

April 2009  
Volume 45 No. 3



# POTTERS

BC

*Newsletter of the Potters Guild of British Columbia*

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**Shooting the Messenger**

*By Brendan Tang, see page 8.*





## Gallery of BC Ceramics

[www.galleryofbcceramics.com](http://www.galleryofbcceramics.com)

**Sharon Cohen,**  
Gallery Manager  
[galleryofbcceramics@bcpotters.com](mailto:galleryofbcceramics@bcpotters.com)  
604.669.3606



**Hours**  
10 a.m. to 5 p.m.



**Gallery Assistants**  
Siobhan Doherty  
Anna Springate-Floch  
[staff@bcpotters.com](mailto:staff@bcpotters.com)



**Gallery Committee**  
Maggi Kneer  
Sheila Morissette  
Pia Sillem  
Jinny Whitehead  
Celia Rice-Jones



*The Gallery of BC Ceramics is a gallery by potters for potters.*

- **The Gallery coordinates and curates nine exhibitions a year.**

*Artists must apply to be juried; the deadline is September each year. To download and print a Gallery Jury Application, [click here](#).*

- **Every month we showcase an artist, usually someone just starting his or her career.**

- **We also sell the work of more than 100 artists in the retail shop.**

*For information on Gallery Policy, [click here](#).*



## 2009 Featured Artists

The featured artist spot provides an opportunity for one ceramic artist/PGBC member to have a small display of non-juried ceramics for sale at the gallery for one month, one time only. Artists must comply with and sign the Gallery Policy before they can be listed as a featured artist.

- **February:** Gem Chang-Kue
- **March:** Sharon Bussard Grove
- **April:** David Robinson
- **May:** Jacqueline Robins
- **June:** Charleen Stroud
- **July:** Roxanne Gagnon
- **August:** Joanne Shaw
- **September:** Jobst Frohberg
- **October:** Elizabeth Claridge
- **November:** Trezlie Brooks

## 2009 Gallery Exhibitions

### March

**FingerPlay**

March 1 to 31

### April

**Tam Irving**

April 4 to 30

Artist reception April 4, 1 to 3 p.m.

### May

**Vincent Massey**

May 2 to 25

Artist Reception May 2, 1 to 3 p.m.

### June

**Darrel Hancock**

June 6 to 29

Artist Reception June 6, 1 to 3 p.m.

### July

**Heather Dahl**

July 4 to 27

Artist Reception July 4, 1 to 3 p.m.

### August

**Karel Peeters**

August 1 to September 7

Artist Reception August 1, 1 to 3 p.m.

### September

**PGBC Members Show:**

**The Black White 100**

September 12 to 29

### October

**3rd Annual Vancouver**

**Collects - TBA**

October 3 to 26

Exhibition Opening:

October 3, 1 to 3 p.m.

### November

**Kathryn O'Regan**

November 7 to 30

Artist Reception November 7, 1 to 3 p.m.

## PGBC Annual General Meeting: May 31, 2009

**Call for Directors:** This is a call for members to serve on the Potters Guild Board of Directors. Election of directors will take place at the AGM and the term of office is three years. If you are interested in serving on the board or wish to nominate a fellow member, please contact Jinny Whitehead or any other board member before May 15: [vwhitehead@shaw.ca](mailto:vwhitehead@shaw.ca)

# President's Message

Spring is springing. The birds are chirping. And new shoots are pushing through the soil. Spring is such an energizing time!

Spring also is a time for board members to renew their commitment to the guild. We have been lucky to have such a dedicated board over the past six years. That stability has allowed us to achieve a lot—I can't tell you how rewarding it is to look at BC in a Box traveling to seven different venues in the province, the regular e-notices informing us of events and opportunities, our vibrant newsletter, the changes in collecting membership dues, the reduction of board meetings from twelve to six, and the generous contributions of all the volunteers.

This year will see some resignations from the board, and we can expect more next year. It is vital that new volunteers step forward to offer their time and expertise to ensure a smooth transition and maintain a vibrant and energized group. Please take a minute to think about my request and contact me or any other board member if you would like to know more about participating in your guild. 📧

—Jinny Whitehead

*[See Page 2 for information on our Annual General Meeting and board member nominations. The AGM is scheduled for May 31 and details will be included in the May newsletter.—Ed.]*



**L to R: Rosemary Greedy (Director, Okanagan Potters Association, Kelowna), Kathryn O'Regan and Jinny Whitehead at the FingerPlay exhibition opening, Gallery of BC Ceramics.**



**FingerPlay exhibition at the gallery.**



**L to R: Sally Michener, Dean, ECUAD (retired); Carol Mayer, Senior Curator, Museum of Anthropology in Vancouver; Liane Davison, Curator at the Surrey Art Gallery and one of the jurors for the FingerPlay Exhibition.**

## Gallery News

*By Sharon Cohen*

Big changes are afoot at the gallery this month. Unfortunately, both Amanda Sittrop and Jessica Gilmour-Groome will be leaving at the end of March. Jessica will be returning to school, working towards her MFA. Amanda will be taking a course in museum curatorship, which sounds wonderful. I'm sure all the guild members share my sentiments as I wish them both every success. They're very capable, talented women and their skills point towards bright and successful careers for both of them.

To fill the void, I'm delighted to welcome Siobhan Doherty and Anna Springate-Floch. Siobhan holds a BFA and specializing in sculpture, and is in the process of refining her ceramics skills. She has an extensive retail background and an impressive track record working on heritage restorations. I welcome someone who can wield a tool kit with a degree of confidence. When it comes to shifting shelves and hanging heavy wall-mounted sculptures in the gallery, I'm not the best person to call!

Anna has a diploma in fine arts and has done some ceramic work herself. She is an overall arts enthusiast. Anna has a keen interest in drama too, and has made it her goal to work in an arts-related environment. Over and above her passion for the arts, she has extensive customer service experience as well as familiarity with the non-profit sector. I look forward to working with both of these exceptional women. I know that they'll make significant contributions to the gallery. Welcome!

Still on the subject of new beginnings, it seems that not only is it new staff time, it's also new artist time. Our annual retail jury will be held in April. I'm hoping that the retail works will be up to the high standards of our featured artists' work! Please consider becoming a juried artist at the gallery, and submit your work for the selection process on April 27. The forms and details can be found at [www.bcpotters.com/forms/2009\\_Gallery\\_Jury\\_Application.pdf](http://www.bcpotters.com/forms/2009_Gallery_Jury_Application.pdf). If FingerPlay is anything to go by, there's incredible talent out there. We'd love to represent that talent in the gallery.

FingerPlay has completed its journey. After a year of touring, it's now set up here in the gallery, looking good and eliciting much praise. It's been very well received; customers in the gallery have been delighted by the concept. It's been fun explaining the premise to customers. They find the whole idea just as intriguing as I do, and they've been very appreciative and complimentary. There is, however, one big disadvantage to FingerPlay, and that's the temptation. I seem to be unable to help myself; I want to buy everything! I've already bought one piece and wrestle with my conscience on a daily basis, knowing that I'll succumb and buy more. However, I'm trying to save my money to buy work from David Robinson, our featured artist next month!

Last but not least, there's big excitement for the Tam Irving exhibition. If you're in Vancouver, please join us for the opening on April 4 at 1 p.m. The exhibition will run till the end of the month, and we hope to see you there. 📧



## Canadian Woodfiring: Manitoba *Woodfiring Part 5, by Keith Rice-Jones*

*Keith Rice-Jones continues with his series on Canadian woodfiring. Parts one through four of the series were published in the October, November, and December 2008 and February 2009 editions of this newsletter.*

Alan Lacovetsky lives in Manitoba, but he has a big connection to B.C. He built his first kiln on Texada Island in 1974. Alan's father was in the furnace business, so you could say it was in the blood. Although his first wood firing only reached a low bisque, Alan has stuck with it. Part of the cost-savings imperative remains because where Alan lives, wood is much cheaper than electricity or gas.

Alan sees the wood burning kiln as an opportunity to get more physically and emotionally involved with a critical part of the process. When firing, he finds it difficult, if not impossible, to do anything else but fire, eat and sleep.

"Wood kilns don't like it when you walk away from them," says Alan. "They simply have to be fed constantly. Some are more temperamental than others. They take on their own personalities. I like that because it becomes an intimate personal relationship."

Alan's current kiln behaves itself and for this he thanks the kiln spirits. But he keeps a good stock of wood on hand to be sure the kiln knows he's got what it takes if it plays up! It's a six-cubic-metre, two-chambered kiln and fires quite evenly to cone 10/12 over 46 hours, using two and a half cords of pine slabs, side stoking for the last eight hours.

For Alan, nature and the constant passing of time are part of his work and the wood kiln is part of creating weathered geological surfaces. He tries to create ember effects near the firebox but has mostly chamber area for glazed work. Steve Harrison's basic extended-throat bourry kiln design aids the quest for different styles of work from the same firing. (Note: Australian [Steve Harrison's](#) book on kiln design is in the Guild Library).

As well as his own work, Alan is currently involved with the firing of Robert Archambeau's work. Robert began teaching at the University of Manitoba in 1968 and was recognized in 2003 with a Governor



Alan Lacovetsky's kiln (above) and one of his woodfired platters (left).



General's Visual and Media Arts Award, along with the likes of Alex Colville, Gathie Falk and Betty Goodwin!

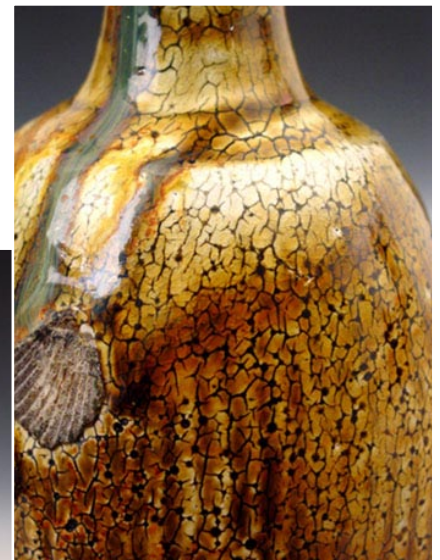
Robert is very influenced by Korean and Japanese forms. He seeks in his variations on simple forms, an individual expression within

the Mingei tradition of simple, useful beauty adorned with little more than a few stokes of the hand and the hot melted ashfall from the kiln. He talks of mimicry as simply beginnings.

"Maybe you start with the idea of making a piece you could never possess," he says, "But gradually you change it because you are always asking, 'How can I get some of that feeling into my work?'"

His solution has been to, as he says, stumble along with eyes wide open, looking at and studying things that captured his imagination—to invent a world of forms that are unmistakably his. 🍵

Jar (below) and jar detail (right) by Robert Archambeau.



Vase (left) and vase detail (above) by Robert Archambeau.

# Following Mia Muse

## Putting together an international ceramics workshop

By Suzy Birstein

When I was 20 years young, I gave myself the gift of time to explore my inner muse. This took the form of three visits to Europe. Living on the Greek islands of Corfu and Crete for six months left the greatest impression on me—a feeling that I had discovered my spiritual homeland.

This idyllic state was interrupted while gazing at frescoes from the Palace of Knossos. Having just received long-awaited mail from home, I spontaneously decided to attend my best friend's wedding in Toronto and come to terms with my boyfriend, knowing that I had money to return to Greece and wherever else destiny took me.

Destiny took me to marrying my boyfriend! The question then became: if I wasn't to have an adventurous life of travel, what could be as wonderful? What would provide me with the dual spirit of knowingness and the unknown, openness and unpredictability, intensity and freedom? For better or worse, that does describe the life as an artist, teacher, wife, and mother that I've led since that time. I continue to have a passion for ancient and contemporary folkloric creations. And although I have done some traveling since then, for the most part I have only explored world cultures through my art and teaching.

Had I stayed in Greece, would I have discovered my passion for making art? I could just as easily have become an archeologist or run off with one of those handsome Greek gypsies.

Now that our sons are older, I feel the desire to incorporate my art practice with travel to the particular cultures that have so influenced me. In addition to Greece, there is India, Southeast Asia, Mexico and most of Europe.

This September, I'm giving a two-week hands-on ceramic workshop in Skopelos, the Greek island where *Mamma Mia* was filmed! This is how it came about.

My husband and I love the movies. One day he asked me to see *Mamma Mia*. Although I love musicals, I hate ABBA (the band whose



Skopelos, Greece.

music the movie is based on.) I had no idea that the movie takes place on a Greek island. The opening scene immediately echoed my leaving Greece so long ago. I was enthralled with the ambiance and loved the music à la Hollywood. The credits revealed the location as Skopelos. I remembered stories on Corfu about Skopelos, so stormy and dramatic in winter, idyllic in summer and fall. I also realized that I'd been sent websites for three art foundations in Europe and wasn't one of them Skopelos?

The Skopelos Art Foundation is owned by an American artist who fell in love with Skopelos and found a way to combine her passion

*Continued on Page 6, Skopelos*



Suzy in her Vancouver studio (photo by Laura Leyshon).

**Attention Guild members!**

## Totally CERAMICS

...is the new distributor for  
**Georgie's Clay and Glazes!**

We offer the full line of Georgie's products,  
as well as **Speedball** glazes,  
**Skutt** kilns and wheels, **Kemper** tools,  
**Duncan** and **Mayco** products  
and many others.

### Hours:

Monday to Friday  
9:30 a.m. to 5 p.m.

Saturday  
9:30 a.m. to 1:30 p.m.

### Drop by and check us out:

#109 - 18525 - 53 Ave.  
Surrey, B.C.

### Or give us a call at:

**604.574.0454**



## Skopelos, Continued from Page 5.

for art and Greece by opening this art centre ([www.skopart.com](http://www.skopart.com).) I wrote to Gloria in Skopelos, describing all of the synchronicities of how I'd come to her site, including *Mamma Mia*, my inclusion of *Motion Pitchers* for 2008 Academy Awards Oscar gift baskets, my recent solo exhibit of nine life-size figures combining ceramics with kitschy ready-made columns and my tap dance film with me dancing through sculptures entitled *Dance to the Muse*.

I asked if she'd be interested in my giving a workshop. Her response was absolutely positive.

The Skopelos Art Foundation required that I submit a proposal specifically relevant to the wonder of Skopelos. This proposal had to be approved by the board of directors, made up of Greek and American artists and supporters. Once approved, we collaborated on promoting the program internationally.

Promotion costs are significantly lowered by extensive use of international websites relevant to ceramics, art/travel workshops, Facebook, LinkedIn, and our email lists. We have done some paid advertising with *Ceramics Monthly* magazine, and this newsletter.

In addition, I have introduced myself to the Greek community by attending networking gatherings with the Kitsilano Chamber of Commerce and the Broadway Business Association in Vancouver. The Greek



**Get the sweet beat, 57"x15"x15", by Suzy Birstein. One of nine life-size figures from *Tap to the Muse* exhibit and dance film. Ceramic and mixed media, low fire under glazes, glazes, patinas and acrylic paint; cone 05 Electric (photo by Kenji Ngai).**

community has embraced my venture, inviting me to participate in 2009 International Greek month, culminating with Greek Days Celebrations on June 21!

I look forward to hearing from you and envisioning together our *Inner Muse under the Skopelos Sun* at my sculptural workshop,

## Salt Spring Island Workshop

Summer 2009

## Pottery with Pat Webber

July 19 to 28



### Workshop includes:

- 50 lbs of clay
- glaze application and decoration
- instruction
- high firing plus raku firing
- wheel throwing
- altering and hand-built additions
- lunches are provided

9.30 to 3.30 daily • Fee: \$630

### For more info:

250.537.8871 • [jwebber@saltspring.com](mailto:jwebber@saltspring.com)

[www.patwebber.ca](http://www.patwebber.ca)



Sept. 10–25, 2009!

To read more about the Skopelos workshop, please refer to my website:

[www.suzybirstein.com](http://www.suzybirstein.com)

## NWCF North-West Ceramics Foundation

## From Oven and Kiln Silent Auction and Awards Ceremony

*Founded in 1998 by John Cloutier, Keith Rice-Jones and the PGBC Board, the From Oven and Kiln silent auction and dinner, held biannually, has become our main fundraising event. Funds raised through the Oven and Kiln Auction/Dinner supported the Jumpstart Scholarships, and continue to support the Maureen Wright Scholarships and, starting in 2009, will contribute to the NWCF Award.*

**May 7, 2009; 6:30 p.m.**

For a fabulous evening at the Sun Sui Wah Restaurant, 3888 Main street at 23rd Ave., Vancouver, B.C. [no-host bar, underground parking and wheelchair accessible] featuring:

- a nine-course Chinese **banquet**
- a **silent auction** with works by some of British Columbia's best ceramic artists
- **door prizes**
- a special presentation by **Ivan Sayers** on *Fashion in the Arts*
- an award ceremony for the **Maureen Wright Scholarship**
- and the new **NWCF Award**.

Each guest takes home a dessert plate, made and donated by B.C. potters.

Tickets: \$65 per person, \$60 for PGBC members. To purchase tickets:

[www.nwcf.ca/invitation.html](http://www.nwcf.ca/invitation.html)





## Project Empty Bowl

### Potters, We Still Need Your Help!

A Loving Spoonful will be hosting the 8th Project Empty Bowl Gala at the Pacific Palisades Hotel on June 11, 2009. This event raises \$35,000 to help provide food and related services to men, women and children living with HIV/AIDS and we need your help! We are in need of 200 ceramic two-cup bowls for the event. These bowls will need to be food safe. We would need to receive all donated bowls no later than May 15, 2009.

To donate bowls and/or let us know you are making them please contact Lisa Martella at [lisam@alovingspoonful.org](mailto:lisam@alovingspoonful.org) or by telephone at 604-682-6325. Bowls can be dropped off at A Loving Spoonful, #100-1300 Richards Street, Vancouver or at the Gallery of B.C. Ceramics on Granville Island. (Please mark for Project Empty Bowl c/o A Loving Spoonful.) Arrangements can be made if a pick up is required. All donations will be recognized in our event program.

**The guild's Annual General Meeting is scheduled for Sat., May 31!**

**Mark the date on your calendar and watch for details in the May newsletter.**

## Tip of the month: Impressing Patterns in Clay

*By Cindi Anderson,  
Prince George Potters Guild*

There are many ways to get interesting patterns in your clay. Look around your house, your yard, and especially your kitchen, and you will start to see all kinds of things that can make good textures. Rocks, the bottom of your shoe, the wheel of a toy truck, a meat tenderizer, a piece of driftwood.

Here are a few additional ways to make more complex patterns:

1. Take wood dowels and apply patterns to them with hot glue. When the glue dries, the dowels can be rolled across the clay to make similar patterns.
2. Wrap string, twine or rope around a dowel in straight or criss-cross patterns. Roll over the clay.
3. Carved Linoleum. Linoleum was used for flooring before we had the vinyl floors of today. Linoleum is a mixture of linseed oil and cork. When heated it becomes soft so you can carve into it. Then it hardens when it dries. You can get linoleum at art supply stores. Draw or trace a pattern on the linoleum, then carve it out with the carving tools. You can use very intricate designs, such as a tree with many branches and leaves. The textures transfer very nicely to the clay.

*Reprinted from the January 2009 PGPG Newsletter. For more info on the PGPG see <http://www.pgpg.ca/main.htm>*

# shadbolt centre for the arts

Registration for spring programs is currently underway.  
Call Shadbolt Centre at 604-291-6864 or register online at: [www.burnaby.ca/webreg](http://www.burnaby.ca/webreg).



## spring programs

### Tips and Techniques in Clay Construction

M, starting April 20  
Instructor: Fredi Rahn  
\$155.95, 8 sessions, 10am-1pm  
Barcode 182449

### Continuing Pottery

Tu, starting April 21  
Instructor: Rosemary Amon  
\$155.95, 8 sessions, 7-10pm  
Barcode 182447

### Red Hot Pots: Raku Techniques **NEW!**

W, starting April 22  
Instructor: Linda Doherty  
\$213.57, 8 sessions, 10am-1pm  
Barcode 182648

### Focus on Porcelain **NEW!**

W, starting April 22  
Instructor: Darlene Nairne  
\$161.20, 8 sessions, 7-10pm  
Barcode 182724

### Sculpting the Figure in Clay **NEW!**

M, starting April 27  
Instructor: Debra Sloan  
\$77.51, 3 sessions, 7-10pm  
Barcode 182454

### Modelling Clay in the Abstract **NEW!**

M, starting May 25  
Instructor: Parvaneh Roudgar  
\$106.50, 4 sessions, 6-10pm  
Barcode 186553

### Wood Firing with Masakazu Kusakabe

June 1-4 and June 7  
\$315.00, 5 sessions, times vary  
Barcode 189824



Masakazu Kusakabe, master kiln builder and designer of our 'Ombu' wood/soda kiln is coming from Japan to lead this firing. Regular refund policy does not apply; no senior rate.

**Call 604-291-6864 today!  
[www.shadboltcentre.com](http://www.shadboltcentre.com)**



# Gallery hopping in March *By Gillian McMillan*

**Spirit Wrestler Gallery**, 47 Water Street, Gastown, Vancouver has a fascinating collection of native art. Just opened is a show called *Woven and Sewn in Time: Traditional Containers in a Modern World*. Most are absolutely not traditional. Made from fibres, wood, stone, glass and bone these containers are rethought, often using unlikely materials. There's a teapot made from oak, brass, caribou antler and sinew by Innu artist Michael Massie, a blown and etched glass NorthWest coast basket by Preston Singletary and a basket woven using cedar bark and merino wool by William White. This show continues until April 11. An astonishing number of pieces had sold online as soon as the show opened Saturday, March 21 at 10 a.m. Recession?

The gallery also has on display its regular selection of NorthWest Coast masks and Maori carvings and a few interesting ceramic pieces by Maori artists.

Not many pots in the gallery, but I thought potters would find the collection quite inspiring.

**Equinox Gallery**, 2321 Granville Street, Vancouver, is currently showing large blue paintings by Gathie Falk. In the upstairs gallery, there is a small ceramic sculpture show entitled *Post Kilm*, running from March 18 to April 25. Featured artists are Gathie Falk with one saddle-like piece, Jeff Koons represented by one large white slip-cast dog vase, Jeremy Hatch with several of his interesting slip-cast and assembled pieces and Brendan Tang showing colourful multi-media sculptures.

Here is some background on the artists:

Over the past four decades, **Gathie Falk** has been a force of Canadian art. She has taken part in hundreds of exhibitions, including 20 solo shows at Equinox Gallery, 40 solo shows across the country, and two solo retrospectives (1986 and 2000.) She received the Governor General's Award in Visual Arts in 2003. Her paintings and sculptures are part of many public collections including the Vancouver Art Gallery and the National Gallery of Canada.

**Jeremy Hatch** is a Vancouver-based artist (and PGBC guild member) who constructs large-scale cast porcelain sculpture while integrating modern touches into classic ceramics. He received his MFA at NYSCC Alfred University, and has taught courses at Interlochen Center for the Arts, Emily Carr University of Art and Design and the Rhode Island School of Design. Jeremy has held residencies at the Takumi Studios in Japan, the European Ceramic Work Centre in the Netherlands, Watershed Center for the Ceramic Arts, and the Archie Bray Foundation, where he is the current recipient of the Taunt Fellowship.

**Jeff Koons** studied at the Maryland Institute College of Art in Baltimore and the School of the Art Institute of Chicago. Jeff is well-known for his public sculptures, including the monumental floral sculptures *Puppy*, shown at Rockefeller Center and permanently installed at the Guggenheim Bilbao, and *Split-Rocker*, exhibited at the Papal Palace in Avignon, France. He rejects the idea that there is any hidden meaning in his work—for Koons the meaning is only what is perceived at first glance.

**Brendan Tang** was born in Dublin, Ireland of Trinidadian parents, and is a naturalized citizen of Canada. He earned a Master of Fine Arts degree from Southern Illinois University Edwardsville, a Bachelor of Fine Arts from Nova Scotia College of Art and Design, and a Diploma in the Visual Fine Arts from Malaspina University-College (now Vancouver Island University). His work engages with popular/contemporary culture and post-modern philosophy, employing humour, decorative opulence and craftsmanship as modes of communication. He currently lives in Kamloops, B.C.

For more info: <http://www.equinoxgallery.com/index.asp>



**Urn, 16" x 9" x 9" by Jeremy Hatch, 2008. Porcelain; vase form is slip-cast, interior is thrown and manipulated, ornament is sprigged.**

## More Gallery Happenings

**Vancouver Art Gallery**, February 7 to May 3, 2009.

*How Soon Is Now* is a selection of recent art from the province of British Columbia. Drawing on diverse formal, material and conceptual approaches, the exhibition brings together a dynamic group of artists who work in a range of media, with a mix of sculpture, painting, video, audio works, architectural interventions, site-specific projects and events. (Ceramic artist Brendan Tang is also included in this exhibition, see Equinox Gallery article, at right.)

A number of recurring metaphors and motifs run throughout the exhibition: the recording studio, the rehearsal space, the devalued object, the space of social interaction, architecture, the unconscious, literature and narrative, and a sense of experimentation and risk. Artworks are situated inside and outside of the gallery space proper; on the grounds, at the entrance, in the windows, in the lobby and behind gallery walls, inviting viewers to look awry and question the conventions of spectatorship.

Taking a cue from a song by English rock band The Smiths, the exhibition title evokes a central characteristic of the work—a sense of immediacy that speaks to the present moment. Bringing together divergent forms of artistic practices, *How Soon Is Now* recognizes some of the important shifts in contemporary art that privilege event over object, process over product, interaction over contemplation. Organized according to shared connections between works rather than a single theme, gallery spaces become a venue for a range of experiences, be they transformative, social, sensory, introspective or political.

*How Soon Is Now* is organized by the Vancouver Art Gallery and curated by Kathleen Ritter, Assistant Curator. This exhibition is presented with Vancouver 2010 Cultural Olympiad and is supported by the British Columbia Arts Council and the Province of British Columbia. For more information:

[www.vanartgallery.bc.ca/the\\_exhibitions/current\\_exhibitions.html](http://www.vanartgallery.bc.ca/the_exhibitions/current_exhibitions.html)



## Potters Place Collective, two artists retire



Cathie Gailloux with Raku Fish

### *A retrospective look at the work of Cathie Gailloux and Sheila Steel.*

The Comox Valley had a fabulous chance to look into the minds of two prolific and diverse artists. For more than 40 years, these two ladies have created their sculptural and functional clay art. Starting from when they were young women with babies, they enjoyed the challenge of working with their hands in this demanding medium.

Sheila Steele's dragons are in collections world-wide. Cathie Gailloux's raku and tile work is a testament to her creative energy. We are sorry to see them retire from our artists' collective, but we are so pleased to have known them.

Cathie and Sheila's work was on display for the entire month of March at the Potters Place on the corner of 5th and Cliffe in the Courtyard in downtown Courtenay. We are open 10 a.m. to 5 p.m. Monday to Saturday. For more information call 250.334.4613 or visit our website [www.thepottersplace.ca](http://www.thepottersplace.ca)

—By Les Crimp



Sheila Steele with a dragon clock.

## Discovery Art Travel

2008-2010  
CERAMICS EXCURSIONS

Turkey

Morocco

Burma

Laos/Angkor Wat

Oaxaca, Mexico

Lombok/Bali

[www.denysjames.com](http://www.denysjames.com)

TEL: 1-250-537-4906

## Be a Part of Your Community!

People and societies depend on each other for survival. We can bridge the expanding gap between communities and societies through volunteering. What better way is there to connect with your clay community? If you feel strongly about something that is happening or not happening in your Guild, why not get involved?

As a volunteer, you are able to return to the organization some of the benefits that it gives you. More than the activities volunteers engage in, they bring something that is more valuable. With their time, energy, dedication and enthusiasm, volunteers are the heart and soul of an organization. This is because volunteering is about commitment and caring. It's about working with others who share a common goal.

Working as a volunteer on a committee or the board of directors is a great way to learn about group dynamics and teamwork. Volunteering is the perfect situation in which to develop a new skill or to discover a new talent. For instance, planning and implementing a major fundraising event can develop goal-setting, planning and budgeting skills. Serving as a committee chair further develops your facilitation skills.

### Fellow volunteers are a valuable source of inspiration

It isn't all about giving! You will discover that your fellow volunteers are a valuable source of inspiration. You do not know whom you will meet, what new information you will acquire, and how this could impact your life. Although you generously donate your time and energy, in return you often experience a sense of creative revitalization.

You will find most volunteers convey a sense of achievement and motivation, which ultimately is generated from their desire and enthusiasm to help. That energy and sense of fulfillment can even be carried over to other situations and sometimes help promote new perspectives for old situations. By watching those around you, you can allow yourself to identify leadership qualities that you most appreciate and can develop in yourself.

Opportunities arise that allow you to share your ideas and values and show innovation. You learn about your organization, about trends and concerns or discover new resources—all of which can help you develop your own practice and develop your leadership potential.

Volunteering offers an incredible networking opportunity through which may evolve lasting personal and professional relationships. It is a great way to learn about people from all walks of life, and different environments. It's an opportunity to build your self-confidence through practice. Additionally, a volunteer experience may direct you to something you never thought about or help you uncover a new skill or interest.

You will be richly rewarded because you personally can become an "insider" in the ceramics community. Your efforts will have an impact. Besides, it's an excuse to have fun doing what you love, and in doing so, assure the progress of the future of ceramics in British Columbia and beyond!

Give us a call.

—Kathryn O'Regan, Member of the Board, PGBC  
Chairperson, BC in a Box "FingerPlay" Committee

## Chop Marks & Signatures

Send in your chops and have them available through the guild.

For the form, click on the link here:

[www.bcpotters.com/forms/chop\\_marks\\_form.doc](http://www.bcpotters.com/forms/chop_marks_form.doc)

You can email it back to Debra Sloan at [sloanyip@shaw.ca](mailto:sloanyip@shaw.ca) as an attachment. Or print and mail your sheet[s] to

Potters Guild of BC

1359 Cartwright Street, Granville Island

Vancouver, B.C. V6H 3R7

attention: chops. 📧

## Guild Resource Directory Update

Due to a lack of interest, the Guild Resource Directory idea has been dropped. For members-only resources such as the Membership Directory and the Library Catalogue, please visit the members area of the guild website as usual by [clicking here](#).



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## For Educators: AccessCeramics

AccessCeramics is a growing online collection of images of contemporary ceramics by recognized artists (currently about 103 artists.) It is designed for use by artists, arts educators, scholars and the general public, and is intended to fill a void in contemporary ceramics digital image collections on the web. The images and metadata are held within the Flickr photo sharing system, and accessible through this website as well as the Flickr interface. Submissions are juried by a curatorial board, which currently consists of the founders of the collection: Ted Vogel, assistant professor of art, program head in ceramics at the Department of Art at Lewis & Clark College; and Margo Ballantyne, visual resources curator at the Watzek Library at Lewis & Clark College. The curatorial board will be expanded in the future.

AccessCeramics merges a traditional academic digital image collection's metadata capabilities with Flickr's openness and flexibility. It seeks to take advantage of Flickr's software tools and social network while also providing a web interface customized to this

collection. We expect that individuals will encounter the collection through our website and through the Flickr interface, in a spirit similar to the Library of Congress photo collection in the Flickr Commons. We hope the collection will serve as a model for future image collections in the arts and humanities.

In phase one of the project, we are focusing upon building the collection with our cataloguing/submission interface. In phase two, we will develop features to help artists, educators, and collectors use the collection.

It is a pilot project organized by the Visual Resources Collection of Watzek Library, Lewis & Clark College.

Images are organized by collection, artists, glazing/surface, material, object type, technique, and temperature. The lists of options under each menu are little daunting, but will likely be more useful as the collection grows. For an example of the information provided on each image, see the caption for the *Hot Head* image at right.

*The above is taken from the AccessCeramics website. For more information, to view images, or to submit your work to be included on the site see: <http://accessceramics.org>*



**Title:** Hot Head; **Series Title:** Jar Head Series

**Artist:** Patti Warashina

**Date:** 1993

**Technique:** handbuilt | Press Mold

**Temperature:** Cone 04

**Glazing / Surface Treatment:** Electric Oxidation

**Material:** Earthenware

**Object Type:** Figurative Sculpture

**Height:** 24 | **Width:** 15. | **Depth:** 13

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now available online.

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## Vasefinder.com

The Vasefinder International website was launched in 2003 by Charles A. Blim Jr. His reasons were many but, as he writes on the website, "Most important, I find the ceramic medium to be one of the most exciting forms of art to collect, study, and interpret and in recognition of this fact, I have built one of the largest online historical museums for the American Studio Movement (1930-1972), as well as mak[ing] an avid attempt to introduce the public to some of the finest artists currently working in the medium."

The Vasefinder Nationals is an invitational, online event freely viewable for the public. With this invitational, each exhibitor has the right to invite one additional potter whose work they respect. Each exhibitor will submit a single interpretation of a pottery vase.

"Having Canadian artists for the first time in the Vasefinder Nationals 2009 was just a wonderful experience for this exhibition," writes Blim.

To view the 2009 invitational exhibition see:  
<http://vasefinder.com>



# ClayLines

Celebrating Success in our community

## Submissions for May newsletter

Please get your articles and ads in to Melany by April 20 at the latest for the May newsletter. If you submit your material after that date, it may have to wait till next month's newsletter. Submissions can be sent to [editor@bcpotters.com](mailto:editor@bcpotters.com). Thank you for your help!

## — Spring Sales —

### Arrowsmith Potters Guild MAY CLEARANCE SALE

In time for Mother's Day! 15% - 50% off all Gallery items, May 1 to 10, 2009, during regular gallery hours at the Pottery Studio and Gallery Pottery Shop, Train Station, Parksville:

<http://www.arrowsmithpottersguild.bc.ca/gallery.htm>

### 10th Annual Port Moody ArtWalk April 25 & 26

Over 50 Port Moody artists will have their studios open to the public this weekend. Check the ArtsConnect web site later in April for times, a map and details of the Friday evening preview.

[www.artsconnect.ca](http://www.artsconnect.ca)

Eleven members of the TriCity Potters are participating in the ArtWalk, either in their own studios or in a group venue. They are:

Clive Tucker

Jacqueline Sheridan

Martha Meimetis

Linda Lebrun

Gloria Barkley

Maria Palotas

Madeleine Coomey

Dan Severance

Myrta Hayes

June MacDonald

Gillian McMillan

You are most welcome to drop by and talk pots on what we hope will be a lovely spring weekend.

### Artists in Our Midst 2009 Studio Tour

Come to the 17th Annual *Artists in our Midst* free open studios tour on the west side of Vancouver, B.C. on April 25 and 26 from 12 to 6 p.m. Preview Exhibition on Thursday, April 23 from 7 to 9 p.m. for an opportunity to meet the artists and to view a sampling of the 41 participating artists' works at Lord Byng Secondary School at 3939 West 16th Ave. The Thursday night preview also features great entertainment, our catalogue book launch and a community art project completed by one of our artists (Kaya Murray) with the students at the school. For further information, visit:

[www.artistsinourmidst.com](http://www.artistsinourmidst.com)

Explore - Enjoy - Discover

### Pottery Sale!!



A collection created by the  
Aberthau Potters Club  
The work of over 50 Artists!



Saturday, May 2, 2009  
10 a.m. - 4 p.m.

4397 West 2nd Avenue  
Vancouver, B.C.

Don't forget your boxes or cloth bags to carry your pots home!

### DELTA POTTERS annual SPRING SALE



FRI, MAY 1, 10-7  
SAT, MAY 2, 10-5  
SUN, MAY 3, 10-4



1720 - 56TH STREET  
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SOUTH DELTA REC CENTRE  
ACROSS FROM MC DONALDS



### What's up with Clay Times?

Several potters responded to the recent eBroadcast, saying they hadn't got their January/February issues of *Clay Times* yet.

Just heard from *Clay Times* that they'll be giving all of those that take out a yearly subscription next year's Jan/Feb. issue in lieu.

The March/April issue should be arriving on time...so let's hope this really was just a glitch, and not something more ominous!

Regards, Kay Austen

## Unclassifieds

**FOR SALE:** 1 x electric kiln-McLennan & Sons, Cone 8, automated Perfect Fire, excellent condition includes shelves & posts; 1 x electric kiln- Skutt, Cone 10, manual, good condition, includes shelves & posts; 2 x Shippo RK10 electric wheels; worktables & tools. Catherine 604-947-6900.

# ClayLines

Celebrating Success in our community



in partnership with Kay Austen present

## DOWN AND DIRTY

### A POTTER AT WORK

ON AND OFF THE POTTER'S WHEEL DEMONSTRATIONS  
OF CLAY FORMING AND FINISHING TECHNIQUES

Saturday, May 2 and Sunday May 3, 2009  
from 10 a.m. - 4 p.m. daily  
At Glacier Gallery Pottery  
1071 Glacier View Drive, Garibaldi Highlands



- \* Drop in (up to an hour) \$10.00
- \* 1 Day only \$30.00
- \* Both days \$50.00
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## The Mad Potter

By Kay Austen

In these days of foreclosures, bankruptcies and job losses, it was particularly saddening to hear of the closing of 'The Mad Potter' in Richmond. With its breezy logo, bright and spacious premises, choice of clay supplies and books, excellent displays of local work and those soft chairs where you could sit with a cup of tea and chat, it had to be one of the most welcoming establishments in town.

But of course, the heart and soul of 'The Mad Potter' was Anthea Walsh herself, always available to answer questions; friendly and informed; responding quickly to suggestions and ideas; sympathetic and kind; vivacious and with a 'can do' attitude, and with that deep abiding love of clay we all share. Anthea was also able to shift hundreds of pounds of clay and chemicals on her own with nary a brawny male in sight (how did she do that?) She was the embodiment of the perfect pottery supply store manager.

Anthea has moved on with her life. She has time now to realize some of her own dreams, which will include creating with clay. We look forward to seeing examples of her work on this website and in local retailers. Good Luck, Anthea!

The clay community is greatly diminished by the closing of 'The Mad Potter'. I for one will miss Anthea and her store greatly.

## Survey of Visual Artists in BC

CARFAC BC wants to hear from you! Please take a moment to fill out our short Survey of Visual Artists in B.C. Questions are about what kind of workshops you would like to see, what services are most important to you and how we can improve.

Even if you are not currently a member of CARFAC BC, we would like to get your feedback so we can make the organization more relevant to artists in B.C. Feel free to pass this on to other artists as well.

Follow this link to complete the survey: [http://www.surveymonkey.com/s.aspx?sm=8kU5bm9yGmygIEqscM7SKw\\_3d\\_3d](http://www.surveymonkey.com/s.aspx?sm=8kU5bm9yGmygIEqscM7SKw_3d_3d)

Find CARFAC BC on Facebook

CARFAC BC is now on Facebook. Keep up to date about upcoming information sessions, workshops, events, etc.

Join at: <http://www.facebook.com/home.php?ref=home#/group.php?gid=52041091482&ref=ts>

*CARFAC BC is the provincial branch of the Canadian Artists' Representation/le Front des artistes canadiens, the national association of Canada's professional visual and media artists. CARFAC defends artists' socio-economic and legal rights through advocacy and professional development and produces a schedule of artists' fees that is widely recognized as the national standard. The Status of the Artist Act empowers CARFAC to negotiate with national organizations on behalf of all visual artists in Canada.*

## Calls for Entry

### Creative Craft Fair, Victoria, B.C.

Dear Exhibitors & Artisans,

The 32nd Annual Creative Craft Fair is accepting applications.

The fair will be held November 13 to 15, 2009, at the Pearkes Recreation Centre, Victoria, B.C. Application forms can be filled out and show information found at [www.creativecraftfairs.com](http://www.creativecraftfairs.com). Please apply as soon as possible to secure your space. We look forward to hearing from you.

Kind Regards,

Deanna Walters, coordinator/producer

[creativecraftfairs@onebox.com](mailto:creativecraftfairs@onebox.com) - (250)658-0971

[www.creativecraftfairs.com](http://www.creativecraftfairs.com)

### Tamaka Fisher's Calls for Entry

Abbotsford, B.C. is pleased to announce its first Canada Day Artisan Market. This will be a juried event, coinciding with Canada Day celebrations 2009. Last year, the celebrations attracted 12,000 participants! There will not be an entrance fee to sell your work, although there will be 15% commission on sales. The market will be located on the same grounds as other attractions and performances. Market operating hours will be approximately noon to 4:30 p.m. A six-foot table and two chairs will be provided for each artist. Anything else must be provided by the artist. Numbers of exhibitors will be restricted in the various craft categories and the overall size of the show will be limited in order to ensure participants every chance of financial success. For more details and how to apply see [www.allianceforarts.com/727.html](http://www.allianceforarts.com/727.html), or contact Tamaka Fisher at Abbotsford Parks, Recreation and Culture at [tfisher@abbotsford.ca](mailto:tfisher@abbotsford.ca)

## Submissions & Advertising

Published 10 times yearly, the PGBC Newsletter is an information link for members.

### Submissions:

Send articles, reviews, images, member news, letters and information to: [editor@bcpotters.com](mailto:editor@bcpotters.com) **by the 15th of each month** for publication the following month. Submissions may be edited for space.

### 2009 Advertising Rates\*:

*All ads are payable upon receipt of invoice*

- Full page, \$185+ GST
- 2/3 page, \$125 + GST
- 1/2 page, \$95 + GST
- 1/3 page, \$65 + GST (horizontal, vertical, or column)
- 1/4 page, \$49 + GST
- 1/6 page, \$35 + GST

Please submit ads as PDF, TIF, JPG or EPS files. For ad sizes see: [http://www.bcpotters.com/Guild\\_Newsletter.htm](http://www.bcpotters.com/Guild_Newsletter.htm). Ad rates are for files requiring no further work by our staff. Ads that are not the correct size, or that need formatting or basic design work will cost \$20 extra.

### Unclassified Rates:

Members FREE! Non-members: \$22 + GST

*\*Advertising rates subject to change*

**Potters Guild of British Columbia**

**1359 Cartwright St · Granville Island**

**Vancouver, BC · V6H 3R7**

**tel: 604.669.3606**

**fax: 604.669.5627**

**[www.bcpotters.com](http://www.bcpotters.com)**

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### Membership Fees

For 12 months, including GST: Individual, \$55;

Full-time Student: \$35, Senior (over 65), \$35; Institution/Group/Corporation, \$200.

### Membership Renewals & New Memberships

- In person: pay by Visa, cheque or cash at the Gallery of BC Ceramics OR
- By mail: pay by Visa or cheque and mail to the Guild; mark the envelope and cheque with either 'Membership Renewal' or 'New Membership'
- Online at our secure site with a credit card by [clicking here](#).

## Communications Committee

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**Melany Hallam, Maywood Design**, Newsletter editor

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**Andrea Maitland**, Proofreader

## Bonus Shot!



A teapot by  
Charlene Stallard,  
Kootenay School  
of the Arts clay  
program student.