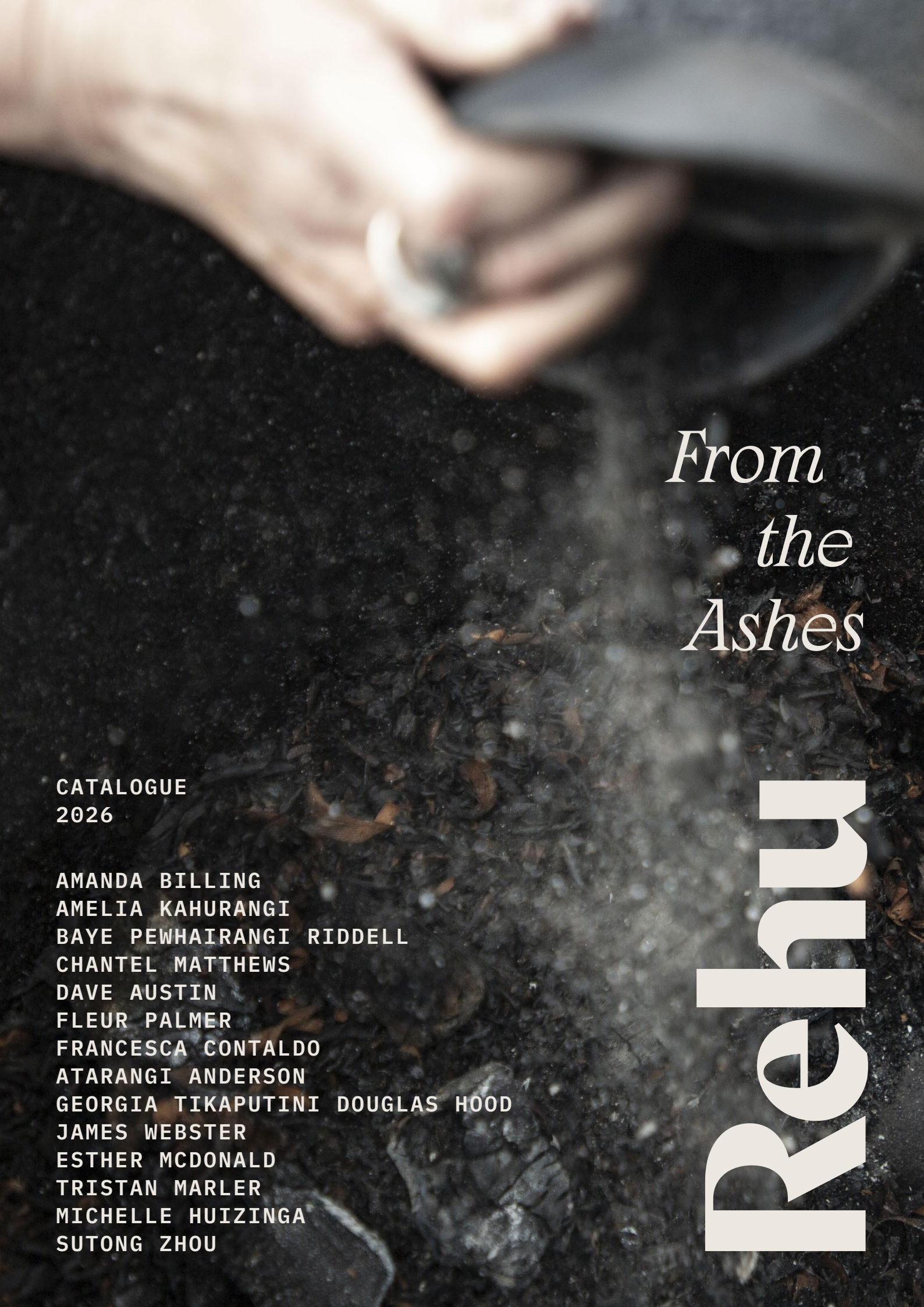


From the Ashes

CATALOGUE
2026

AMANDA BILLING
AMELIA KAHURANGI
BAYE PEWHAIRANGI RIDDELL
CHANTEL MATTHEWS
DAVE AUSTIN
FLEUR PALMER
FRANCESCA CONTALDO
ATARANGI ANDERSON
GEORGIA TIKAPUTINI DOUGLAS HOOD
JAMES WEBSTER
ESTHER MCDONALD
TRISTAN MARLER
MICHELLE HUIZINGA
SUTONG ZHOU

Rehu



Anam Ċara: soul cradle

AMANDA BILLING

2026
STONEWARE, BLACK AND BRONZE GLAZES

NFS

Hand-built, boat-like textured vessel with a rim of semi-circular coils. The exterior is glazed matte black. The interior is treated with a copper-like glaze which breaks over an inscription of ambiguous Pictish symbols.



Anam Ċara: a house of belonging

AMANDA BILLING

Hand-built textured circular bowl on a narrow pedestal. The exterior is black-stained and unglazed. The interior is treated with bands of copper, seaweed, black and dark green glazes. This vessel is intended to house a knitted woollen draw-string shroud for remains.

2026
STONEWARE, BLACK ENGOBE, BLACK, GREEN, BRONZE GLAZES

NFS



Held

AMELIA KAHURANGI

The cloak speaks to whanaungatanga. To the relationships that hold us, and the tenderness of being wrapped and carried in the aroha of whānau Created as an urn, the vessel considers this act of holding at the end of life. To wrap someone as an intimate gesture of care: preparing them for a journey while surrounding them with the love and relationships they carry with them.

2026
STONEWARE

$2444
ENQUIRIES: DIRECTOR@TETOIUKU.ORG.NZ



Waka Pungarehu

BAYE RIDDELL

As Māori embrace cremation for various reasons, the tikanga surrounding it is evolving. As Māori clay artists, we are increasingly asked to make vessels for ritual practices from birth through to death. I began making waka pungarehu around 2008, and each one is another story I am privileged to be included in.

2026
UKU / CLAY,
60L X 30H X 20W CM

POA
ENQUIRIES: DIRECTOR@TETOIUKU.ORG.NZ



Karanga rua

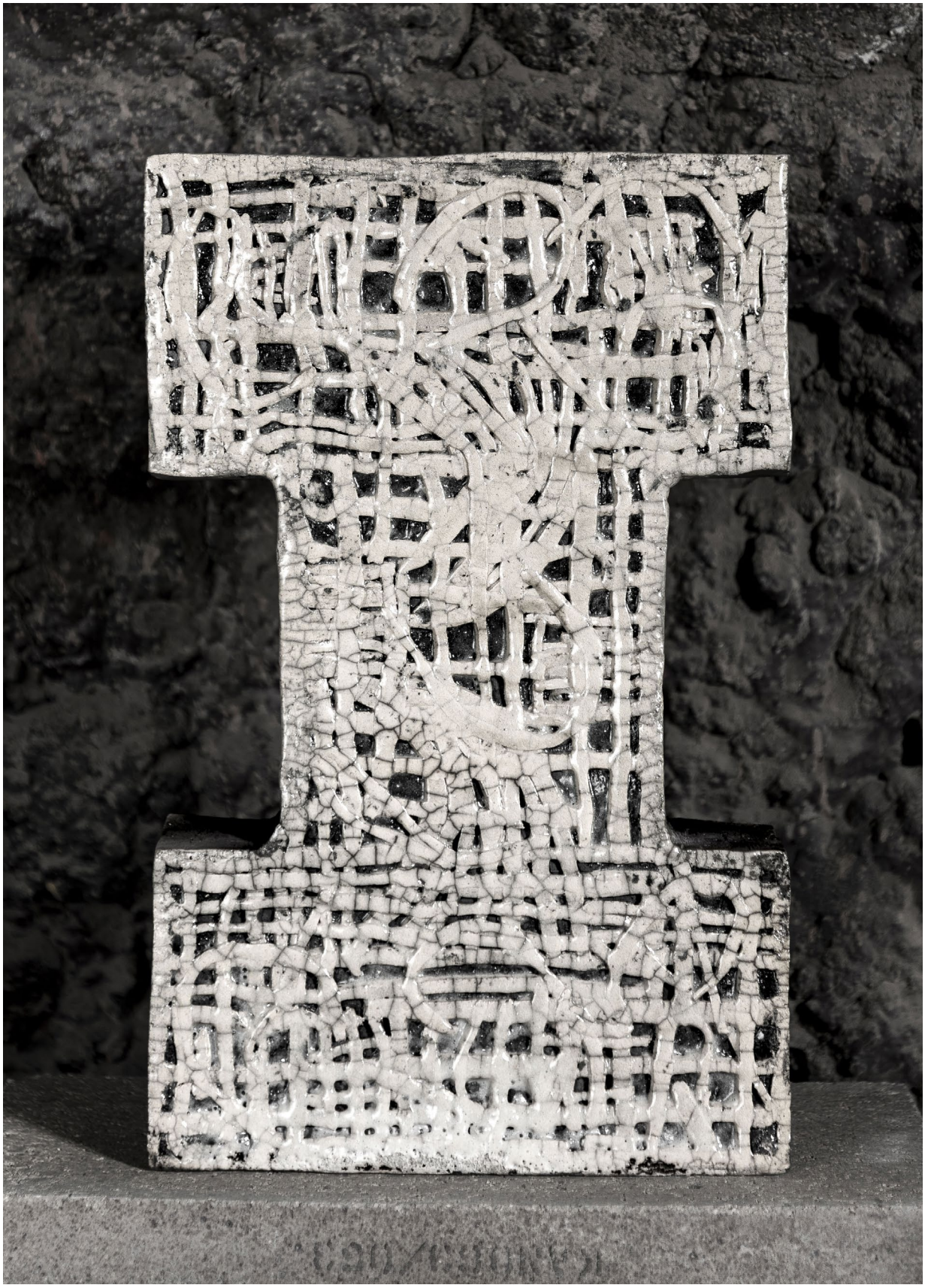
CHANTEL MATTHEWS

Karanga rua loosely translates to one standing in a double relationship or related through two different lines. I imagine this piece inspired by the story of Hinehuone (the first waahine made from clay) and Hine-nui-te pō (the Atua of the underworld). Together, they are the receivers of life and death and everything in-between reminding us of how fragile, yet beautiful life is and to embrace every moment.

2026
BLACK UKU, GLAZE MIXED WITH WHAINGAROA TE MOANA

$3000
ENQUIRIES: DIRECTOR@TETOIUKU.ORG.NZ

NOTE: FULL PROCEEDS DONATED TO TE KOROWAI HAPORI: MERCY HOSPICE



I am Māori

DAVE AUSTIN

The mahi stands as a pou/kaitiakitanga protecting the Kaupapa of the exhibition. it is a statement on the courage to speak to the shame of being Māori. Shame that I have struggled with all my life. let that shame die. let being Māori be celebrated. let this mahi stand for the death of the old self and the celebration of the Tane I was always meant to be. Strong, Healthy, good, connected, kind, and loving. If I live this way maybe i can leave this world knowing i did my best.

2026
RAKU CLAY, RAKU FIRING
400H X 240W X 80D

$3000
ENQUIRIES: DIRECTOR@TETOIUKU.ORG.NZ



Ipu Kahukahu

FLEUR PALMER

A vessel for a stilborn child. Hine-nui-te-pō is an atua of death. She stands at the threshold between worlds, welcoming the spirits of the dead and guiding them through Te Pō, the long darkness, into Rarohenga, the underworld and home of the ancestors. While she embodies death, her power also lies in transformation: releasing what has passed so that what will be can emerge.

2026
PIT-FIRED UKU

$3000
ENQUIRIES: DIRECTOR@TETOIUKU.ORG.NZ



Poutama (Stairway to Heaven)

FLEUR PALMER

2026
PIT-FIRED UKU

In Māori tradition, the stepped poutama pattern recalls Tāne (or Tāwhaki) climbing through the heavens to bring back the baskets of knowledge. Through Christian influence, it has also come to represent a soul's ascent to heaven. Both meanings meet within the stepped form of this urn to mark an upward journey.

$3000
ENQUIRIES: DIRECTOR@TETOIUKU.ORG.NZ



Ipu Pungarehu

FLEUR PALMER

2026
PIT-FIRED UKU

$1800
ENQUIRIES: DIRECTOR@TETOIUKU.ORG.NZ

NOTE: FULL PROCEEDS DONATED TO TE KOROWAI HAPORI: MERCY HOSPICE



Trozzella: the afterlife ritual

FRANCESCA CONTALDO, ATARANGI ANDERSON

2026
BLACK CLAY, 50X40

$2800
ENQUIRIES: DIRECTOR@TETOIUKU.ORG.NZ



Ārai, The Veil between life and death

JAMES WEBSTER

(2026) UKU STONEWARE, BLACK SLIP, GIFTED HURUHURU TOROA (ALBATROSS FEATHERS), NIHO WHALE BONE

$4500
ENQUIRIES: DIRECTOR@TETOIUKU.ORG.NZ



Kōpū Parapara

ESTHER MCDONALD & TRISTAN MARLER

2026, IRON-RICH OCHRE FROM TE HURIHI BAY, WAIHEKE ISLAND.

HAND-THROWN ON THE POTTERY WHEEL, WITH PULLED AND CARVED HANDLES BY ESTHER MCDONALD. SCULPTED AND CARVED MANAIA PLUG BY TRISTAN MARLER.

$3800
ENQUIRIES: DIRECTOR@TETOIUKU.ORG.NZ



Ngā Whiri Ahurea

MICHELLE HUIZINGA & TRISTAN MARLER

2026
BLACK UKU, HEMP, PŌHUTUKAWA,
340MM X 300MM X 300MM.

$4800
ENQUIRIES: DIRECTOR@TETOIUKU.ORG.NZ



Strings attached

MICHELLE HUIZINGA

2026

BLACK STONEWARE, WAXED CORD, GLAZES
310MM X 310MM X 270MM

$2400
ENQUIRIES: DIRECTOR@TETOIUKU.ORG.NZ





漫漫歸家路

The long road home

SUTONG ZHOU

SOLD

NOTE: FULL PROCEEDS DONATED TO
TE KOROWAI HAPORI: MERCY HOSPICE

Amanda Billing

Amanda Billing is an artist working across fields of performance, photography, facilitation, clay and painting. Across these modes of expression and connection she seeks a sense of spontaneity, honesty, and communion. Amanda guides artists of all levels of experience through long-form daily art challenges. Her 2026 100 day project "Household Gods" involved working with clay every day and led directly to an invitation to be part of From The Ashes.

Amelia Kahurangi

Tāmaki Makaurau-raised Amelia Kahurangi is based on Waiheke. Kei te whakapapa ki Ngāti Raukawa, Te Āti Awa, Ngāti Toa, Te Arawa, Hungary and British heritage. Introduced to ceramics at a young age, her connection to clay was reignited during several months spent in Thailand.

Working primarily with clay, Amelia draws inspiration from the natural world of Rangi, Papa, te Taiao. exploring the body, whenua, memory and ancestry, and the marks that nature and place leave upon us.

Baye Pewhairangi Riddell

Hikurangi te maunga
Waiapu te awa
Ngāti Porou te iwi
b.1950

Using clays dug from his whanau land, Baye's works reflect that connection to his whenua. A number of themes are explored and developed concurrently – some for many years. The pieces serve as metaphors, analogies and cross references for various narratives, histories, experiences and the artist's personal world view.

Chantel Matthews

Tainui, Ngaati Tahinga, Ngaati Hounuku, Pakeha

is a contemporary artist, independent curator and founder of HATUA Magazine. She holds a Master of Visual Arts degree. Her practice explores whanaungatanga (working together/relationship through shared experiences) whilst her curatorial practice is founded on manaakitanga (supporting others) through kai kōrero, wānanga and collaboration.

Dave Austin

David Austin (Te Arawa) emerges as a telluric alchemist, transforming the geological and spiritual memory of Aotearoa through fire into contemporary vibratory objects. His journey from film industry to ceramic obsession reveals an artist driven by an innate need for material creation, ancestral resonance, and continuous making. His source-beauty: Objects that serve as guardians, witnesses, and thresholds - carrying the volcanic essence of New Zealand while speaking a universal language of earth and fire.

Fleur Palmer

Fleur Palmer (Te Rarawa, Te Aupōuri, Ngāti Awa) is a ceramic artist and architect based in Tāmaki Makaurau. Her hand-built vessels give form to Māori sacredness. For her, clay holds memories: of the land it was taken from, of the hands and stories that shape it, of the fire that transforms it.

Francesca Contaldo

Francesca Contaldo (b. 1995) descends from Puglia, southern Italy. Apprenticed to Tā Moko practitioner Mokonuiāarangi Smith (2022–2026), she is a mark-maker working in clay and tattoo. Her vessels and adornments, drawn from the sands, shells and clays of her homeland, sustain ancestral visual languages carried through skin and vessel.

Atarangi Anderson

Atarangi Anderson (Te Aitanga-a-Hauiti, Ngati Hauiti) is a multidisciplinary artist. Her journey with Aute (Māori barkcloth) compliments her practice-based approach allowing outcomes to happen during the making which makes for a broader collaboration between material and te taiao.

Georgia Tikaputini Douglas Hood

Georgia Tikaputini Douglas Hood (Te Arawa, Ngāti Raukawa, Pākehā) is an uku artist from Tāmaki Makaurau. She started working with uku in 2022. Hood's exhibitions include Pleasure Garden (2025) at Objectspace Ōtautahi, May Art Fair (2025) with Christian Dimick and Alex Laurie, Pianola (2024) with Christian Dimick and Samuel Scully at Studio One Toi Tū, and Āmene (2024) at Grace Aotearoa. Her work has also recently featured at the Venice Homo Faber Biennial in September this year. She is currently an artist in residence at Driving Creek Pottery, Coromandel.

James Webster

James Webster (Tainui, Te Arawa, Pākeha) is based in Kapanga, Coromandel, and is the owner of Tahaa, Tāmoko studio and Māori arts. With over 30 years in the arts industry, he is multidisciplinary, working across whakairo in bone, stone and wood, painting, and mixed-media creations. Skilled in taonga pūoro, karetao Māori and tāmoko, James's passion for sharing the gifts that open up the spiritual realm is seen through his music and art.

Esther McDonald

Esther is a potter and artist based on Waiheke Island, known for her hand-thrown ceramics under the studio name Thea Ceramics. Of Ngā Puhi, Ngāti Wai, Ngāti Pukenga, and Pākehā descent, Esther draws deeply from her heritage and the place where sea meets land to inspire her creative practice. Her ceramics are both functional and sculptural, serving as vessels for storytelling and sensory experience.

Tristan Marler (Manawa Tapu),

Te Rarawa/Te Aupōuri, hails from Te Tai Tokerau.

A multi-disciplinary artist with a career spanning 15 years, Tristan trained under master carvers Clive Fugill and James Rickard at the New Zealand Māori Arts & Crafts Institute in Rotorua, studying the ancient craft of Whakairo Rākau.

He then spent 7 years under the mentorship of his close friend Thomas McMillan aka Tomtom Tattoo, where he completed his tattoo apprenticeship. Tristan specialises in Tā Moko, whakairo, toi Māori and graphic design. More recently, Tristan has expanded his practice through mahi uku, under the guidance of his mother, Fleur Palmer. Through this mahi, he blends his knowledge of whakairo to create vessels and taonga puoro imbued with whakapapa. Tristan is passionate about learning, interpreting and sharing pūrākau, history, stories and experiences of the people he spends time with, honouring the path walked by his tūpuna and protecting, preserving and perpetuating ngā toi Māori.

Michelle Huizinga

Michelle Huizinga is sculptor of Dutch descent, based in Tāmaki Makaurau. Clay and fibre are her primary mediums. Influences of mother nature and decay can be seen in her works. Rock pools, rust, volcanic stone, weathering and erosion all emerge into sculptural forms that she then weaves into.

Sutong Zhou

Sutong Zhou is an artist based on Waiheke Island, New Zealand. His work is influenced by his life expeditions across Asia, America and New Zealand. Born and raised in Lishui, China, near the ancient celadon capital, he left his hometown at 18 and studied at Brown University. He later had a prolific career on Wall Street before relocating to Aotearoa with his wife Amelia as part of the Edmond Hillary Fellowship. Sutong completed ceramics studies with Dunedin Art School. He loves taking on new adventures and exploring nature.



ENQUIRIES: DIRECTOR@TETOIUKU.ORG.NZ