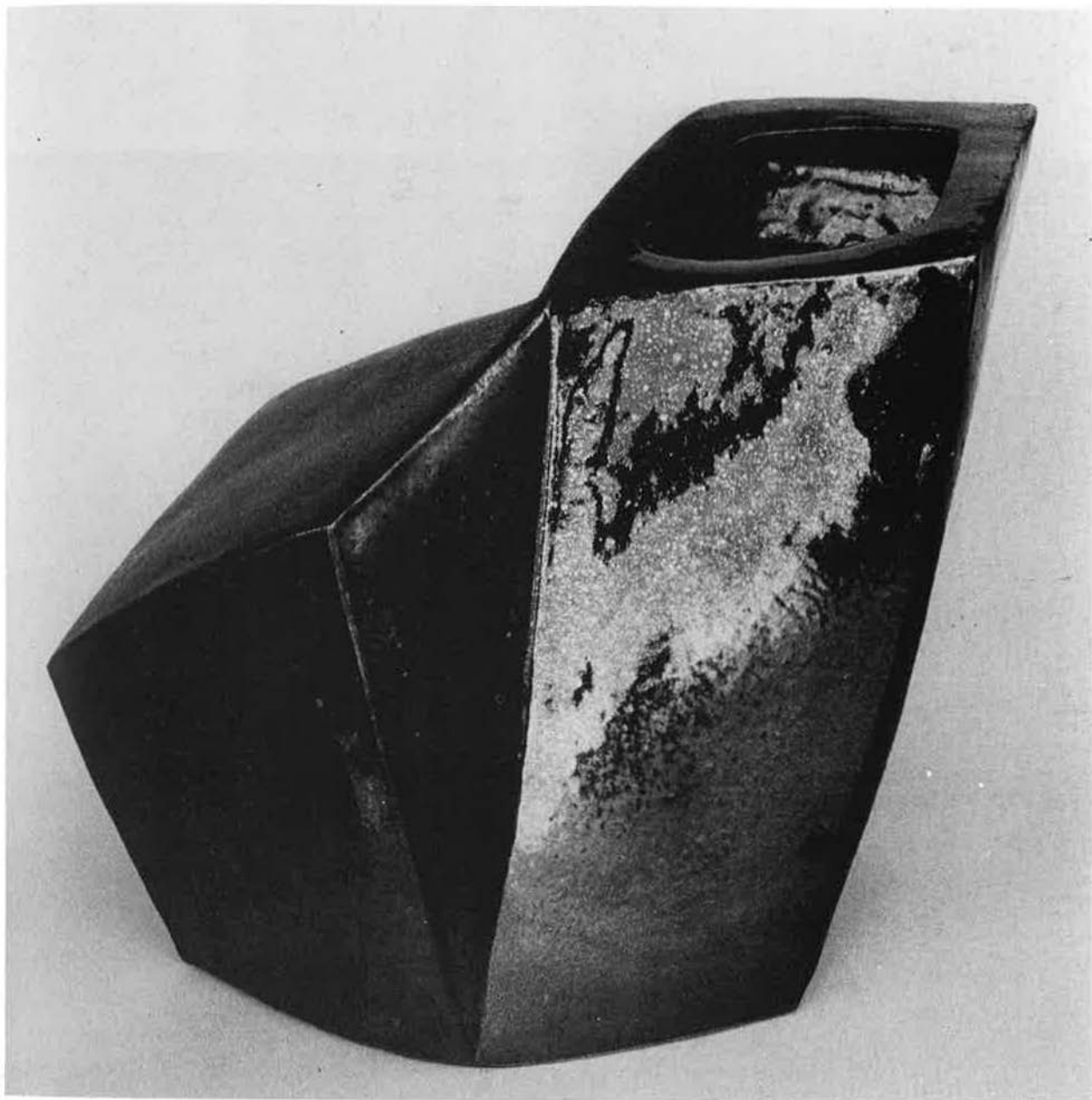




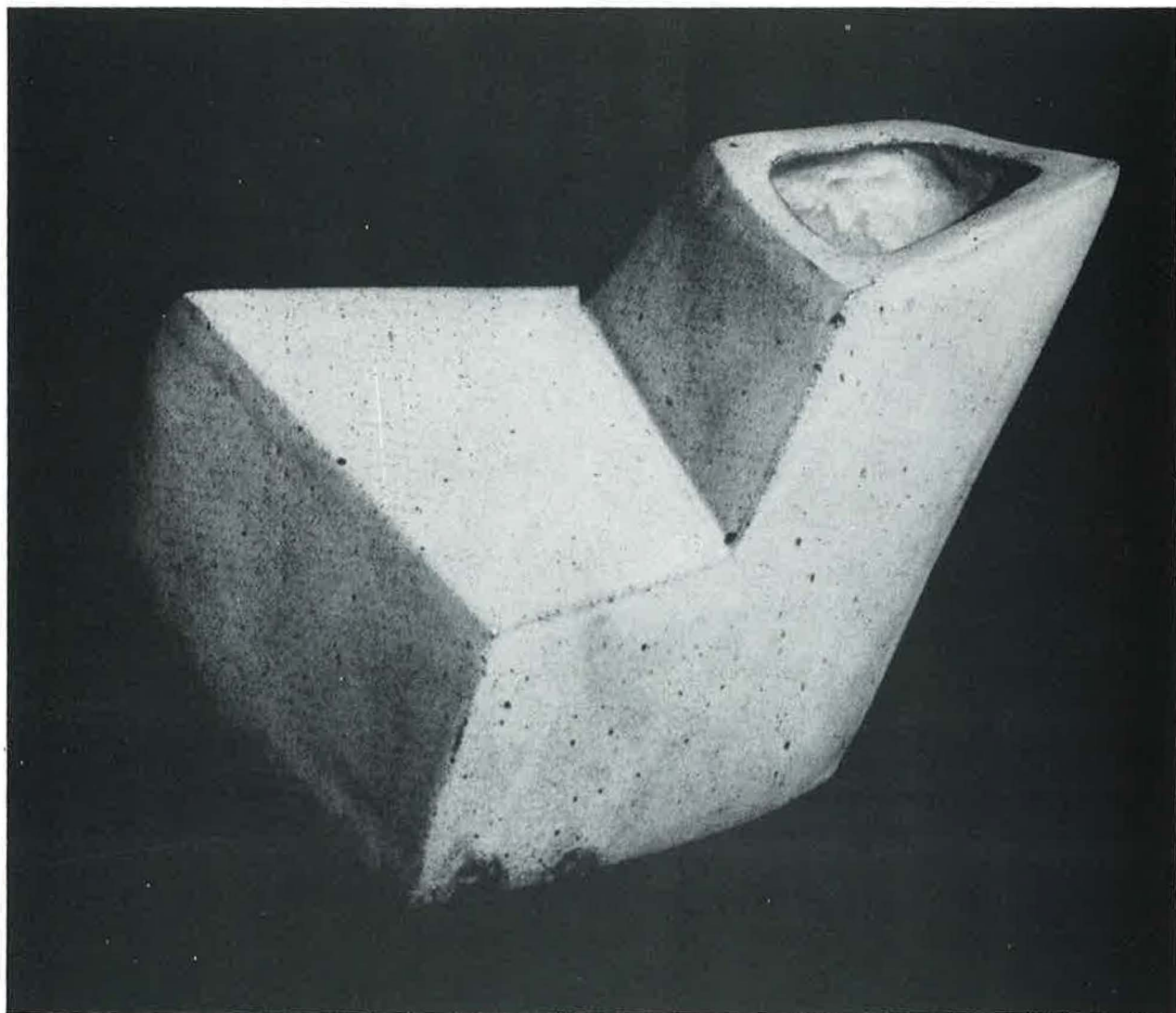
No. 47 Solid and Void

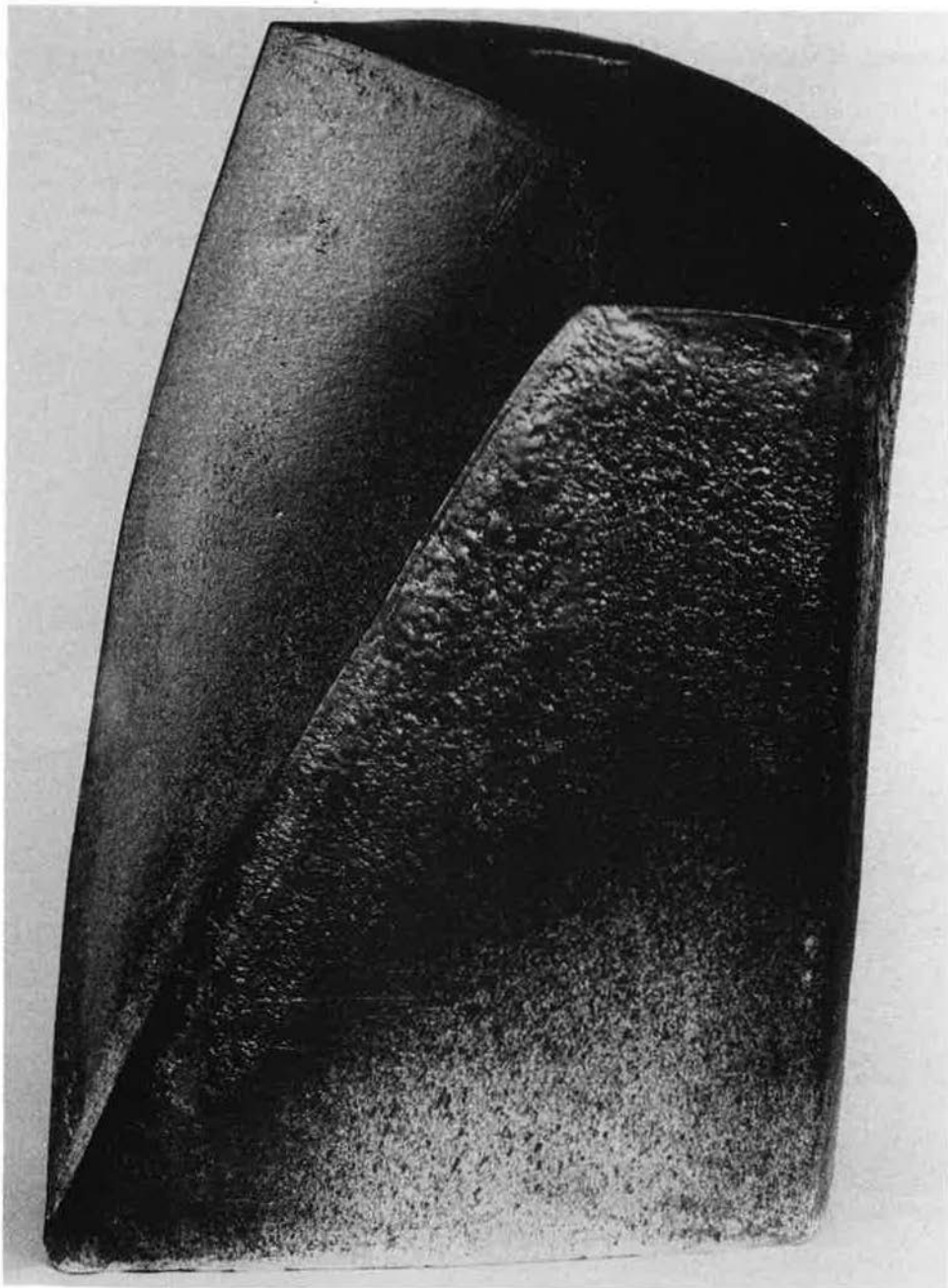
No. 48 Solid and Void





No. 52 Solid and Void





No. 57 Solid and Void; projection

A series of Vases

In this series I was seeking a more balanced and elegant relationship of the curvilinear fluid elements of the earlier work, and the more recent intersecting planar aspects; of the twisting planes and their intersections; of the hollow nature, and the outer sculptural aspects: and thus, in a way, polarizing an 'image of life' an 'image of consciousness'.

No. 59 Bottle Form, syenite glaze

No. 60 Bottle Form, opalescent glaze

Comprising four planes flowing together. These two examples show how the character of a shape can be changed by different glaze treatment — No. 59 gives me a feeling of a climbing vine twisting upwards from the earth as the glaze deepens from the stony base, while the use of the opalescent glaze in No. 60 evokes an illusion of spatial expansion — feelings of immersion in a universal ocean.

No. 61 'Bottle Form', opalescent glaze

No. 62 'Bottle Form', opalescent glaze

No. 63 'Bottle Form', opalescent glaze

A plane wrapped around itself, enclosing a drop form.

No. 64 'Arched Form', magnesia glaze; ash decoration

No. 65 'Arched Form', magnesia glaze; ash decoration

Concave and convex surfaces, with cloud form decorations.

No. 66 Turning Form, magnesia and iron glazes

A plane twists on itself; the resulting form takes on a turning gesture.

No. 67 Surging Bottle, magnesia and iron glazes

No. 68 Expanding Form, magnesia and iron glazes

No. 69 Small Bottle, opalescent glaze

No. 70 Square Form Twisted, magnesia and ash glazes

This is an isolated form, outside the main series. I had been intrigued by a silver bracelet, made from two square tubes twisted together, which I saw in a Meo Hill Tribe village in Northern Thailand, and decided to make a pottery form related in concept.

28.

No. 71 Six Tiles, magnesia and opalescent glazes

Flowing movement, expansion and contraction, applied to flat forms.

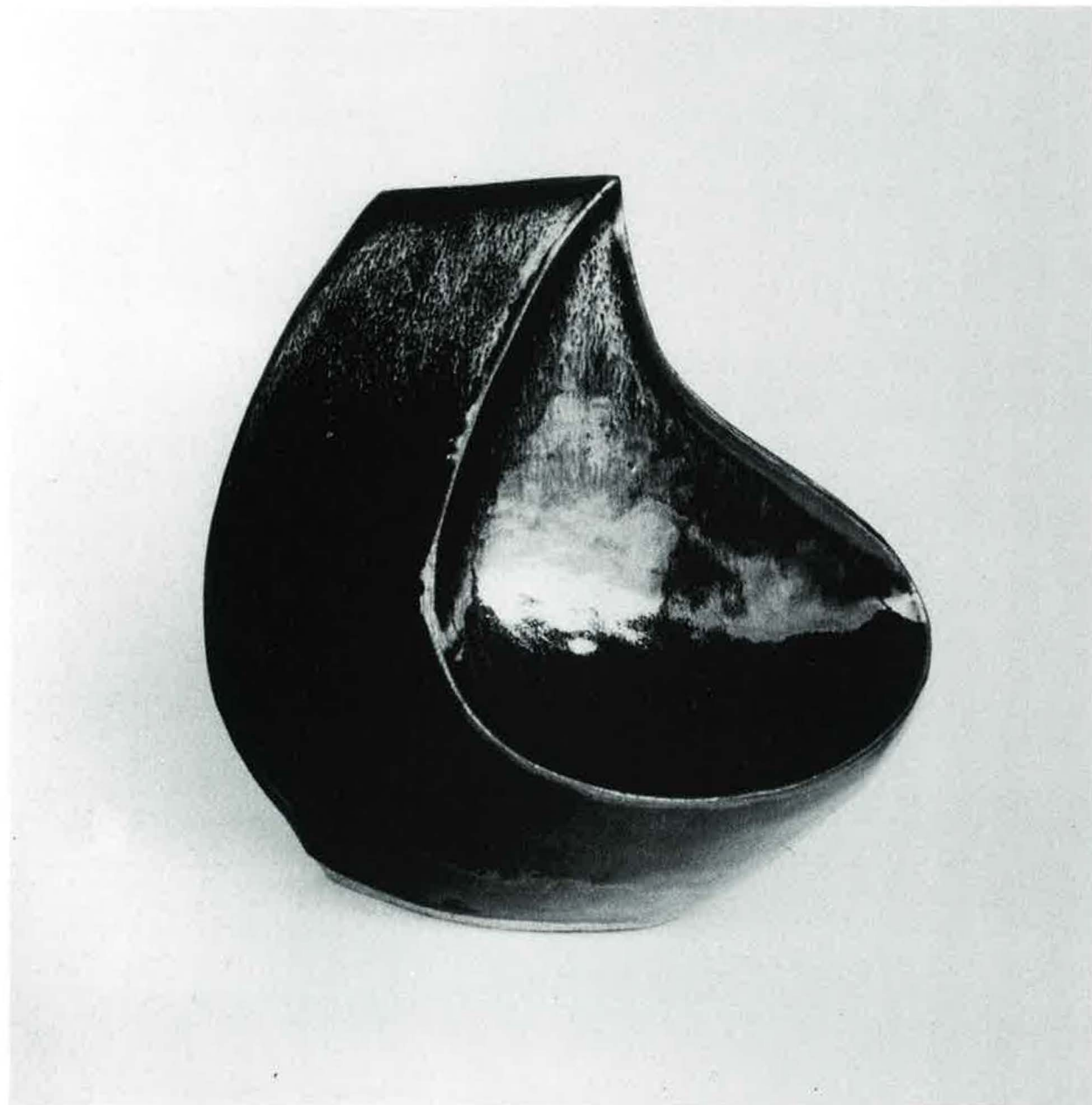
No. 72 'Serving Dish', magnesia glaze, iron decoration

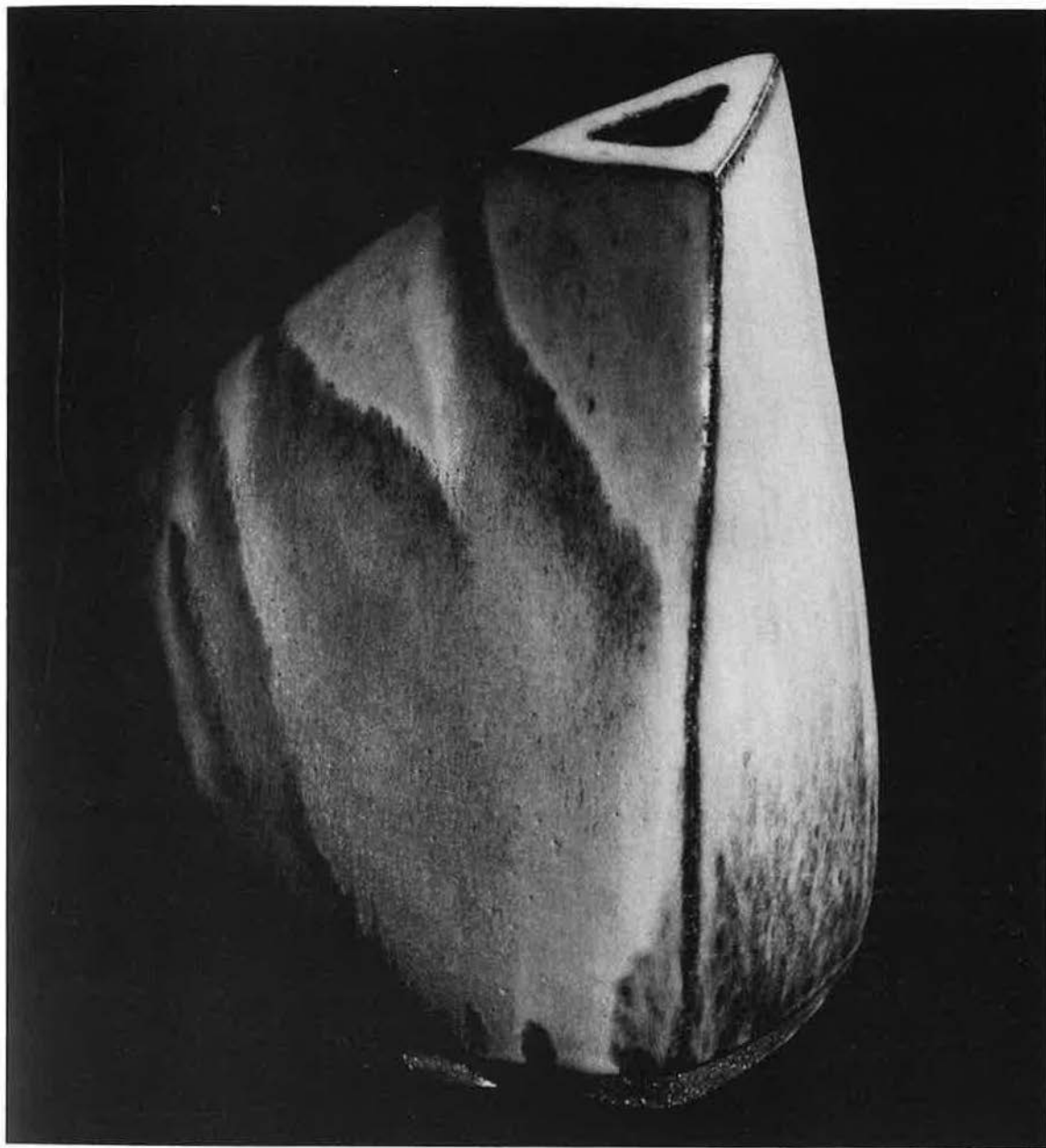
No. 73 'Serving Dish, melting snow', opalescent glaze, low fired.

No. 74 'Serving Dish, flowing water', opalescent glaze

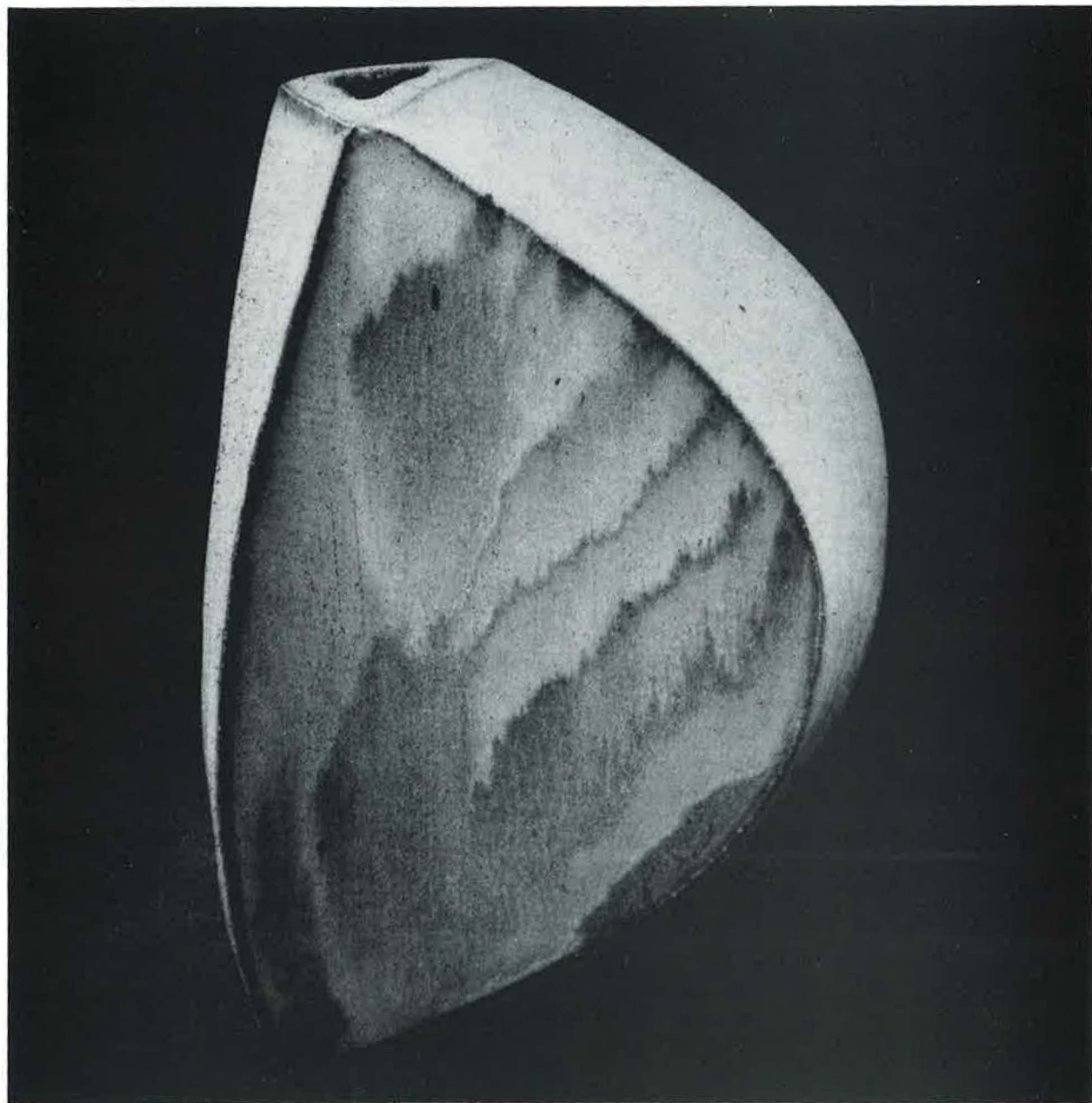


No. 59 Bottle Form





No. 64 Arched Form





No. 66 Turning Form

Emblem Series 1981–82

No. 75 Emblem, iron and feldspar stain

This piece sums up, in a way, one of the main themes running through the whole exhibition. With its emphasis on the outward facing planar aspects; it reflects more a feeling of consciousness than life. The expansion and contraction polarity is less exposed to view, more revealed in thought.

The pot here seems to have been totally turned outwards; the general mass having the appearance of being solid, and its inner space now being the expansive macrocosm — this takes it quite out of the realm of the centric forces, but it's weighty mass refers one back to them.

No. 76 Emblem, iron and feldspar stain

In the previous piece, the traditional pottery form has been reduced to an emblem — a single curved edge (evoking the swell and thrust of neck, belly, mouth and base) which is taken now and in the following pieces as a motif; its polar attributes being dramatized in counterpoint and dynamic balance.

No. 77 Emblem, iron and feldspar stain

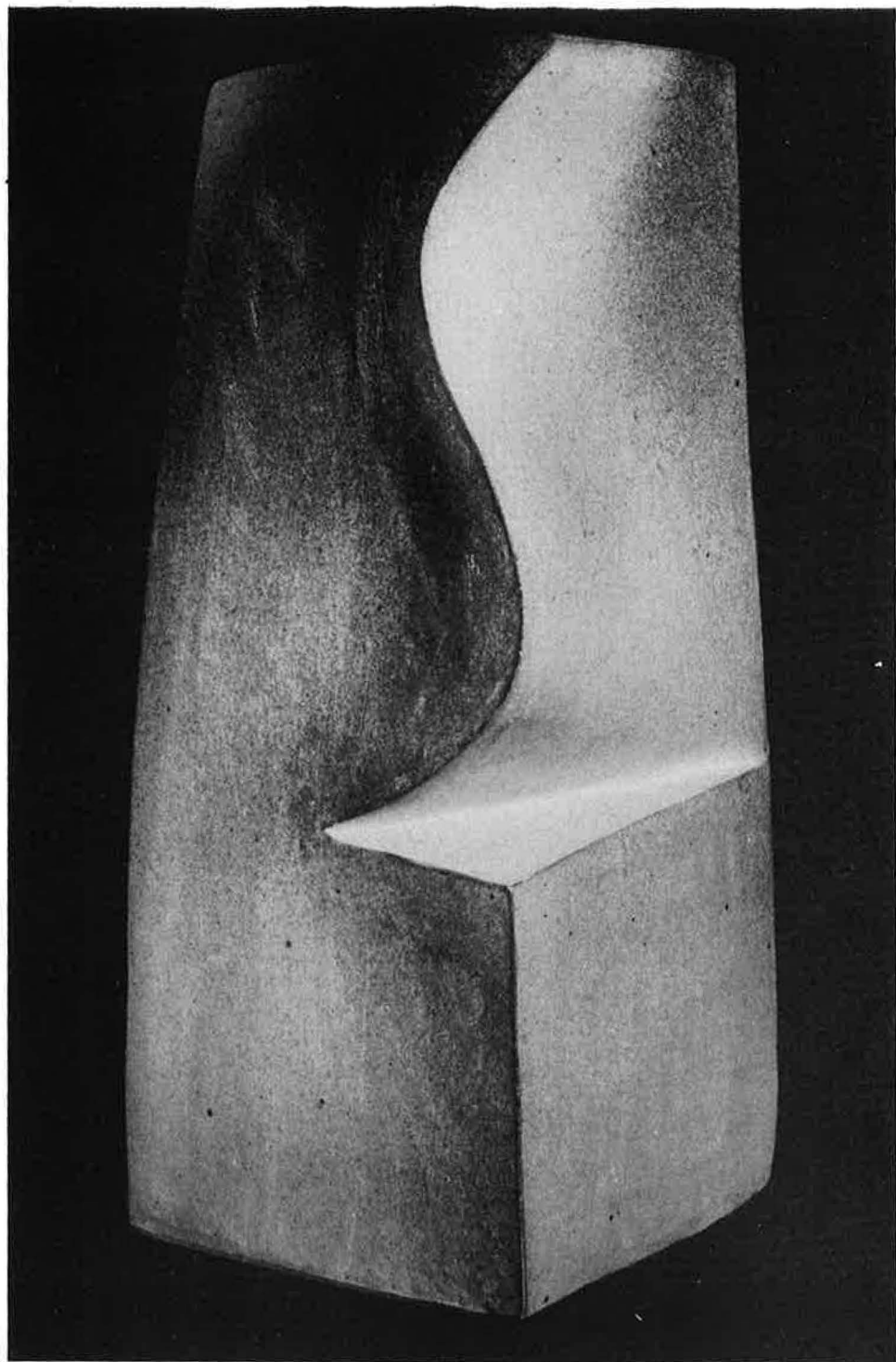
No. 78 Emblem, iron and feldspar stain

No. 79 Emblem, iron and feldspar stain (Dowse Art Museum)

No. 80 Emblem, iron and feldspar stain

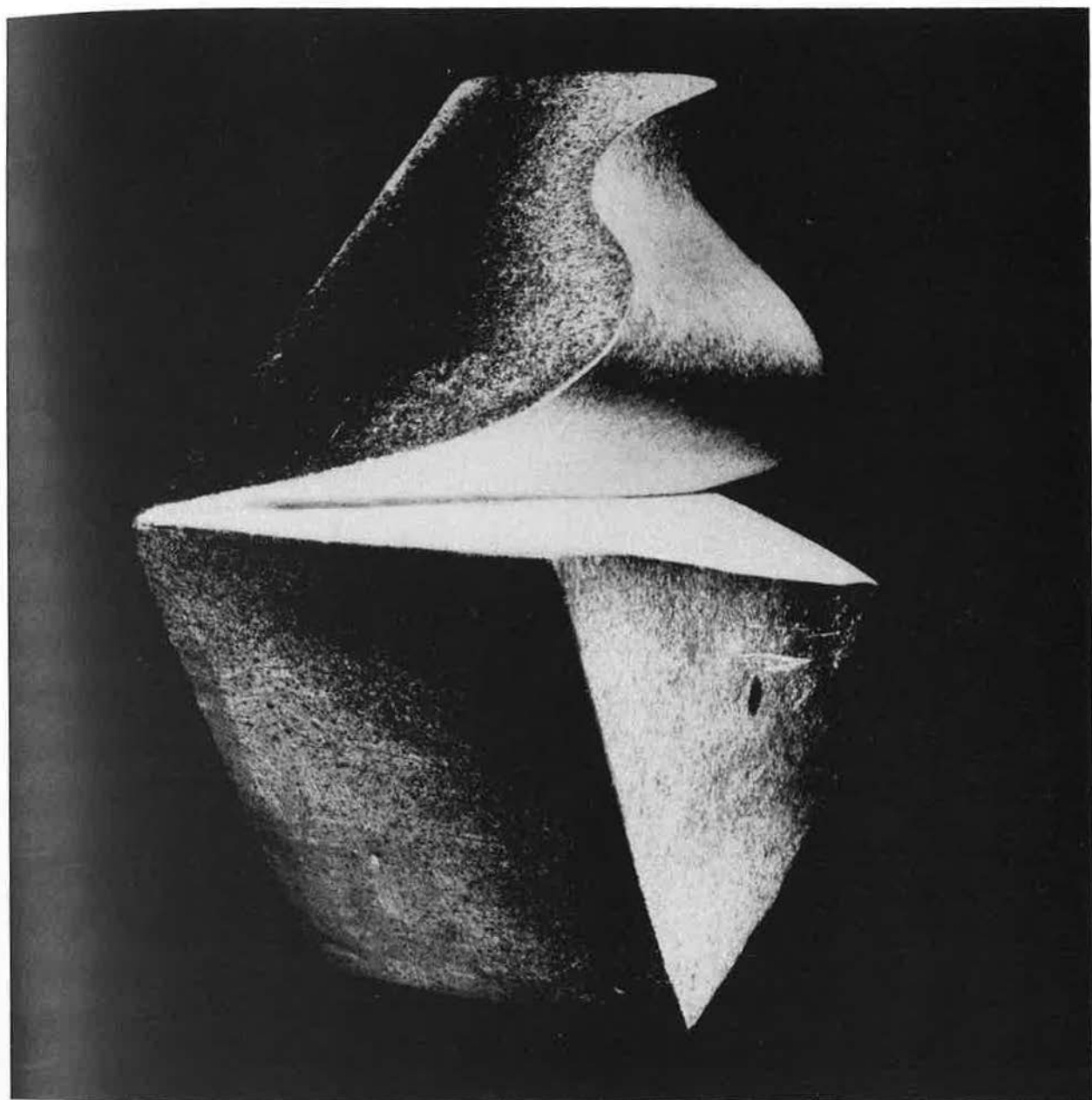
No. 81 Emblem, iron and feldspar stain

No. 75 Emblem



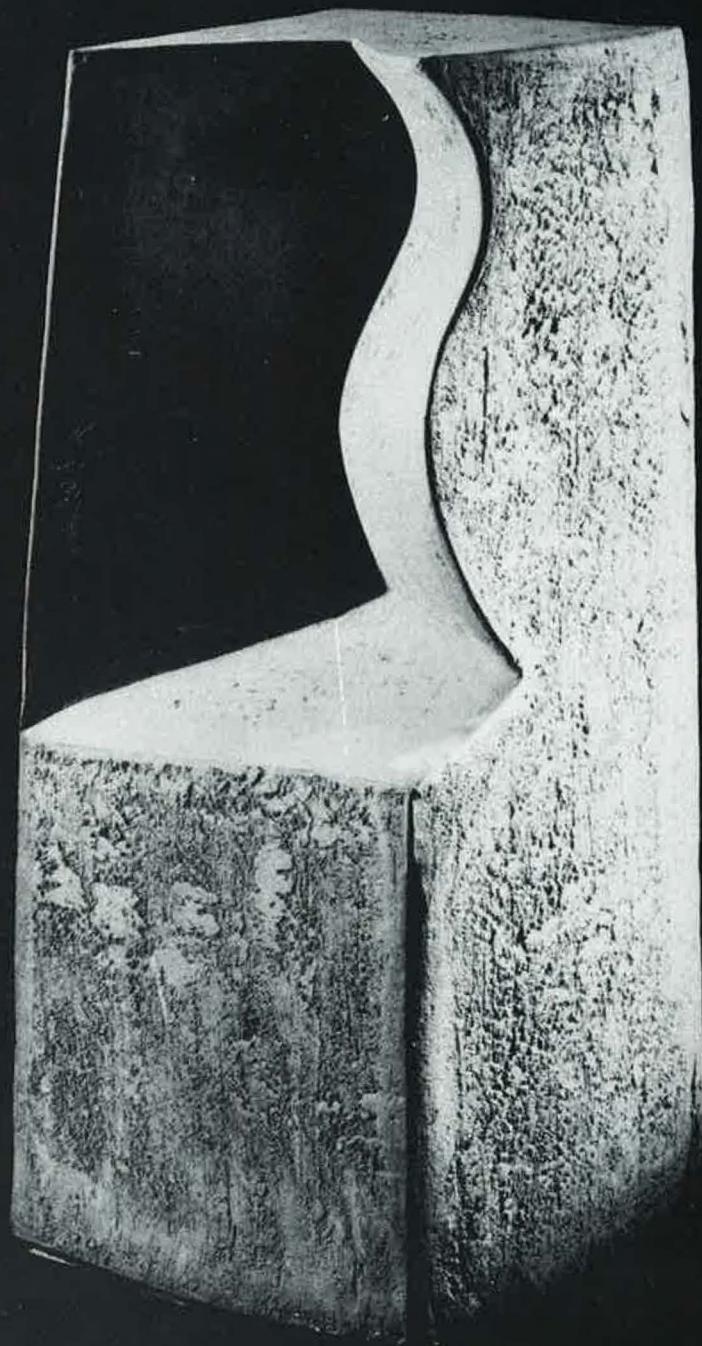
No. 76 Emblem





No. 77 Emblem

No. 80 Emblem





No. 81 Emblem

Plate Series

In these plates I wanted to make two dimensional representations of what I had been developing in three dimensional pots. Experiencing their illusory nature can be a reminder that the other pots also can be seen as perceptual ambiguities, experience of which deepens ones feeling for the transforming elements of nature.

In making these plates I was aware of the mysteriously beautiful Japanese Oribe-ware pots — sensing the hidden wisdom in their audacious decoration of surface helped me to find the mood for these pots.

No. 82 Two Plates, magnesia and iron glazes

No. 83 Four Plates, iron glaze

No. 84 Two Plates, magnesia glaze

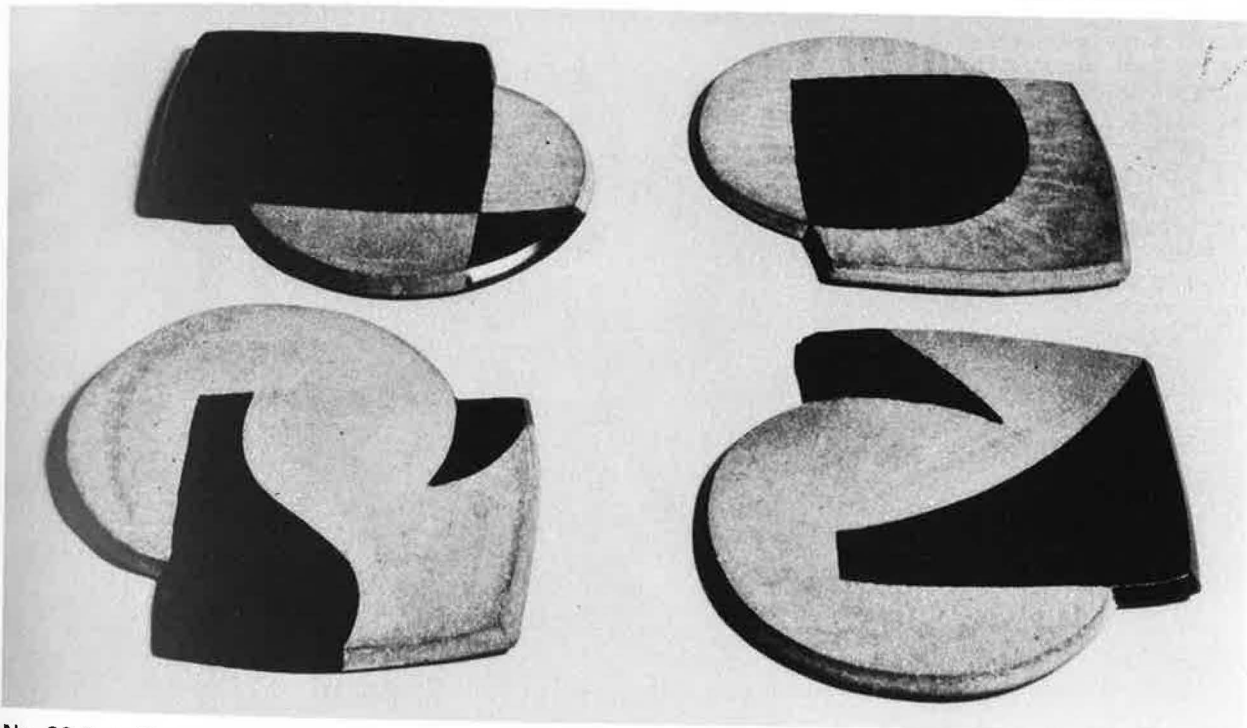
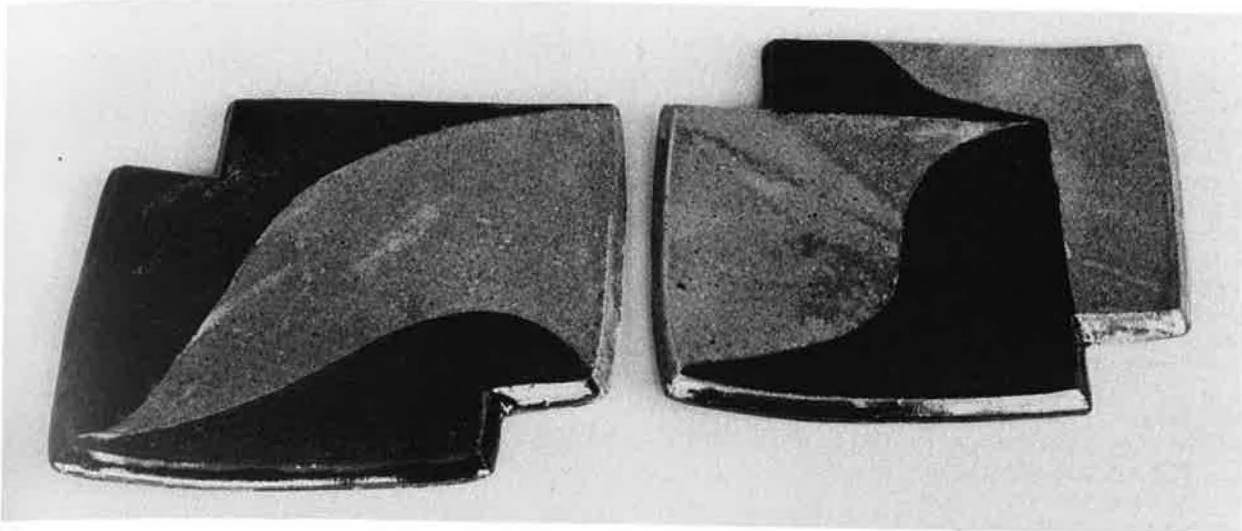
No. 85 Plate, magnesia glaze

No. 86 Plate, syenite glaze

No. 87 Plate, syenite glaze

No. 88 Two Plates, iron glaze

No. 82 Two Plates



No. 83 Four Plates

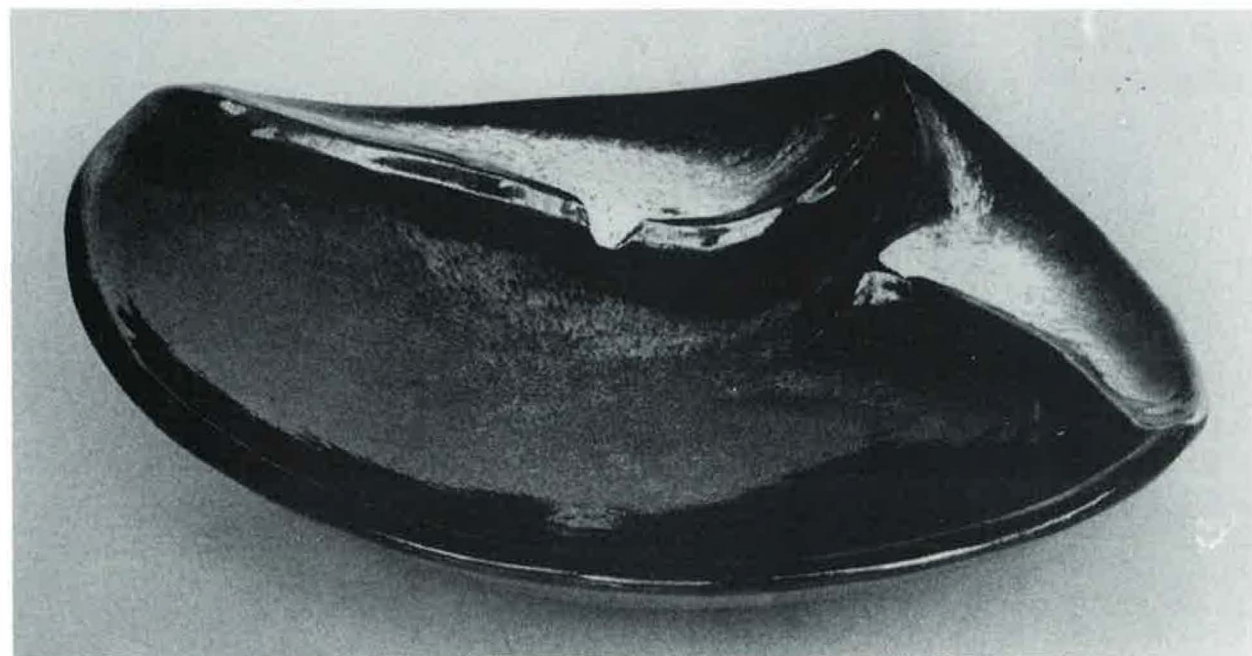
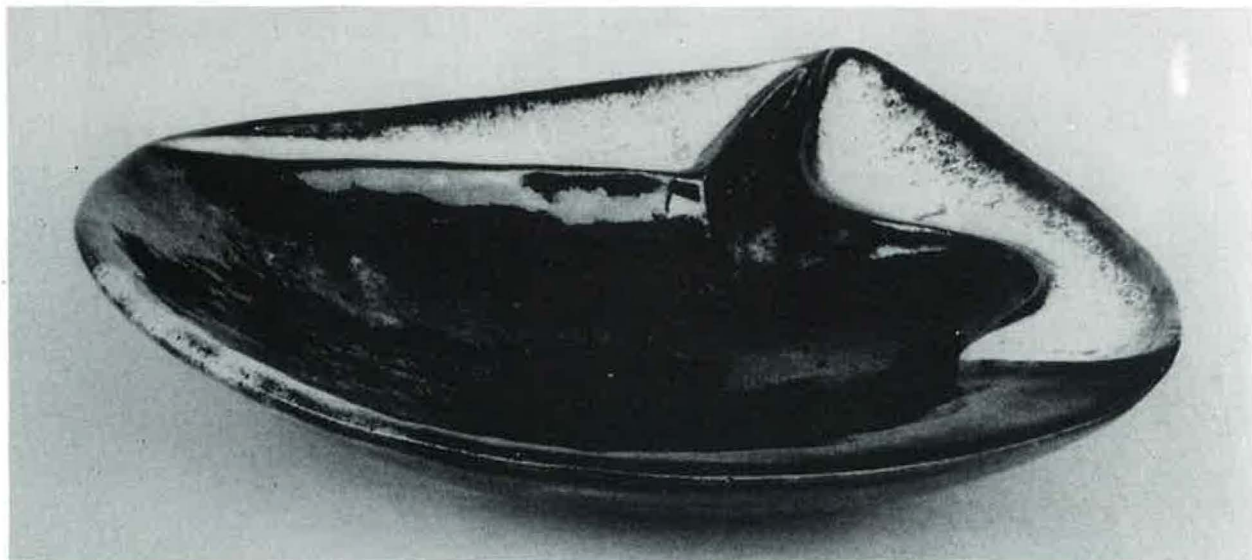
A series of bowls, 1982

These bowls are transformations of the earlier bowl series, incorporating later developments. Opalescent glazing is used to give a feeling of depth and space to the main areas of the bowls — their shapes reminiscent of simplified natural forms. What I see reflected in them is a universal sky streaked by a vast pattern — forms hinted at — as yet unearthly (like pictures made by joining the stars) — the mood a feeling of expectancy. Against this, the raised areas giving a feeling of surging flow — of the fluid life-bearing element; the angular configurations suggesting that this can be taken hold of in matter.

- No. 89 Bowl, opalescent glaze
- No. 90 Bowl, opalescent glaze
- No. 91 Bowl, opalescent glaze
- No. 92 Bowl, opalescent glaze
- No. 93 Bowl, opalescent glaze
- No. 94 Bowl, opalescent glaze
- No. 95 Bowl, opalescent glaze
- No. 96 Bowl, opalescent glaze
- No. 97 Bowl, opalescent glaze
- No. 98 Bowl, opalescent glaze
- No. 99 Bowl, opalescent glaze
- No. 100 Bowl, feldspar and iron
- No. 101 Bowl, feldspar and iron
- No. 102 Bowl, feldspar and iron.

The last three bowls are given more mass, and made more sculptural: See photograph of work in progress (No. 101).

No. 89 Bowl



No. 90 Bowl





No. 101 Bowl

Projection Series

No. 103 Projections, iron stain

No. 104 Projections, syenite stain

These are preliminary pieces, working into the idea, and following on from pot No. 56.

No. 105 Projections, feldspar and iron stain

No. 106 Projections, syenite stain

No. 107 Projections, feldspar and iron stain

No. 108 Projections, feldspar and iron stain

These forms bring back the hollow space — but in a new way — as a sound box — reminiscent of classical stringed instruments. This conveys a new feeling of expansion and contraction — from inside the form the sound wells forth into the wider spatial environment. The figured openings reflecting the sound harmony.

Just as the form principles running through this work relate to the form of man, this example may be used to say that they also relate to inner qualities of man, (such as thought, feeling) which can also be recognised in formal attributes (remembering Goethe's 'Always stand by Form'). For instance the will is borne on the straight forms of the limbs; thought on the centric forms of the head; feeling on the curved form of the ribs (enclosing heart and breathing). Just as the instruments embody such forms: Strings (nerves) leading to Scroll (head), Soundbox (body); so too do these pots have some of these forms, worked into them.

They may not be able in themselves to bear such all encompassing qualities, however it is mentioned here because these are the kinds of reflections I have about the work.

No. 109 Projection, opalescent glaze

No. 110 Projection, opalescent glaze

This form sums up what I wanted to create in this series. It also refers back to the 'Emblems'.

No. 111 Transformation, feldspar and iron stain

No. 112 Transformation, feldspar and iron stain

46.

The final form is a new beginning, a new growing point — A mass beginning to be transformed. It attempts to heighten the polarity of the mass, and the fluidity of the plane as it begins to breathe life into it.

This is another 'seed' which I am reflecting upon until it germinates — possibly into a series showing progressive metamorphosis through a number of pots.

For their assistance and encouragement at various times during the development of this work, I offer my thanks to:

Rhondda Greig
(the late) Ernst Reizenstein
Len Castle
QEII Arts Council of New Zealand
Ministry of Foreign Affairs
Mr Kozo Yoshida
Mr Seyso Hyashiya
A.N.Z. Bank, Palmerston North.

Craig Hall, and Paul Winspear, who have assisted the preparation of some of the pots. The Wellington City Gallery, for the opportunity of seeing this work all together.



No. 105 Projections



No. 112 Transformation



BIOGRAPHY

Born March 20, 1936, Stratford, New Zealand. Studied at Wellington Technical College, and Auckland University School of Architecture. Learnt Pottery as student of L.R. Castle.

1962 — Married Rhondda Gillies. Started making his own pottery at Maungakaramaea, near Whangarei.

1964-67 — Resident Potter, in charge of Art and Design Centre Pottery Studio at Massey University. Conducted pottery courses at the Centre, also courses, seminars, and summer schools throughout New Zealand.

1968 — Moved to Wairarapa. Lives and makes pottery at Matarawa.

1971 — Queen Elizabeth II Arts Council Special Project Award.

1972 — Phoenix Assurance Head Office Mural commission.

1977 — Queen Elizabeth II Travel Award.

1974, 1977-78 — Studied crafts and visited potters in Japan; Korea; Thailand; Mexico; Nepal, New Mexico, U.S.A.

1978 — Attended International Conference on Strategies for Rural Development in New Delhi, India.

1978-79 — Founding member and Chairman, S. Wairarapa Community Arts Council.

1979 — Queen Elizabeth II Arts Council Special Project Grant.

1982-83 — Japan Foundation Fellow.

EXHIBITIONS

- 1962 Northland Art Society Gallery, Whangarei.
 1971 Media, Wellington.
 1972 Wairarapa Art Centre, Masterton.
 1973 Qantas Gallery, Wellington.
 1974 Alicat Gallery, Auckland.
 1980 'Developments and Directions, Wairarapa Art Centre.
 1981 McMurray Gallery, Palmerston North.

SELECTED GROUP EXHIBITIONS

- 1965 'New Zealand Artist Potters' Manawatu Art Gallery.
 1966-1979 New Zealand Academy of Fine Arts Exhibition, Wellington.
 1966 'Invited Potters Exhibition' Manawatu Art Gallery.
 1965-1970 New Zealand Potters Society Exhibitions.
 1971 New Zealand Potters Guild, Antipodes Gallery Wellington.
 1971 New Zealand Potters Guild, New Vision Gallery, Auckland.
 1972 Group Show, Bett Duncan Gallery, Wellington.
 1973 Pottery. Dowse Gallery, Hutt City.
 1973 Guest Artist The Group Show, C.S.A. Gallery, Christchurch.
 1973 Guest Artist, Auckland Society of Potters, Exhibition, Auckland Museum.
 1974 Asian and Pacific Council Exhibition.
 1977 Guest Artist, Waikato Potters Society, Hamilton Art Museum.
 1977-82 'Craft New Zealand' European Touring Exhibition, N.Z. Government.
 1979-81 '25 New Zealand Potters' Belgium, France, Germany, Ireland, U.K'
 1979 'Craft Survey Exhibition' Wairarapa Art Centre.
 1979 '21 Years' New Vision Gallery, Auckland.
 1980 Parnham Gallery, Hamilton.
 1980 'Then and Now' Dowse Gallery, Hutt City.
 1980 Hansells Sculpture Exhibition, Wairarapa Art Centre.

- 1980 New Zealand Potters Invitational, Palmerston North Art Gallery.
 1980 'Openings', Wellington City Gallery.
 1980 'Pots for the Eighties' Antipodes Gallery, Wellington.
 1981 Brownbuilt Pottery Award, Auckland Museum. (Merit Award Winner)
 1981 Featured Guest Artist, Canterbury Potters Society, Christchurch.
 1981 'Hands over Time', Greytown Town Hall.
 1981 Wairarapa Craft survey, Wairarapa Art Centre.
 1981-82 'Earth and Fire', Central Regional Arts Council Touring Exhibition.
 1982 ICI Bursary exhibition, N.Z. Academy Fine Arts.

WORKS IN PUBLIC COLLECTIONS INCLUDE:-

- United Nations Headquarters, New York.
 - Victoria and Albert Museum, London.
 - Royal Museum, Brussels.
 - Imperial Palace Household, Tokyo.
 - Thai Royal Palace, Bangkok.
 - United States Department of State.
 - Glasgow Royal Museum, Glasgow.
 - Ministry of Culture, Seoul.
 - Australian Foreign Ministry.
 - Asian and Pacific Council collection.
 - New Zealand Government Embassy Collections in London, Tokyo, Paris, Washington, Seoul, Djakarta, Athens, Rome, Peking, Bonn, Bangkok.
 - New Zealand National Art Gallery.
 - Dowse Art Museum, Hutt City.
 - Auckland Institute and Museum.
 - Waikato Art Museum.
 - Palmerston North City Art Gallery.
 - Prime Ministers Department, Wellington.
 - Ministry of Internal Affairs, Wellington.
 - Penrose High School, Auckland.
 - Craft New Zealand, European Touring Collection.
 - Wairarapa Art Centre, Masterton.
 - Palmerston North City Council Conference Center.
 - Palmerston North Teachers College.
 - Phoenix Assurance Company, Head Office Mural, Auckland.
 - Sarjeant Art Gallery, Wanganui.
 - Dunedin Polytechnic, Dunedin.
 - Kuranui College, Greytown.
 - Kyoto City Government, Kyoto.
 - Hawkes Bay Art Gallery, Napier.
- Plus Private Collections in all Continents.

Craft New Zealand, Ministry of Foreign Affairs, 1980.

Hands Over Time, South Wairarapa Community Arts Council.

N.Z. Sculpture 1980, Wairarapa Art Centre.

BIBLIOGRAPHY

'Thoughts on Techniques' New Zealand Potter, Spring, 1980.

'From Japan with Love' New Zealand Listener, Dec 13, 1980.

'Developments and Directions' Wairarapa Art Centre, Catalogue notes.

'Professional Crafts'. 'Hands Over Time', South Wairarapa Community Arts Council, 1981.

WORKS FEATURED IN PUBLICATIONS

'A Potters Workbook', Howard William, 1977.

'Please Touch', Peter Cape 1980.

25 New Zealand Potters. Ministry of Foreign Affairs, 1980.

Craft New Zealand, Blumhardt and Brake, 1980.

New Zealand Potter, Vol. 9 No. 2.

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