

touching form  
雅 器

chris weaver ceramics  
克里斯·韋弗陶藝展



## About Koru-hk.com Contemporary Art Gallery

Koru-hk.com Contemporary Art Gallery is a Hong Kong based gallery promoting unique and high quality art work mainly from New Zealand.

"Koru", a Maori word from New Zealand, captures the essence of design and nature. The Koru shape is characterised by the young uncurling fern reaching towards light, striving for perfection, encouraging new positive beginnings and beauty.

"Koru" not only is distinctly New Zealand, but also represents the vitality and unfolding of new life, showing renewal, hope and pleasure.

It is our pleasure to share with you a touch of contemporary New Zealand.

## 關於Koru-hk.com 現代藝廊

Koru-hk.com 現代藝廊是一間以香港為基地的現代藝廊。它收藏的主要是來自紐西蘭的獨特藝術品。

“Koru”〈音“古儒”〉一字源自紐西蘭毛里族語，這個字形容了形態與自然美的本質。“Koru”之形狀就是一棵正在成長中的羊齒植物，它由開始萌芽時的“漩渦”形捲曲狀，至它成長時漸漸向天空伸展枝葉，象徵著好的開始與自強不息的美態。

“Koru”不僅是代表著紐西蘭，並且也象徵朝氣朝勃勃的生命力，展現出新希望。

我們十分榮幸與大家共享紐西蘭之現代藝術。



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Winter 2005  
2005 年冬

Taipei • Hong Kong  
臺北 ◦ 香港



## TOUCHING FORM

A New Zealand television arts programme spoke of Chris Weaver's 'flat-iron' teapot as 'a masterpiece and one of the great icons of New Zealand design', and an award-winning book designated the same teapot as a 'seminal work of twentieth century design'. Chris Weaver is, quite simply, New Zealand's best and most successful maker of individual pieces of art for use at table when celebrating the sharing of food with family and friends or simply enjoying a quiet meal alone and the eye is as appreciative as the taste buds.

The teapot is black – a semi-matt, rich, iron-black that takes on an edgy gleam where an incised spiral sweeps dynamically up and around the form echoing the making process - for this is a wheel-thrown teapot despite its oval configuration. The spiral leads the eye upwards as does the silhouette – wide at the base, the tapering sweep of clay continues up to the smoothness of the solid, curved, wooden handle that loops over and is anchored by small matching pegs. The architecturally-angled spout is perfectly aligned with the flat top – you just know that it would not dare drip. It is sturdy, solid and oddly comforting; symbolic of survival with its fine design based on historical associations.

Weaver based the concept on his grandmother's flat-irons – remarkably heavy, pointy-ended, oval, cast-iron implements that were heated on nineteenth century kitchen coal ranges and which crushed and pressed Victorian starched cottons into submission while maintaining a cool hand, for the users, via the wooden handles. Victorian households usually kept several, replacing them on to the heated surface when cooled and a fresh one taken up. These days they are most commonly found at the back of cupboards or propping open doors. Weaver thought them comfortable and well balanced and the satisfying functionality appealed to his well-honed design sense.

The flat-iron teapot gave rise to a family of jugs and mugs, serving dishes and variations on the theme that all used the oval format and many, the wooden handles and pegs. He played with variables like rocking bases and raised feet which softened the metal references. He pierced the clay handles which magnified them. His eye turned to other metal archetypal forms and another series of serving dishes referenced the elegance of ancient Chinese bronze vessels with their tall,

stilted legs, that elevate them to ceremonial status for dinner party rituals. These formed his 'Iron' series which is softened by his addition of finely-crafted rounded wooden additions.

Later vessels, in the 'Cut', 'Leaf' and 'Squash' series have flat handles that are laminated and sprung, some even inlaid with differently coloured wood. Their inherent tension holds them in place against incorporated clay projections. This latter development was simpler and a more elegant solution to the constantly intriguing and evolving problem-solving that keeps the mind engaged when making functional ware. Weaver posits a willingness to farm out tasks such as handle making but his satisfaction in process and in simply making something work well, plus a streak of perfectionism, backs up his assertion that he just cannot find anyone to make them as he would wish. It is a highly labour-intensive process but the only way Weaver can obtain the outcome he wants. He has mastered all the processes and crafts them himself.

Weaver has now left behind metal forms as primary inspiration. Instead he has embarked upon an exploration of other properties he enjoys in clay – its impressionability, pliability, malleability... all those plastic characteristics that intrigue and appeal to makers in the first place – before the intellect takes over. The new work has an immediacy that was less apparent in the metal form-based pieces. Yet they retain vestigial traces of those early developments in the way the laminated handles are attached and in some of the appendices such as the spouts. But these works push through to a softness of surface; a freshness and gentle energy that was not in such evidence before.

Keeping within the disciplines of functional ware, Weaver has, in steady increments, developed an entirely new cluster of pieces. On the way he has revelled in sessions of sophisticated play as pieces were forming and still on the wheel-head. Lengthening, widening, extending and expanding, a slice with a rib here, a flick up from the base with a scribe there, turn the freshly thrown pot on its side and re-cut the back with twisted wire, stretch and fold, and then partly unfold. But nuance rather than statement while all the time watching, most carefully, for the possibilities as they evidence and for that point where the exploration has to pause or be mute. Further refinements are made once the clay has firmed a little, for crisper lines and sharper edges. Again, being vigilant to just what is happening and using experience and gut instinct to judge what further changes might be wrought by the heat of the kiln.



With his 'Squash' series Weaver takes the pouring vessel form and literally turns it on its side so that the exaggerated throwing corrugations produce something akin to an unfolding concertina and the sprung handle seems to encourage further outward thrust through the tensions evident across the mid-section. They invite touch and it is almost a surprise to find the body hard rather than still springy. Vessels in the 'Pillow' series are much like those puffy-plump Oriental dumplings – fat and bulgy. They offer smaller creased dumplings as lids, soft indents and folds and sexy side handles. The expectation of red bean paste inside is almost overwhelming. But they function best for green tea, soy sauce and small delicate biscuits.

A diverse and counterpoised approach characterizes the 'Leaf' series with wire-cut and expanded facets introducing notions of the natural world. There, soft curves and surfaces are richly variable with salt or else disconnected from directly organic associations by a semi-matt glaze in black or white. The natural world might also be evoked in the 'Cut' works with their crisper, toothed edges and sheer walls inviting associations with rock faces and this again contrasts with the stroked planes and scribed linearity that present a human intervention and relationship.

What is evident is a delight in boundary-stretching that has resulted in an entirely new body of work that relates to what has gone before, but is a distinctly unique approach with no precedents. Consistently, surface finish is restricted to a choice of glaze that complements the surface quietly while it highlights the defining details. There is an occidental shino, a stone-like warm white, salted cobalt or iron slip and the characteristic black. Nothing intemperate is allowed to detract from the form.

Such signature works have not happened overnight but have evolved, over time, from a considered design process that solves many of the problems before committing clay to the wheel-head yet leaves elements open for exploration during the making. Towards this end he has made for himself a set of handsome tools from driftwood washed ashore on the turbulent coast near his home. Sea bleached colours cover a range of softly greyed browns and creams that display streaks of grain and the occasional knot. Ribs and scribes, brushes, and even knives and turning tools have all been carefully fashioned. Their handles, in places swollen and fat, in others slender and curved are smoothly finished offering the eye a haptic knowing of the pleasure there would be in their use.

A graduate in Fine and Applied Arts with Distinction in Design and Sculpture he undertook an extra year in ceramic design. Weaver has, in the twelve years since he made that first iron-inspired teapot, continued to develop and produce new work. It would have been easy to continue making his iconic teapots but his restless creativity challenges him and his attitude to his work remains fresh and open, setting up problems and then finding a solution that is both practical and elegant. This has meant his work is always worth watching and his developments worth noting. Success has come in the form of many awards – he has won something major in most national competitions – sometimes more than once. His work has been recognized off-shore from New Zealand through inclusion in international competitions and exhibitions in Australia, Japan and the USA. While the accolades have been a great boost, his greatest satisfaction has come from his development of handsome, inventive and appropriately functional tableware.

He travels regularly giving workshops, enjoying the change from the isolation of the South Island's moody west coast where thick mists swirl in between the protective hills and headlands are lashed by great rolling waves that have had an uninterrupted run from deep in the Southern Ocean. He welcomes the break but returns with much appreciation to his warming pot-belly stove in the quiet studio protected by overhanging Blackwood trees. There he can listen to his favourite Norwegian electronic jazz music and reflect on the next developments in the series.

Moyra Elliott  
October 2005

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*ABOUT THE AUTHOR:*  
*Moyra Elliott is a writer and curator based in Auckland. She is researching a history of the Anglo-Oriental clay movement in New Zealand and writing history courses for ceramic students. Her current project is a retrospective of the work of the late ceramic artist, Warren Tippett.*



## 雅 器

紐西蘭藝術電視節目說到克里斯·韋弗的熨斗茶壺是「紐西蘭設計的代表且是一件傑作」，曾獲獎的一本書中也提到這樣的茶壺是「二十世紀最具有影響力的作品」。簡單的說，克里斯·韋弗在紐西蘭是芸芸眾陶藝者之中，最佳也是相當成功的將桌上用的容器碗碟變成如此賞心悅目。

茶壺黑色半粗糙的外表，呈現豐富的，鐵一般的閃爍光芒。雖然茶壺呈橢圓形，卻是以拉坯造的，這從它向上揚的痕跡可看到點滴。上揚的螺旋吸引人的眼光由下而上 — 從寬大的底部掃過陶土的尖端到流暢的曲線，真個是由下往上看風流往上流，由上往下看風流往下流。曲線木手把用小小的樁像錨一樣固定，立體的壺口與壺身成直線，一眼就看出絕不會有水從那兒滴下來。整個結構結實，堅固而出奇地舒暢，是歷史留下來的藝術品。

韋弗的創作靈感來自於他祖母的熨斗。它沉重異常，呈橢圓形，末端尖銳，在19世紀廚房內的煤爐上，藉煤碳熱力撫平維多利亞時代槩硬的衣物，然而使用者只要握著木質把手便可保持冷靜。一般家庭內都會準備數個熨斗，以便在熨斗的溫度降低時交替使用。隨著時代的進步，它們已不常用，但由於它的舒適及實用價值，觸動韋弗的創作靈感。

韋弗以熨斗茶壺的設計概念，陸續創作出許多相關的作品，如杯子，盤子等家用容器，全部都有著橢圓形的外形。有些則加上木柄與釘錨，同時也作些許的變動，如不倒翁般會搖動的底部，或者增加底腳的高度來緩和金屬的厚重質感。韋弗也參考中國古代的青銅高腳容器創作出相同優雅質感的作品，在用餐時也能讓人覺得如同置身國宴一般。韋弗「鐵」的系列作品就是以此為靈感，加上手工精細的木飾使其外觀更為雅致。

之後陸陸續續有「斷」，「葉」，「皺摺」等系列的作品創作。這些作品的木質把手都是由錘打而成的，有些甚至鑲嵌上彩色木。這些與粘土容器緊密結而為一的把手，是經過不斷的技巧改良的成果，作品優雅之餘，而非常實用。韋弗當然可以請他人為他進行一些製木的工序，例如把手，但由於他太享受制作的過程，再加上他純熟的技巧，及他對作品質素的要求，所以並未能找到比他自己更合適的人選。事實上，創作過程雖然非常勞力，只有這樣才可達到韋弗所期望看的結果。因為沒有誰比他更能掌握其中的技巧。

韋弗現在拋開「鐵」之系列的創作，而開始研究黏土的特性，並期待用最新的技巧來充份表達黏土的柔軟度，延展性和可塑性。在新的創作中，保留了薄片木柄以及柔美線條的壺口，並且讓新的作品表面呈現細緻與光澤。這創作系列呈現的清新及柔和活力，是與以往截然不同的風格。

以制造實用品的基礎下，韋弗不斷的磨鍊與製作了一系列的嶄新作品。這創新的精神是使他在同儕中保持領先的地位的原因。他將黏土伸長、加寬、延展與擴張，接著用纏繞的線重新切割、伸展並合攏交疊，只留部分顯露。為了展現更捲曲的線條和更銳利的邊，一但黏土略有雛型，便開始進一步的精煉。同樣地，對於正在發生的一切保持警覺，並運用過去的經驗及本能，判斷窯爐熱度所可能造成的任何變化。

他將盛水容器的邊緣做出皺摺的感覺，有如一只展開的手風琴一般，容器中間的張力使有彈性的把手看起來像向外衝出一般。令人希望觸摸它那看來具有彈性的表面，然後驚訝它其實是堅硬的。在「依偎」系列的作品中，飽滿的大餃子(茶壺)上有小巧的餃子(壺蓋)，加上曲線優美的木柄，令人覺得內面一定是紅豆沙餡。這系列的容器最適合用來盛放綠茶或可口點心之用。

「葉」這系列的刻痕及多面體流露自然的意境，是採取一個比較多元化而平衡的手法。鹽燒使它的曲線柔軟且表面呈現豐富變化，又或者使用白色或黑色的釉彩使其人工化。大自然的力量同時也喚起了「斷」這一系列的作品。那些脆弱，鋸齒狀的邊和薄薄的質地如同岩石的表面。

一個嶄新系列的產生，是熱衷新嘗試的成果，既繼往，亦開來。一如以往，外層釉彩以配合作品的表面而強調那輪廓分明的細節為主。釉彩如氧化鐵或石頭般的暖白、或鹽燒藍又或是充滿個性的黑色。絕不容許過多的色彩搶去形態的風頭。

這些作品的特色並非一蹴可機，而是隨時間演化而來的。由於韋弗的細心設計，在他把黏土放上磨輪頭之前，已經解決了許多制作的問題，而在創作過程中，得到探索的空間。他家在浪濤洶湧的岸邊，他利用拾來的漂流木，製作成一組精美的工具。海水漂淡的顏色從淡灰棕到有著木紋或節疤的奶白。刀刷，甚至翻轉的工具都小心翼翼地製作。把手的部分，顯的非常平滑，有的肥肥胖胖，有的曲線窈窕，一看便知道是得心應手的工具。

畢業於應用美術設計與雕塑，同時多花了一年的時間學習陶藝。韋弗由最初創作的熨斗茶壺一路研究不停的創新。他大可以繼續制造他的成名作，但他不停挑戰自己的技巧，使他的作品一直保持著新意，他的創作亦為令人關注的對象。他的作品獲得了無數的獎項，並且數次贏得國際間的比賽。韋弗除了在紐西蘭展覽外，還曾到過澳洲，日本以及美國等國家。外界的驚嘆與欽佩外，他對自己所創作的既美觀亦實用的作品最為滿足。

韋弗作定期的旅行，舉辦展覽和交流研討會，並享受與事隔絕般的南島生活。他也滿足於在寧靜工作室創作的平淡生活。在那裡聽他最喜愛的挪威電子爵士樂並且構思下一個系列的作品。

美拉·艾略特  
二零零五年十月

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關於作者：

美拉·艾略特是一位作家和美術館館長，住在奧克蘭。最近她正在研究紐西蘭如何被西方與東方的陶瓷活動所影響，並為陶器藝術的學生寫歷史課程。她的目前專案是回顧已故陶藝家，沃倫第彼的一生。





“I like my pots to have a simplicity of form and something of a sculptural presence.”  
- Chris Weaver

「我喜歡我的作品有簡潔的風貌並以雕塑的方式呈現。」  
- 克里斯·韋弗

## Iron Series

“These began when I made a tea pot inspired by my Grandmother’s pressing iron. Wheel-thrown and extruded sections are cut, altered and assembled. Heart Rimu wooden handles are added after firing.”

## 「鐵」之系列

「這系列的創作靈感來自於我祖母的古老式黑鐵熨斗。它以拉坯技巧為主，窯燒之後再加上手工精細的木飾裝配以形成。」



茶壺  
Tea pot  
21w x 12.5d x 20h (cm)





奶、糖容器  
Milk jug 15.5w x 8d x 9h (cm)  
Sugar bowl 15w x 10.5d x 9.5h (cm)



茶杯  
Black cups  
12.5w x 8d x 7.5h (cm)





茶杯  
White cups  
12.5w x 8d x 7.5h (cm)



器皿  
Serving dish  
33w x 16d x 9h (cm)





器皿  
Serving dish with feet  
34w x 21.5d x 9.5h (cm)



器皿  
Celadon serving dish  
34w x 19d x 8.5h (cm)





籃  
Celedon basket  
27w x 19d x 11h (cm)



餐盒  
Box  
16w x 11d x 8h (cm)





餐盒  
Box with feet  
18w x 11.5d x 8h (cm)



茶壺  
Tea pot with feet  
22w x 13.5d x 22.5h (cm)





茶壺  
Tea pot with feet  
23w x 14d x 21h (cm)



果盤  
Fruit bowl  
35w x 27d x 24h (cm)





高脚容器  
Tall vessel  
32w x 30d x 40h (cm)



容器  
Lidded container  
20w x 12d x 15.5h (cm)





花瓶  
Flower vase  
19w x 11d x 19h (cm)

## Pillow Series

"This series grew from experiments in manipulating enclosed forms. The trapped air inside allows me to distort the form in a controlled way while the clay is still very soft."

## 「依偎」系列

「這系列源自我對泥土在關閉的形態時的一個試驗。被圍困在還相當柔軟的泥土中的空氣允許我操控並扭曲其最終的形式。」





茶壺  
Tea pot  
20w x 14d x 14.5h (cm)



茶壺  
Tea pot  
18w x 12d x 14h (cm)





奶、糖容器  
Milk jug and sugar bowl  
9w x 7.5d x 6.5h (cm)



盤  
Large pillow dish  
29w x 22d x 6.5h (cm)





調味瓶  
Sauce Pot  
15.5w x 5d x 13h (cm)

## Cut Series

"These pieces are distorted and cut while still on the wheel, avoiding the need to assemble later and allowing for more immediacy. I chose to salt-fire this work because of the way the glaze breaks on the cut edges of the clay."

## 「斷」之系列

「這一系列作品在拉坯輪上切割與操控，避免了窯燒之後的加工與裝配。我選擇採用鹽燒方式主要是因為我喜歡釉彩在系列作品中所呈現出的那種粗糙的質感。」





茶壺  
Tea Pot  
15.5w x 11.5d x 17h (cm)



奶、糖容器  
Milk Jug & Sugar Bowl  
8w x 7d x 7h (cm)





酒杯  
Whiskey Shots  
5w x 4.5d x 7h (cm)



酒杯  
Whiskey shots  
5.5w x 4.5d x 7h (cm)





茶杯  
Cups  
8w x 7d x 6.5h (cm)



茶杯  
Cups  
8w x 7d x 6.5h (cm)





藍  
 Bucket  
 13.5w x 14d x 21h (cm)



藍  
 Bucket  
 17w x 15d x 25h (cm)



## Leaf Series

"The leaf pattern was revealed after using a twisted wire in a controlled way to cut the pots from the wheel."

## 「葉」之系列

「在這系列的作品，葉的形態在被扭曲的鐵線切割拉坯的泥土時呈現出來。」



茶壺  
Tea Pot  
17w x 11d x 19h (cm)





茶壺  
Tea pot  
17w x 11d x 19h (cm)



碟  
Black serving platter  
36w x 25d x 9h (cm)



碟  
White serving platter  
36w x 26d x 8h (cm)



葉形碟  
Leaf dish  
25w x 13d x 4h (cm)





葉形碟  
Leaf dish  
25w x 13d x 4h (cm)

## Squash Series

"The next step in manipulating enclosed forms was to cut an opening during the process which enabled me to distort it further."

## 「皺摺」系列

「這一系列的作品是我繼續變化「依偎」系列，在關閉形態上的泥土切割與加工，令其最終形式更具質感。」



調味瓶  
Sauce Pot  
15w x 10d x 18h (cm)



調味瓶  
Sauce Pot  
14w x 10d x 18h (cm)





調味瓶  
Sauce Pots  
11w x 8d x 8.5h (cm)



調味瓶  
Open-Spouted Sauce Pot  
8w x 8.5d x 9.5h (cm)



高身瓶  
Tall pourer  
5.5w x 5.5d x 16.5h (cm)



容器  
White jug  
9w x 8.5d x 11h (cm)





容器  
Black jug  
10w x 10d x 12.5h (cm)

## Chris Weaver - Biography

1956 Born Te Awamutu, New Zealand  
1977 Established ceramics studio at Kaniere, Westland, New Zealand  
1999-2001 Vice President - New Zealand Society of Potters

### EDUCATION

1976 Certificate in Ceramics - Otago Polytechnic School of Art, Dunedin, New Zealand  
1973-1975 Diploma in Fine and Applied Arts with Distinction in Design and Sculpture, Otago Polytechnic School of Art, Dunedin, New Zealand

### PUBLIC AND GALLERY EXHIBITIONS (SELECTED)

2005 "Touching Form", Koru-hk.com Contemporary Art Gallery and Page One International Bookshop, Taipei, Taiwan  
"Touching Form", Koru-hk.com Contemporary Art Gallery, Hong Kong

2004 Solo exhibition, Form Gallery, Christchurch Art Gallery, Christchurch, New Zealand  
Solo exhibition, Green Gallery, Waiheke Island, New Zealand  
Sidney Myer Fund International Ceramics Award, Shepparton, Victoria, Australia  
"New Zealand Ceramics in Taipei", Page One International Bookshop, Taiwan, represented by Koru-hk.com  
Contemporary Art Gallery, Hong Kong  
ARTSingapore Contemporary Asian Art Fair, Singapore

2003 "New Work", solo, Masterworks, Auckland, New Zealand  
Solo exhibition, Green Gallery, Waiheke Island, New Zealand  
Seaview: The Premier New Zealand Object Art Exhibition, Singapore

2002 Solo exhibition, Lopdell House Gallery, Auckland, New Zealand  
Solo exhibition, Green Gallery, Waiheke Island, New Zealand  
Mino International Ceramics Festival - Ceramic Park Mino, Tajimi City, Japan (Honorable Mention)  
Sidney Myer Fund International Ceramics Award, Shepparton, Victoria, Australia  
"Space, Form & Fire" - Selected New Zealand Ceramic Artists  
- Gallery East, Perth, West Australia, Australia  
- Ceramic Art Gallery, Sydney, NSW, Australia  
- Shepparton Art Gallery, Shepparton, Victoria, Australia



Chris Weaver - Biography

2001	“Three New Zealand Potters”, Aoyama Green Gallery, Tokyo and Gallery Ciel-Utsunumiya, Japan "Is the Dinner Party Dead?", Ceramic Arts Association of W A - Perth, Australia
2000	Solo exhibition, Form Gallery, Christchurch Art Gallery, Christchurch, New Zealand “Three New Zealand Potters”, Aoyama Green Gallery, Tokyo and Tachikichi Com. Gallery, Kyoto, Japan “A Decade in Review” - Shepparton Art Gallery Touring Exhibition Sidney Myer Fund International Ceramics Award, Shepparton, Victoria, Australia
1999	Sidney Myer Fund International Ceramics Award, Shepparton, Victoria, Australia
1998	Solo exhibition, Masterworks, Auckland, New Zealand “Six New Zealand Studio Potters”, New Zealand Embassy, Tokyo, Japan Fletcher Challenge Ceramics Award, International Ceramics competition, New Zealand
1997	Solo exhibition, Suter Art Gallery, Nelson, New Zealand “New Zealand Ceramics” group show - Janice Rudy Gallery, Houston, Texas, USA
1996	Solo exhibition, Pots of Ponsonby, Auckland, New Zealand Fletcher Challenge Ceramics Award, International Ceramics competition, New Zealand
1995	Solo exhibition, Cave Rock Gallery, Christchurch, New Zealand Solo exhibition, Hawke's Bay Museum, Napier, New Zealand
1994	Solo exhibition, Dowse Art Museum, Lower Hutt, New Zealand
1991	“New Zealand Craft” Exhibition - Hyakkado Galleries, Yonago and Kurayoshi, Japan Fletcher Challenge Ceramics Award, International Ceramics competition, New Zealand
1990	Solo exhibition, Pots of Ponsonby, Auckland, New Zealand
1987-89	Fletcher Challenge Ceramics Award, International Ceramics competition, New Zealand

TEACHING EXPERIENCE

2003-04	Ceramics Tutor, Otago Polytechnic, Dunedin, New Zealand.
1988-89	Ceramics Tutor, Tai Poutini West Coast Polytechnic, New Zealand

Chris Weaver - Biography

GRANTS AND AWARDS

2004	Creative New Zealand - Creative Development Grant
2001	Award of Merit - Portage Ceramic Awards, Auckland, New Zealand One of five international guests for the Ceramic Arts Association of Western Australia "Is the Dinner Party Dead?" symposium workshops and exhibition
2000	Award of Merit - Norsewear Art Awards, Waipukurau, New Zealand Creative New Zealand (Arts Council) - Creative Development Award to develop new work for exhibition
1999	Special Acquisition Award - Sidney Myer Fund International Ceramics Award, Shepparton, Australia
1998	Premier Award - Functional Ceramics, Royal Easter Show, Auckland, New Zealand Award of Merit - Birkenhead Trust Ceramics Award, Auckland, New Zealand
1995	Creative New Zealand travel and study award for travel to USA, UK and Ireland to visit ceramic artists, museums and art galleries Award of Merit - New Zealand Society of Potters National Exhibition Selected to tour the North Island as Touring Ceramist for New Zealand Society of Potters
1994	Award of Merit - Royal Easter Show, Auckland, New Zealand
1993	Premier Award - Functional Ceramics, Royal Easter Show, Auckland, New Zealand Premier Award - Ceramics - Norsewear Art Awards, Waipukurau, New Zealand Co-winner - Cleveland Ceramic Award, Dunedin, New Zealand

PUBLIC COLLECTIONS (Selected)

Auckland Museum, Auckland, New Zealand  
Suter Art Gallery, Nelson, New Zealand  
Dowse Art Museum, Lower Hutt, New Zealand  
West Coast Society of Arts, Greymouth, New Zealand  
Canterbury Museum, Christchurch, New Zealand  
Unitec School of Design, Auckland, New Zealand  
Hawke's Bay Museum, Napier, New Zealand  
Shepparton Art Gallery, Shepparton, Australia  
NZ Embassy, Tokyo, Japan  
Mino Ceramic Park, Tajimi, Japan



克里斯・韋弗 - 個人履歷（簡化篇）

1956年出生於紐西蘭的 Te Awamutu  
 1977年成立在紐西蘭南島西岸的陶藝工作室  
 1999 - 2001年紐西蘭陶藝會副會長

教學體驗

1976年            獲紐西蘭Dunedin,Otago藝術學院陶藝榮譽證書  
 1973 - 1975年    畢業於紐西蘭Dunedin, Otago藝術學院

作品珍藏

紐西蘭奧克蘭國博物館收藏  
 紐西蘭納爾遜Suter美術館收藏  
 紐西蘭Lower Hutt省之Dowse藝術博物館收藏  
 紐西蘭Greymouth西岸藝術社收藏  
 紐西蘭基督城坎特伯利博物館收藏  
 紐西蘭奧克蘭Unitec設計藝術學院收藏  
 紐西蘭Napier, Hawkes Bay 博物館收藏  
 澳洲Shepparton美術館收藏  
 日本東京,紐西蘭大使館收藏  
 日本Tajimi・Mino 陶藝公園收藏

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