The Fletcher Challenge

Ceramics Award: a cultural enquiry

Grant Thompson

Fletcher Brownbuilt Exhibition

From March the Fletcher Challenge Prize Award opens. My entry was rejected and I think it's beautiful - no one likes the 'judges' spotlight on ceramics. It was very exciting to be involved in the whole process and I was really proud of what we achieved. I think it will be an example to other artists. It is a great opportunity and of course this is precisely what it should be.

Fletcher Challenge Awardists

Call for Entries 1990

The closing date for entry to the Fletcher Challenge Ceramics Award 1990 has not been announced yet. However, it is expected that entries have to be submitted by the end of the year. A prize of $1000 is offered to the artist of one of the outstanding pieces. A range of extraordinary ceramics will be selected for the exhibition, and the winner will be announced in late March 1990.

For further information contact:
Auckland Studio Potters
PO Box 5983, Auckland
Tel: 09 434 5202 or Fax 09 434 3501

Peter Shaw
Curator
Fletcher Challenge Art Collection.
Fletcher show challenges the world's best
The Fletcher Challenge Ceramics Award: a cultural enquiry

Grant Thompson
The Fletcher Challenge Ceramics Award (1977–1998) was for many years, New Zealand’s most enduring art award, certainly the most internationalist local visual arts award and one of the most generously sponsored.

While many visual arts awards have come and gone the Fletcher Challenge Art Award, although defunct for over a decade, is through its palpable legacies still with us.

Objectspace aims to provoke new assessments and The Fletcher Challenge Ceramics Award: a cultural enquiry does this by considering the co-ordinates of this event which include the public positioning of contemporary practice, competition, collections, commerce and community, excellence, internationalism, partnership and professionalism and how these factors were put into play and shaped part of our cultural infrastructure. Such an enquiry has, I believe, not been previously undertaken. Given the increased number of such events internationally, and the investment they attract, this is a useful enquiry to undertake.

Curator Grant Thompson notes the role of the Award’s manager Moyra Elliott who was chiefly responsible for professionalising the initiative and extending its international profile. Twenty years on from her appointment, Moyra’s own career as a professional is increasingly international. This option is surely, in part, one of the legacies of the Fletcher Challenge Ceramics Award.

Curator Grant Thompson proposed this project to Objectspace and we congratulate him for undertaking this enquiry and bringing it to fruition. It has provided an opportunity to publicly exhibit most of the winning works for the first time for many years. Soon after we agreed to stage this project we approached The Fletcher Trust, the owner of the Award’s winning works to seek their assistance. On behalf of the curator and Objectspace I would like to thank The Fletcher Trust particularly Chairman Angus Fletcher and Art Curator Peter Shaw for their enthusiastic response to the project. Similarly the Award’s other partner, Auckland Studio Potters has supported the project in numerous ways and we especially wish to acknowledge the contribution of Peter Lange and John Pirtle. Manukau Institute of Technology has generously provided assistance and I would like to acknowledge the contributions of Mead Norton and Dr Christopher Thompson.

Objectspace gratefully acknowledges the major funding of Creative New Zealand and the ongoing support of Auckland City, The Chartwell Trust and Karikari Estate Wines and the support of the Objectspace Donors.

Introduction
Philip Clarke — Director
New Competition
Open to All Potters

The first FBPA opened in 1977 and continued for a period of ten years. It changed hands in 1986 and briefly took the name Fletcher Challenge Pottery Award (FCPA) before establishing itself in 1989 as the Fletcher Challenge Ceramics Award (FCCA). The award had its final and twenty-second presentation in 1998. The shifts in name from Brownbuilt to Challenge and from Pottery to Ceramics provide a concise summary of the changes that occurred over the life of the Fletcher Challenge Ceramics Award.

In preparing this essay, I was particularly interested in making use of the locally published potters’ journals to gain a sense of the culture surrounding the Fletcher Awards. The journal-come-newsletters provided a sense of the ceramic community’s engagement, or discomfort, with the sponsored award and an understanding of the local context into which ‘The Fletcher’ made its presentations. The published material revealed international participation as a matter of constant interest to those commenting on the awards, and this matter has provided the focus for my inquiry. I offer some thoughts on the role of the international judge and the importance of international participation for the award’s growth. Finally, I make some comment on sponsorship and cultural awards.

From the award’s inception, its organisers saw the participation of international ceramists and an overseas judge of international repute as essential to building the award’s significance. Trevor Hunt, a member of the ASP Centre Committee and General Manager of Fletcher Brownbuilt, commented that, “Having an overseas judge has been one of the primary concepts of the award. It gives an impartial factor and also views are passed from overseas to New Zealand potters.”

There was little disagreement with Hunt’s views among local ceramists who seemed to welcome the outsider’s eye as offering their work a fresher, less partial assessment than the one provided by their local colleagues. The international judge brought knowledge and experience of a different, but related practice of ceramics that gave their decisions increased value for the local audience. Selection by an international judge suggested the chosen exhibits as making sense in an international context, as having qualities that someone foreign to the producing culture could apprehend and appreciate.

The second point Hunt makes regarding the opportunities for knowledge transfer made possible by the presence of the FBPA judge, point to the

---

3. My main source for ‘published material’ was the holdings of the University of Auckland Elam Library. Of particular value were Claynews, New Zealand Potter and the New Zealand Society of Potters (newsletter). I am also grateful to the library’s collection of newspaper ‘clippings’ accessible through the INZART website http://magic.lbr.auckland.ac.nz/inzart/
long established practice among New Zealand ceramics groups of inviting colleagues of international standing to conferences and gatherings. The guests demonstrated their craft, lead workshops and provided their assessment of the work of local ceramists, sometimes in the role of selector and judge at a society’s annual exhibition. The Fletcher award contributed to that ongoing dialogue by appointing judges able to travel to centres around New Zealand to deliver lectures and workshops. In some instances, locals had met the Fletcher judge on an earlier visit while participating in a national or regional event. Some would return repeatedly and in turn, hosted visits by New Zealand ceramists. This limited, but influential coming and going of clay-workers helped to close the distance between international ceramic traditions through the exchange of individual and localised knowledge.

Although established within an international network the Fletcher judge remained a sole judge, a decision many applauded for its ability to eliminate the often compromised decisions of jury committees. Others felt sole judges would deliver idiosyncratic decisions based on personal taste rather than the relative merits of each submitted work. Len Castle for example expressed the opinion that, 

The person who really wins does so on a basis of a lottery. It’s interesting that previous winners can be rejected. It’s not that their work has gone down in standard but it hasn’t met the eye of the judge. It can fluctuate so much from year to year.  

Castle’s observation that a work must “meet the eye of the judge” if it was to gain recognition in a competitive environment, simply stated the reality of juried prizes. John Chalke, judge of the 1996 FCCA wrote in that year’s catalogue on the difficulty of working through 2,300 slides to produce an exhibition and then select a winner. John Chalke, ‘Juror’s Statement,’ Fletcher Challenge Ceramics Award, 1996, (Auckland: Auckland Studio Potters, 1996), unpaginated.

Of all the repeated jury phrases the one that is mentioned most is that someone else would have chosen it all differently. There’s a good reason why it’s repeated and should carry on being so. We all come to the dance with a varying set of experiences. We’ve travelled differently, we have aged differently and thus we have different visions. 

In the first two years of the FBPA, the judge provided the award’s only international presence, but in 1979, overseas entries were invited and seven of the 75 works presented in the award exhibition were from international ceramists, five from Australia and two from Britain. The number of international entries continued to increase over the remaining period of the Fletcher Brownbuilt sponsorship, although the event remained primarily a national competition distinguished from other national award exhibitions by the presence of overseas entries.

Trevor Hunt described the Fletcher Brownbuilt as an event that helped with ‘internal’ company building. ‘Fletcher Brownbuilt is one of many in the Fletcher group; a lot of little companies with individual identities. Within Brownbuilt itself, collecting pottery has struck a chord with everyone. It helps us build up the company image internally.’ Tara Werner reported evidence of that collecting in the Brownbuilt headquarters as, ‘everywhere, on counters, shelves, nooks and crannies.’ Her profile of the company and its relationship with the ASP suggested something almost familial, even the first discussions concerned with the possible sponsorship of a ceramics award, took place between Hunt and potter Ruth Court while they and their families holidayed together in Fiji.

In 1987, the Fletcher Challenge Limited share price hit a record high of $6.20, profits were $344 million and the return on the shareholders’ funds at 25% was well over the 1982 level of 15 per cent. This happy situation was the outcome of the successful merger of Fletcher Holdings with the Challenge Corporation, a pairing that produced Fletcher Challenge, at the time, New Zealand’s most internationally successful corporation, and in 1987, the fresh sponsor of the FCPA. The shift in sponsorship also saw significant changes in the award organisation.

Previously, Fletcher Brownbuilt had provided all the management systems necessary to the realisation of a national award event, as well as supplying most of the labour required to produce the exhibition, the new sponsor however, expected the ASP to take full responsibility for all aspects of the award’s administration, management and production. In ‘a directive,’ the new sponsors indicated ‘that the Award should become more commercially oriented, enhance its prestigious nature and increase its profile, particularly internationally.’ As well, Fletcher Challenge decided to make the opening night function an opportunity for ‘corporate entertaining.’ To support the changed arrangements and to further promote the award, Fletcher Challenge provided ASP with substantial financial resources and increased the value of the Premier Award from $5,000 to $10,000.
Moyra Elliot described the Fletcher Challenge relationship with the ASP as ‘a “hands off” policy except where signing cheques is concerned.’ Elliot’s comment was a tongue in cheek acknowledgment of the sponsor’s willingness to leave matters of policy with the award administrators and a small ASP sub-committee. Fletcher Challenge’s concerns lay principally with the opening night where they took the opportunity to invite many guests and where their name appeared formally as sponsors.

Richard Busby in *Measuring Successful Sponsorship* wrote,

Sponsorship in simple terms, is the acquisition of the rights of association […] Successful sponsorship succeeds in identifying qualities and values in the […] event being sponsored and transfers those values to the sponsors own brand or company.

Busby’s words seem to describe the exchange that occurred between ceramists and corporates in the award’s opening night event. Each contributed their best to the evening and each benefited from the publicity generated through the association. Those who attended these events confirm them as sparkling affairs and the success of these evenings must have contributed to Fletcher’s growing enthusiasm for the FCCA, as must the steady increase in the number of international entries.

In 1991 for the first time, international entries exceeded those from New Zealand – 233 international entries, 13 more than the 220 from New Zealand. In 1998, the final year of the award’s presentation, there were 791 entries from 58 countries, 91 were selected for exhibition of which, eight came from New Zealand and for the first time, no New Zealand entry was included among the Merit Awards.

The substantial increase in international entries to the award is largely attributable to the work of Moyra Elliot who accepted the position of FCCA director in 1989. A notable success for Elliot was the appearance in 1990 of a large number of entries from Japan. Totalling 32 in number and including that year’s two jointly selected Premier Award winners, Japanese participation was important to the developing character of the FCCA because of the unique qualities and histories such works could bring to the exhibition. Organisers felt that the near total absence of Japanese entries prevented the Fletcher from claiming a truly international reputation in the world of ceramics. As well, they were concerned that the award’s standing was not yet sufficient to retain the Fletcher Challenge sponsorship. The organisers felt that a significant increase in participation by Japanese ceramists in the FCCA would increase the award’s international prestige and secure ongoing Fletcher Challenge sponsorship. The strategy worked at all levels. ASP members were enthusiastic in their support of the increased international participation, Fletcher’s responded positively to the exhibition and committed to a further period of sponsorship and the public received an opportunity to view what one correspondent to the NZSP newsletter described as ‘the Van Goghs of the ceramic world’.

Peter Gibbs, in his review of the 1990 FCCA exhibition in which Japanese ceramists created so strong a presence wrote,

For the first time, Kiwis failed to scoop the majority of the accolades and had to bow to the pressure of the world’s leading ceramic artists. The show now seems certain to go on and attract attention from all over the world. But can we take the heat? Will our leading potters be happy to go on getting the boot from their own show in order to see overseas potters swoop on the prize money?

Gibbs’ comments drew a strong response from New Zealand ceramists who confidently retorted that the ‘locals’ were more than willing and able to compete on an international stage. Furthermore, they welcomed the opportunity to see the work of overseas ceramists whose practices might otherwise remain paper bound in magazines and books. A letter written by Alan Watt, then Head of the Ceramic Department at the Canberra Institute of the Arts, extended on local responses to Gibbs’ comments. Watt wrote,

In many ways it is because the awards are not necessarily going to the “locals” that gives the prize its independence, respectability and attraction to foreign submission, and allows the New Zealand public to view, at first hand, many unique concepts and techniques in the ceramic arts. The benefits from exposure to such works and the intellectual challenges it provides, undoubtedly has an effect in the long term.
The relative merits of that long term 'effect' found a public airing at the 1996 Creative New Zealand funded symposium, Art for Clay’s Sake held at UNITEC, in conjunction with the 20th FCCA anniversary exhibition. Fletcher Challenge and the ASP had both expressed interest in extending the annual award beyond the confines of the exhibition and saw the symposium as a way of achieving that goal. The symposium invited six panellists, three from New Zealand and three from overseas, to present prepared papers discussing eight selected works in the 1996 FCCA exhibition. The panellists received an image of each work to prepare their presentations. Two of the panellists also presented discussion papers.20

The international panellists dealt with their selections critically, applauding and dismissing as they saw appropriate, but the New Zealanders, to varying degrees, contextualised their responses by expressing concerns regarding the increasing dominance of sculptural ceramics in the FCCA exhibitions and in the world of ceramics generally. In part, the concerns focused on ceramists’ apparent abandonment of the domestic environment in preference for the white box of the gallery where function and tactility had given way to a ‘desire for attention’. Douglas Lloyd-Jenkins described non-functional ceramics as,

[living] on in the hermetically sealed circuit of international competition in pursuit of monetary prizes seen to approximate the rewards of the inaccessible art world and provid[ing] legitimising compensation for perceived neglect.21

The greater concern however was the perceived lack of criticality in ceramists’ decision to move away from traditional forms into the world of non-functional ceramics. Justin Paton wrote,

What’s wanted is the best of both worlds: objects that refuse to act embarrassed about the functional traditions whence they spring, while also remaining alive, unruly and conceptually alert enough to hold their own in the image-haze of the 1990s.22

Lloyd-Jenkins and Paton both acknowledged that the 1996 FCCA exhibition included some excellent work – Richard Parker’s ‘Vase – White Splashed’ received enthusiastic acclaim from all panellists – but found the award’s promotion of novelty over innovation as counter productive to the growth of New Zealand ceramics. In another context, Lloyd-Jenkins suggests that this situation had arisen because, ‘both corporation and competition have, up until now, had an abhorrence of critical investigation, preferring publicity over critique.’23

The assessment seems accurate. The demands placed upon award organisers by the change in sponsorship required them to create an event that would generate media coverage in the popular press as well as specialist ceramics publications. Under such circumstances, the needs of the local ceramics community became secondary to the needs of the award. For the award organisers, the focus of the award was the award. They had to ensure its continued commercial importance to the cultural sector, maintain its respectability in the ceramic community and uphold its symbolic value to potential participants and judges while satisfying the demands of the sponsor. All this required something much more spectacular than the annual NZSP national exhibition and the award’s annual budget, in excess of $100,000 in the final years24, ensured such an event was possible.

Peter Gibbs, reviewing the 1992 FCCA in the Australian journal Ceramics: Art and Perception opened his comments by noting the introduction that year of slide selection and the marked increase in responses from leading international ceramists. He concluded his piece by commenting,

The 1992 awards mark the point of no return for the Fletcher show. […] There is no longer any question of its being a New Zealand event with a selection of overseas works for comparison. It is now an international extravaganza in which Kiwis compete on an equal footing.25

Gibbs’ description in an Australian journal of the FCCA as an ‘international extravaganza’ must have thrilled organisers. The words confirmed that the organisers’ efforts to increase the award’s standing and raise its international profile had succeeded; the Fletcher Challenge Ceramics Award was no longer simply an event, but a spectacle. Ceramics in this context was no longer something you made or something you used, it was something to look at, something to collect, perhaps even contemplate.

The FCCA and its antecedents are part of a system of cultural prizes that draw on the forms of a money economy, but also extend the notion of economics to include a whole range of cultural and symbolic transactions. They are part of the much larger world of symbolic capital, ‘where “capital”
is not merely understood in its narrow sense, but rather is used to designate anything that registers as an asset, and can be put profitably to work, in one or another domain of human endeavour.26

The ability of a cultural prize to navigate the two fields of symbolic and economic value becomes apparent in the Fletcher’s practice of awarding and purchasing each year’s Premier Award winning work. On the one hand, the maker receives an award that includes an amount of money that is symbolic. It speaks of the wealth and prestige of the award and the generosity of the sponsor. It is not possible to earn or loose this symbolic value; it is a gift. Even when the chosen maker has spent all their winnings, the symbolic value of the award remains a form of symbolic capital. Having increased the cultural significance of the work through selection and confirmed its newly acquired status through a cash award, the sponsor then purchases the piece at a price established by the maker removing it from the possibility of further exchange. In this double transaction, the sponsor presents the piece and then consumes it performing a gesture that has the feel of the total-destruction associated with the ‘potlatch’27 of traditional gift-exchange economies.

In January 1999, the Ministry of Cultural Affairs published a survey into the sponsorship of cultural events and activities.28 The Ministry distributed surveys to 100 businesses of which 70 provided a return. The survey examined the previous three financial years, 1996-99, the final three years of FCCA presentations. I would like to think that Fletcher Challenge was one of the 9% of businesses that indicated they had sponsored a competition or award in the previous three years. Even without their participation, the survey provided interesting information on corporate cultural sponsorship contemporary with that of Fletcher Challenge. When the survey asked businesses to identify the factors most important to their decision making on cultural sponsorship, 62% considered increased brand awareness as businesses to identify the factors most important to their decision making concerning cultural content seemed too difficult in New Zealand in the lead up to the new millennium, I do wonder however, if those 42 businesses were as reluctant to participate in the shaping of non-cultural events and activities. The general anticipation of a decline in cultural sponsorship suggested that the cessation of the Fletcher/ASP relationship was inevitable despite the continued success of the association. 1998 also saw the Smokefree Fashion Awards (formerly the Benson & Hedges Fashion Awards) end their 33 year history because they too, were unsuccessful in finding sponsorship.29

The ASP support for the Fletcher award was constant and largely voluntary. It was the driving force behind the award events. The line up of award winning works tells the story; large pots disappeared to make way for sculptural works informed by the enthusiasm of potters for ceramics. The enthusiasm was largely uncritical. Reviews of the award exhibitions published in potters’ society newsletters or national publications remained strictly descriptive examining judge’s selections in terms of their formal qualities or the likes and dislikes of the reviewer and only rarely considering those selections in the broader context of New Zealand ceramic practice. This willingness to absorb and practice international styles led to much experimentation with new forms, but little innovation in established traditions.


25. A potlatch is a festival or ceremony practised by the indigenous people of the Pacific Northwest Coast. In the potlatch, hierarchical relations within and between clans, villages, and nations, are observed and reinforced through the distribution or sometimes destruction of wealth, dance performances, and other ceremonies. The status of any given family is raised not by who has the most resources, but by who distributes the most resources. The hosts demonstrate their wealth and prominence through giving away goods. Refer to, Marcel Mauss, The Gift, The form and raising for exchanges in archaic societies (New York & London: W.W.Norton, 1990).


of the single judging criteria of excellence in ceramics. It is possible to measure excellence in any number of ways and each judge seemed to re-establish that measure in the course of their selection. A larger issue than individual interpretation was the absence of a single tradition against which a judge might assess all entries. In a culture where there is a defined and established ceramic tradition the judge has a clear path to travel, but that situation had already begun to unravel before the first FBPA presentation reached the Auckland museum’s exhibition halls. As John Chalke pointed out, each judge was the product of an individual set of experiences and selected the award according to that knowledge.

One of the things the Fletcher Award’s did best for me, a non-specialist viewer, was to make available ceramic objects of some significance in a way that allowed me to feel close to the work. This is an experience I have discussed with a few friends and colleagues who also wandered through the Fletcher awards of the 1990s and all agree that those exhibitions introduced us to a form of practice that we found engaging, but would have otherwise not encountered. For me, the Fletcher award’s success lay in its ability to engage and hold an audience beyond the membership of local ceramic and pottery groups. The first success was the securing of substantial enthusiastic support from a wealthy patron.

The initial relationship of the ASP with Fletchers through its Brownbuilt subsidiary flowed naturally. Trevor Hunt, although not a potter, was a good friend of ceramics and brought his company’s vast resources into play to support the fledgling society’s ventures into community teaching. In each of the draft charters proposed during the merger between Fletcher Holdings and the Challenge Corporation, the final point in each document consistently identified the desire to operate in a socially engaged manner. The relationship with the ASP is one of the many examples of how Fletchers gave substance to that commitment. When Fletcher Brownbuilt let go of the awards in 1986, there was a brief period of uncertainty, but Fletcher Challenge, aware of the importance of the award to a now international ceramics community reinvigorated Fletcher’s association with the Auckland Studio Potters. By then, the future of the ASP was secure and perhaps there was no further need for the relationship, but the Fletcher award had become an animal unto itself and able to support both its benefactors’ interest in extending their community engagement. In the second phase of the Fletcher/ASP association it is the strength of the award that seems to drive the sponsorship.

Richard Busby’s definition of sponsorship speaks of the transfer of ‘qualities and values’. During the Brownbuilt/ASP period it seemed that the respective ‘qualities and values’ of the two brands transferred to the award, but in the Challenge/ASP association the transfer changed direction. The FCCA established itself as the ‘brand’ and its ‘qualities and values’ were enhancing the reputations of its collaborators. This model of sustained and shared commitment to excellence, whatever the outcome, is the Fletcher Challenge Ceramics Award’s cultural capital and its legacy.

Grant Thompson
Programmes Leader at the School of Visual Arts, Manukau Institute of Technology.
grant.thompson@manukau.ac.nz

Selected Bibliography

The Fletcher Ceramic Award Timeline

1974—New competition opened to all potters

"An award of $3000 for the best entry to be decided by an overseas judge will be made annually by Fletcher Brownbuilt. Competing pots will be displayed in an Auckland location. The prize winning entry will become the property of the sponsors and the other entries will be for sale at a price nominated by their makers with a percentage of sales to be given to the Auckland Studio Potters Centre. This award is to be known as the Fletcher Brownbuilt Award, and will be made for the first time in April-May 1974."


1977

FBPA Judge Les Blakeborough, Australia
Premier Award
John Anderson, New Zealand
Merit Awards 2 New Zealand.

The first call for entries in the FBPA invited submissions of "a pot or set of pots which used the medium of ceramics to highlight the sculptural content of the entry." Sixty entries were received, fewer than expected. Some commentators suggested the show was an attempt to recuperate the corporate involvement. The judge presented the Premier Award of $1,000, and two Merit Awards of $250.

1979

FBPA Judge Shiga Shigeo, Japan
Premier Award
Rick Rudd, New Zealand
Merit Awards 2 New Zealand.

Thematic entry abandoned and ‘excellence’ established as the sole judging criteria. The judge presented only one Merit Award.

The display featured grass and artificial turf spelling out a large FB when viewed from above.

1979

FBPA Judge Peter Travis, Australia
Premier Award
Carl McConnell, Australia
Merit Awards 5 Australia, New Zealand

The award opened to international entries for the first time and the exhibition included seven pieces from outside New Zealand, five from Australia and two from Britain. An Australian judge Peter Travis selected one of the five Australian works as the Premier Award winner. Merit Awards were abandoned in favour of a more substantial Premier Award of $2,000.

1980

FBPA Judge Robin Whelly, United Kingdom
Premier Award
Dobbie Poirton, New Zealand
Merit Awards 17 Australia, New Zealand, United States of America

"In a year that Merilyn Wiseman won the award with a large platter, Beverley Luxton that was felt by some to lack the physical presence of an award winning piece."

1982

FBPA Judge Gwyn Hansen Rigot, Australia
Premier Award
Beverley Luxton, New Zealand
Merit Awards 8 Australia, New Zealand, United States of America

In a year that Merilyn Wiseman won the award with a large platter, Beverley Luxton that was felt by some to lack the physical presence of an award winning piece.

Beyond Craft – Natwest Art Award
An exhibition of craft, small art works and sculpture suitable for the enrichment of our living and working environment. One award of $1,000.

1983

FBPA Judge Richard Shaw, New Zealand
Premier Award
Don Reitz, United States of America
Merit Awards 17 Australia, New Zealand, United Kingdom, United States of America

"In a year that Merilyn Wiseman won the award with a large platter, Beverley Luxton that was felt by some to lack the physical presence of an award winning piece."

1985

FBPA Judge Gwynyst Meirion Jones, Australia
Premier Award
Maria Teresa Kucynska, Poland
Merit Awards 15 Australia, New Zealand, Japan, New Zealand, United States of America

The value of the Premier Award increased to $5,000. Judge Gwynyst Meirion Jones selected 99 works for exhibition from the 300 New Zealand and overseas entries. Pigott commented that her selection was "very much one of personal rapport with the pots."

1986

FBPA Judge Steve Fulmer, New Zealand
Premier Award
Jeff Mincham, Australia & New Zealand
Merit Awards 12 Australia, New Zealand

In the ninth year of the Fletcher Brownbuilt Pottery Award the value of the Premier Award increased from $5,000 to $10,000. The award steering committee appointed Leo King as the paid award organiser.

Beyond Craft – Natwest Art Award
An exhibition of craft, small art works and sculpture suitable for the enrichment of our living and working environment. One award of $1,000.

1987

FBPA Judge John McTear, United Kingdom
Premier Award
Steve Fulmer, New Zealand
Merit Awards 4 Australia, New Zealand

Fletcher Brownbuilt Pottery Award became the Fletcher Challenge Pottery Award. The award steering committee appointed Leo King as the paid award organiser.

Follow the first presentation of a joint Premier Award, Fletcher Challenge, in what was perceived as a vote of confidence in the award, agreed to write two cheques, each to the full value of $5,000. The joint award was a second Fletcher Premier Award for both recipients.

Beyond Craft – Natwest Art Award
At the New Zealand Academy of Fine Arts.
Inaugural Winstone Craft Award $10,000.

Inaugural Norsewear Craft Award in conjunction with the Central Hawke’s Bay Arts Festival. The Award invited entries in three categories, pottery, wood and painting. Each category offered an award of $1,000.
For the first time, slide selection
1918
1988
Patti Warashina, United States of America
Premier Award
Sandra Black, Australia
Merit Awards
6 Australia, Japan, New Zealand, United Kingdom, United States

The ceramics section offered two awards, each of $2,000.

The value of each of the three awards increased to $4,000.

The FCCA Judge, John Chalke, Canada, Premier Award
Yasuko Sakurai, Japan
Merit Awards
5 New Zealand, Norway, Switzerland, United States of America

Entries totalled almost 900 from 48 countries, of which 148 from New Zealand. For the first time, no New Zealand works won Merit Awards.

The prize list added a second prize of $500 sponsored by Cooney Lees & Morgan, and four merit awards of $100 provided by NZSP National Convention and Art NZ Ltd, to ‘help ensure the future of New Zealand ceramics and pottery’. Premier Award of $10,000 and second prize of $2,000. Other awards to a total value of $4,500.

The eight Humegas Awards added a second prize of $500 sponsored by Cooney Lees & Morgan, and four merit awards of $100 provided by NZSP National Convention and Art NZ Ltd in association with NZSP and Art NZ Ltd, to ‘help ensure the future of New Zealand ceramics and pottery’. Premier Award of $10,000 and second prize of $2,000. Other awards to a total value of $4,500.

The Humegas Awards were added to the prize list with the Annual Exhibition. The Humegas Awards were selected from the entries for the Annual Exhibition. The Humegas Awards were awarded to the best works in each of the six categories: Sculpture, Ceramics, Painting, Drawing, Architecture, and Industrial Design. The Humegas Awards were announced at the Annual Exhibition. The Humegas Awards were presented by Curry Lees & Morgan.

The value of each of the three Humegas Awards increased to $3,000.

The Humegas Awards were awarded to the best works in each of the six categories: Sculpture, Ceramics, Painting, Drawing, Architecture, and Industrial Design. The Humegas Awards were announced at the Annual Exhibition. The Humegas Awards were presented by Curry Lees & Morgan.

The value of each of the three Humegas Awards increased to $2,000.

The Humegas Awards were awarded to the best works in each of the six categories: Sculpture, Ceramics, Painting, Drawing, Architecture, and Industrial Design. The Humegas Awards were announced at the Annual Exhibition. The Humegas Awards were presented by Curry Lees & Morgan.

The value of each of the three Humegas Awards increased to $1,000.

The Humegas Awards were awarded to the best works in each of the six categories: Sculpture, Ceramics, Painting, Drawing, Architecture, and Industrial Design. The Humegas Awards were announced at the Annual Exhibition. The Humegas Awards were presented by Curry Lees & Morgan.

The value of each of the three Humegas Awards increased to $500.

The Humegas Awards were awarded to the best works in each of the six categories: Sculpture, Ceramics, Painting, Drawing, Architecture, and Industrial Design. The Humegas Awards were announced at the Annual Exhibition. The Humegas Awards were presented by Curry Lees & Morgan.

The Humegas Awards were awarded to the best works in each of the six categories: Sculpture, Ceramics, Painting, Drawing, Architecture, and Industrial Design. The Humegas Awards were announced at the Annual Exhibition. The Humegas Awards were presented by Curry Lees & Morgan.

The Humegas Awards were awarded to the best works in each of the six categories: Sculpture, Ceramics, Painting, Drawing, Architecture, and Industrial Design. The Humegas Awards were announced at the Annual Exhibition. The Humegas Awards were presented by Curry Lees & Morgan.

The Humegas Awards were awarded to the best works in each of the six categories: Sculpture, Ceramics, Painting, Drawing, Architecture, and Industrial Design. The Humegas Awards were announced at the Annual Exhibition. The Humegas Awards were presented by Curry Lees & Morgan.

The Humegas Awards were awarded to the best works in each of the six categories: Sculpture, Ceramics, Painting, Drawing, Architecture, and Industrial Design. The Humegas Awards were announced at the Annual Exhibition. The Humegas Awards were presented by Curry Lees & Morgan.

The Humegas Awards were awarded to the best works in each of the six categories: Sculpture, Ceramics, Painting, Drawing, Architecture, and Industrial Design. The Humegas Awards were announced at the Annual Exhibition. The Humegas Awards were presented by Curry Lees & Morgan.

The Humegas Awards were awarded to the best works in each of the six categories: Sculpture, Ceramics, Painting, Drawing, Architecture, and Industrial Design. The Humegas Awards were announced at the Annual Exhibition. The Humegas Awards were presented by Curry Lees & Morgan.

The Humegas Awards were awarded to the best works in each of the six categories: Sculpture, Ceramics, Painting, Drawing, Architecture, and Industrial Design. The Humegas Awards were announced at the Annual Exhibition. The Humegas Awards were presented by Curry Lees & Morgan.

The Humegas Awards were awarded to the best works in each of the six categories: Sculpture, Ceramics, Painting, Drawing, Architecture, and Industrial Design. The Humegas Awards were announced at the Annual Exhibition. The Humegas Awards were presented by Curry Lees & Morgan.

The Humegas Awards were awarded to the best works in each of the six categories: Sculpture, Ceramics, Painting, Drawing, Architecture, and Industrial Design. The Humegas Awards were announced at the Annual Exhibition. The Humegas Awards were presented by Curry Lees & Morgan.

The Humegas Awards were awarded to the best works in each of the six categories: Sculpture, Ceramics, Painting, Drawing, Architecture, and Industrial Design. The Humegas Awards were announced at the Annual Exhibition. The Humegas Awards were presented by Curry Lees & Morgan.

The Humegas Awards were awarded to the best works in each of the six categories: Sculpture, Ceramics, Painting, Drawing, Architecture, and Industrial Design. The Humegas Awards were announced at the Annual Exhibition. The Humegas Awards were presented by Curry Lees & Morgan.

The Humegas Awards were awarded to the best works in each of the six categories: Sculpture, Ceramics, Painting, Drawing, Architecture, and Industrial Design. The Humegas Awards were announced at the Annual Exhibition. The Humegas Awards were presented by Curry Lees & Morgan.

The Humegas Awards were awarded to the best works in each of the six categories: Sculpture, Ceramics, Painting, Drawing, Architecture, and Industrial Design. The Humegas Awards were announced at the Annual Exhibition. The Humegas Awards were presented by Curry Lees & Morgan.

The Humegas Awards were awarded to the best works in each of the six categories: Sculpture, Ceramics, Painting, Drawing, Architecture, and Industrial Design. The Humegas Awards were announced at the Annual Exhibition. The Humegas Awards were presented by Curry Lees & Morgan.

The Humegas Awards were awarded to the best works in each of the six categories: Sculpture, Ceramics, Painting, Drawing, Architecture, and Industrial Design. The Humegas Awards were announced at the Annual Exhibition. The Humegas Awards were presented by Curry Lees & Morgan.

The Humegas Awards were awarded to the best works in each of the six categories: Sculpture, Ceramics, Painting, Drawing, Architecture, and Industrial Design. The Humegas Awards were announced at the Annual Exhibition. The Humegas Awards were presented by Curry Lees & Morgan.

The Humegas Awards were awarded to the best works in each of the six categories: Sculpture, Ceramics, Painting, Drawing, Architecture, and Industrial Design. The Humegas Awards were announced at the Annual Exhibition. The Humegas Awards were presented by Curry Lees & Morgan.

The Humegas Awards were awarded to the best works in each of the six categories: Sculpture, Ceramics, Painting, Drawing, Architecture, and Industrial Design. The Humegas Awards were announced at the Annual Exhibition. The Humegas Awards were presented by Curry Lees & Morgan.

The Humegas Awards were awarded to the best works in each of the six categories: Sculpture, Ceramics, Painting, Drawing, Architecture, and Industrial Design. The Humegas Awards were announced at the Annual Exhibition. The Humegas Awards were presented by Curry Lees & Morgan.

The Humegas Awards were awarded to the best works in each of the six categories: Sculpture, Ceramics, Painting, Drawing, Architecture, and Industrial Design. The Humegas Awards were announced at the Annual Exhibition. The Humegas Awards were presented by Curry Lees & Morgan.
The Fletcher Challenge Ceramics Award: a cultural enquiry

Grant Thompson

Published on the occasion of The Fletcher Challenge Ceramics Award: a cultural enquiry January – March 2010 at Objectspace.

Objectspace is a dedicated and award winning center for craft and design which receives major funding from Creative New Zealand and ongoing support from Karikari Estate Wines.

Project supporters

Objectspace
www.objectspace.org.nz
ISBN 978-0-9582811-6-4