By his Finnish father, he had begun making lead-glazed earthenware. Brighter colours for fear of being cast into the realm of the lady amateur where gaudy materials’ approach reigned in their wake.

In 1962, and the Japanese gurus, Takeichi Kawai and Shoji Hamada, followed in their wake. Teachers’ Training College was where he had learned to pot in 1955 at the age of 19. He felt his opportunities were limited in New Zealand, and after becoming an art specialist for the Education Department he travelled with good friend and fellow ceramics enthusiast Howard Williams to England in 1959.

In London, Graeme Storm studied at the Central School of Arts and Crafts and found work with the highly successful potter (and New Zealand expatriate) Kenneth Clark. Clark experimented widely with a spectral colour palette, and this background, coupled with a trip to his paternal country of origin, Finland, introduced Graeme Storm to the ways of achieving bright colour glazes on pottery fired at high temperature.

Convinced of the viability of pursuing a career with non-conformist ceramics, he returned to New Zealand and became a professional potter in 1964 when only 28 years old. His stoneware pots with their copper barium-based glazes in intense purples, blues and greens created a sensation at his first solo exhibition at New Vision, the gallery opened by Dutch immigrants Kees and Albertine Has in Queen Street’s His Majesty’s Arcade in 1965.

Graeme Storm’s wide knowledge of European and Oriental ceramics and remarkable craft expertise led him in 1971 to establish the Pottery Department at Auckland Teachers’ College (now the Faculty of Education of The University of Auckland at Epsom). It was here that a generation of trainee teachers first learned to manipulate clay. His ceramic mural at the Satellite Earth Station at Warkworth was produced in the Teachers’ College kiln, before he had completed the large two-chambered oil-fired kiln at his home in Browns Bay the following year.

Local and international success was immediate: works by Graeme Storm were selected for a survey exhibition of Ceramic Arts at the Victoria and Albert Museum in London in 1972, and the Dowse Art Museum honoured him with a solo exhibition in 1974.

A retrospective of the work of Graeme Storm is currently on display in the foyer of the Gus Fisher Gallery as part of the suite of three ceramics exhibitions entitled Playing with Fire, mounted as part of this year’s Auckland Festival, and to coincide with the New Zealand Society of Potters’ annual conference, The Big Smoke, which will take place in Auckland 1-3 April.

Graeme Storm will discuss his practice with curator and Arts Foundation Laureate, John Parker, at the Gus Fisher Gallery on Saturday 9 April at 1pm.

Linda Tyler


He takes the viewpoint of the university student of Chinese with the ultimate goal of becoming “sinophone”, that is, developing a fluency and facility at operating in Chinese-language contexts comparable to his or her own mother tongue.

While the entry point for most potential sinophones is the Chinese language classroom, the kinds of “language” and “culture” on offer there are rarely questioned, and the links between the forms of the language and the situations in which they may be used are rarely drawn. The author’s explorations of Chinese studies illustrate the crucial link between becoming sinophone and developing a sinophone identity – learning Chinese and turning Chinese.

This book will be invaluable for all Chinese language students and teachers, and those with an interest in Chinese linguistics, linguistic anthropology, critical discourse analysis, and language education.

Edward McDonald has taught Chinese language, music, linguistics and semiotics at universities in Australia, China, and Singapore. He is currently Lecturer in Chinese at The University of Auckland.