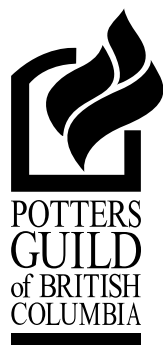


December 2010
Volume 46 No. 10



BC POTTERS

Newsletter of the Potters Guild of British Columbia

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Gallery of BC Ceramics

www.galleryofbcceramics.com

Sharon Cohen,
Gallery Manager

galleryofbcceramics@bcpotters.com

604.669.3606



Hours

10 a.m. to 6 p.m.



Gallery Assistants

Carita Ho, Roxanne Gagnon,
Sarah Cannon, Nadiya Chettiar,
Kate Metten, Kelly Austin,
Natasha Chettiar, Dave Carlin
staff@bcpotters.com



Gallery Volunteers

Maggi Kneer, Sheila Morissette,
Elizabeth Claridge, Jinny Whitehead,
Celia Rice-Jones



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

- **The Gallery coordinates and curates
several 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](#).*



2011 Featured Artists

The Featured Artist slot affords a non-juried artist the opportunity to sell work in the gallery for a month-long period. All Guild members are eligible to apply, and may show work other than the mugs and tiles to which non-juried potters are usually restricted. Please apply (include images of your work) directly to the gallery manager at galleryofbcceramics@bcpotters.com. The following artists will be featured beginning on the 15th of the month listed:

- **February:** Shannon Merritt
- **March:** Trezlie Brooks
- **April:** Kelly Austin
- **May:** Anne Rusch
- **June:** Molly Magid
- **July:** Laurie Embree
- **August:** Don Jung
- **September:** Larry Cohen
- **October:** Rona Hatherall

2011 Gallery Exhibitions

A number of gallery exhibitions are in the works, but they haven't been finalized yet. Here is a taste of things to come:

MAY: *Spottery*

A non-juried members' show featuring work with a dot or spot motif.

JUNE: *First Serve*

Emily Carr graduates, Kelly Austin, Darcy Greiner, Emma Walter and others begin their conversation with the ceramic community in Vancouver and the art world in general.

SEPTEMBER:

Classic Forms Revisited

Work by Mary Fox. A new interpretation of classic vase and amphora forms that have inspired Mary's work.

TBA: *Alberta in a Box*

A juried show of small works by members of the Alberta Potters Association, this exhibition is one-half of an exchange with the Potters Guild of BC.

Big, Huge Sale!

A quick final reminder that the
once-a-season 25% off day at the
Gallery of BC Ceramics is this
Saturday, Dec. 4, and that the pre-sale
deal is already in effect...

See you on Granville Island on Saturday!

Cover Photo:

Horizon dinnerware (2010), 12" by 12" by 8", by Kelly Austin. Slip cast porcelain, Cone 6.

See Page 4 for story, *Class of 2011*.

President's Message

It is hard to believe that it is December already! 2010 has been quite a roller-coaster year, with the short but intense euphoria of the Olympics at the beginning of the year followed by the reverberating effects of a shaky U.S. economy. But we are still here, feeding our passion, sharing ideas and supporting one another through membership in the guild. As an organization we don't have much money to spare, but we certainly have deep pockets in terms of our

supportive staff and volunteers willing to contribute their time and energy to make the guild what it is. THANK YOU to you all.

Best wishes to everyone for a happy holiday season and a wonderful 2011. 🏠

—Jinny Whitehead

Gallery News *By Sharon Cohen*

The days are getting shorter and darker and the year is winding down. This means it's time to start thinking of the exciting opportunities and adventures next year will bring. An excellent opportunity for guild members to participate in gallery life comes in the form of a proposed group show for 2011. I love guild member group shows. They make for so much fun and such a wonderful atmosphere in the gallery, and gives me the opportunity to meet some of the potters I've not yet been privileged enough to become acquainted with. The exhibition is to be called *Spottery*, and will feature anything and everything with a spot or dot theme or motif. This will be a non-juried show, open to all. The work can be serious or cheeky; functional or decorative. The only prerequisites are that the piece should be for sale, and that there should be at least one spot on it! Anything from dominoes to polka dot teapots...get your thinking caps on, let the muse whisper in your ear, and get into the studio with spots before your eyes! We're hoping for maximum participation, so please consider submitting. Details and deadlines will be posted next year, but we're aiming to host the exhibition in May 2011, so there's no time to waste.

We're concluding the year here in the gallery by looking ahead to the future. We're featuring the work of the ceramic artists of tomorrow in our exhibition *Head, Heart, Hands*. The show features the work of high school students, pupils at the West Point Grey Academy here in Vancouver. Knowing that the work was by high school students, and that homework-not-done excuses are common to such people, one of our customers quipped that the exhibition should have been called *The Dog Ate My Kiln!* I love it! The work on show is fresh and uninhibited. There's a real spontaneity and joy in the pieces. Gallery visitors have really enjoyed checking out all the work, it's really different from what we usually show in the



Student Art:
Serpent Mermaid by Tina Lin.

Daisy Dishes by Jordan Sykes of the West Point Grey Academy.



exhibition area. That's what it's all about—pushing the envelope and showcasing ceramic work that would normally not be seen in the gallery. And then of course there's the next generation of potters to encourage and inspire. They're the future of our craft.

To conclude 2010, a very big thank you to all of the gallery artists for supporting and supplying the gallery throughout the year. I always say I have the best job one could wish for, as I get to be surrounded by art and beauty every day. Thanks for that privilege, and for creating such beautiful work!

My very best wishes to everyone for a wonderful Christmas and New Year. All the best for 2011! 🏠

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/Guild/chops.php

You can email it back to Debra Sloan at 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. 🏠

Class of 2011

A Preview of Emily Carr University's Clay Program Grads

This article is the second of a series to be written by members of the Emily Carr University of Art + Design Clay Program graduating class of Spring 2011. We hope to show, through these first-hand accounts, where the B.C. clay world may be headed in the future. Many thanks to PGBC member Kathryn O'Regan for persuading her fellow ECUAD students to share their clay philosophies and future plans. This month's account is from student Kelly Austin.

Being creative began for me at an early age;

working with my dad building ramps for toy cars out of cardboard tubing and weaving a poncho with my mom at our cabin on Mayne Island. I was always interested in making and spent countless hours with my grandfather in his basement sanding this or enameling that. My grandmother taught me to love cooking and appreciate the value of making from scratch. I am certainly someone who has been influenced by where they grew up. Born and raised in Vancouver and on Mayne Island, B.C. I appreciate what both have to offer.

In high school, I was really interested in photography and loved working with black and white 35 mm film. At the time I couldn't visualize where that passion could take me, so I took a two-year course in Outdoor Recreation Management at Capilano University and spent a year and a half working as a commercial sea kayak guide, snowboard instructor and backcountry hiking guide for youth. I really enjoyed this work, but I lost interest in chasing seasons and being away for long periods of time, so I applied to go back to school.



Back to earth (2010), wheel-thrown terra cotta, Cone 6, by Kelly Austin.

Having photography as my major made the most sense to me at the beginning, but at the end of second year I took a wheel-throwing class with Fredi Rahn and have been forever hooked. It was really exciting for me to work more directly with my hands and work in three dimensions creating objects. One key interest for me was the possibility of making functional work and having content come from my beliefs and values of craft.

For the past year and a half, I have taken a variety of ceramics courses at Emily Carr University and have sought out potters in Vancouver who have taken me on as their assistant, including Gailan Ngan and Heather Dahl. In 2009 I was fortunate to have the opportunity to work with Julie York as her assistant in preparing for a solo show in Philadelphia. Working with professionals in their field has really helped me understand the different paths that exist for ceramic artists

and the challenges each path presents.

I have experimented with different ways of making, including hand building, wheel throwing and casting but have constantly remained interested in the domestic environment and the connections between ceramics and food. I have always been interested in creating work that relates to today's culture and am influenced by contemporary architecture, industrial design, printmaking and textiles. Drawn to minimal form and subtle surface, I am interested in the way light, shadow, line and proportion interact. Working in series or sets, I appreciate the language of form and the way objects interact with one another compositionally. Balance,

*Continued on Page 5,
Subtle Surface*




Form Study (2010), 60" x 18" x 11". Wheel thrown porcelain, Cone 6.

Subtle Surface, Continued from Page 4

tension and weight are constantly considered. I strive for my work to be a balance between craft, art and design—embracing what all three have to offer. It is political choice I make to create by hand in today's society.

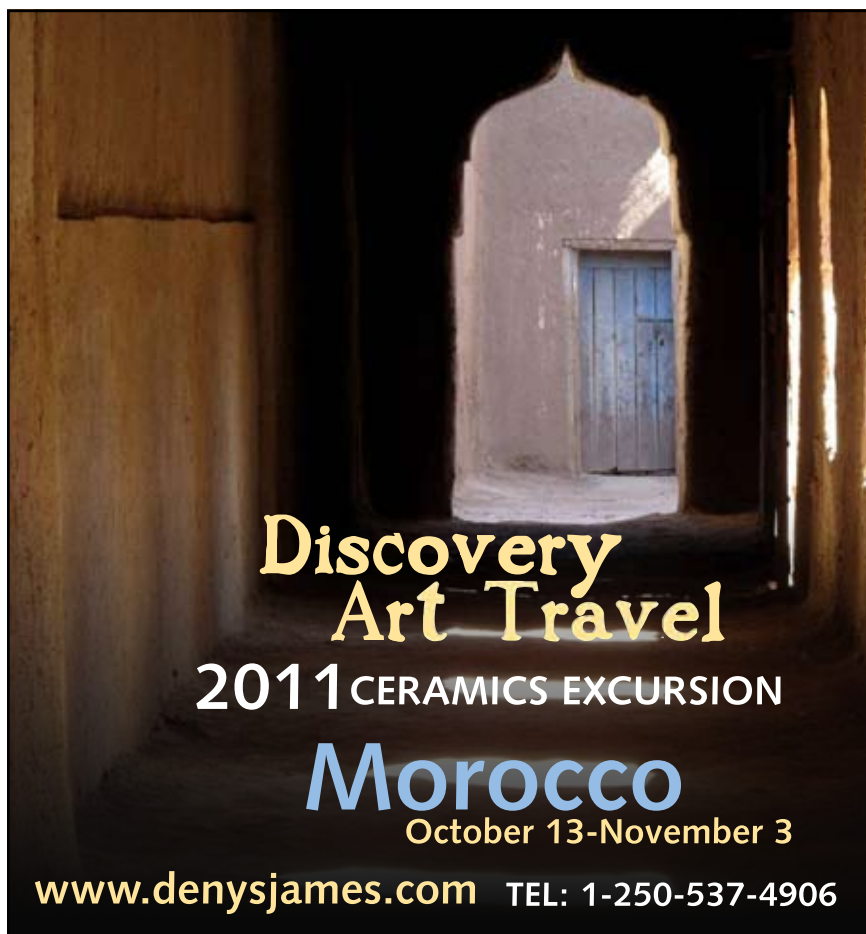
In May of this year, I was very lucky to receive a scholarship which enabled me to assist Louisiana State University professor Andy Shaw at a two-week workshop in Maine at the Haystack Mountain School of Craft. This November, industrial design student Darcy Greiner and I represented the Emily Carr ceramics department at the Circle Craft Christmas Market. Beginning in mid-April, I will be the featured artist at the Gallery of

BC Ceramics and in June, Darcy Greiner, Emma Walter and myself will be having an exhibition there titled *First Serve*.

The ceramic medium provides a constant challenge which is one of the reasons it continues to excite me. Working with clay has made me realize my passion and enthusiasm for contemporary fine craft. People always ask about the future and what is going to happen next in the work. At this point in time I'm most focussed on May and the grad show at Emily Carr. I'm interested in reduction firing at Cone 10 and elaborating on the body of tableware I have been working on. In the more distant future, I can see graduate school being an option and potentially teaching. What is most important to me is finding a way to continue making, learning and experimenting. 

Kelly Austin will be completing her Bachelor of Visual Arts degree at ECUAD in spring 2011. Kelly and another student will be curating a ceramic exhibition in the Spring semester at Emily Carr's Concourse Gallery. See more of her work here:

<http://www.kellyaustindesign.com/>



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2011 CERAMICS EXCURSION
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LADYSMITH, B.C. Potters Discussion Group

Hello fellow potters:

The next Discussion Group meeting will be on **Sunday, Jan. 9** from 1 p.m. onward at my pottery in Ladysmith on Vancouver Island. Everyone is welcome, beginners to professionals, and there is no charge. The idea is for a free flow of discussion covering any problem areas. I personally like to help with problems around finding your style and the creative process but am happy to help in other areas too if I can. Mary Fox Pottery is located at 321 Third Ave. Ladysmith 250.245.3778, maryfox@shaw.ca

An email or phone call to let me know you are planning on attending is welcome but not a requirement. Looking forward to seeing you,

—Mary Fox



Mia Muse

CERAMICS WORKSHOP
with **SUZY BIRSTEIN**
on Greek island paradise Skopelos,
where *Mama Mia* was filmed!
Sept. 9 - 24, 2011 - Skopelos Foundation for the Arts
Info & registration: 604.737.2636, www.suzybirstein.com



A SPECIAL PLACE: Kecskemét, Hungary *By Debra Sloan*

This article was originally published in Ceramics Technical magazine, issue No. 31, and is reprinted with permission. For more on Ceramics Technical see www.ceramicart.com.au.

The wide front door of the International Ceramics Studio [*the Nemzetközi Kerámia Stúdió*] is set into a wall that extends around the entire facility. Upon entering, there is evidence that this institution is dedicated to ceramics. Guest artists, for decades, have left sculptures in this courtyard and around all the other five courtyards. The ICS is clearly a place of sanctuary and purpose and has become a cultural repository.

The attractions of a residency may include access to unique materials, a specialized instructor or focused working time. This institution represents more than that. Janet Mansfield calls it a 'special place'. The ICS has a long and complex history affected by the tide of political change and the social upheaval of Eastern Europe during the last century. Perhaps this is why there is a refreshing absence of bureaucracy and rules;



restrictions instead are guided by practical limitations and courtesies. There are no off hours, most interior doors are unlocked and it is possible to wander freely through the compound at any time of the day or night. What you make, how you work and when you work is a private matter. Some artists have been known to think and not work during

Above left: Debra Sloan and *Golden Boy*, a work in progress at ICS. Above: *Golden Boy* emerges. During the wood/salt firing it was showered with much ash and not overly reduced, so the sigallatas shone through. I had thought they would be paler, though the result is a beautiful surface. Intent overcome by the firing? Lucky or unlucky?

their entire residencies at the ICS.

In 1975, Janos Probstner established the International Ceramics Studio in the city of Kecskemét, Hungary. Another 14 years would pass before the Soviet regime would end. Probstner had belonged to an informally-organized group of young Hungarian artists now called the 'Nomadic Generation'. They were seeking artistic and ideological freedom from a dictatorship whose policies had been stifling Hungarian artists and controlling the work of those who had become renowned. In the early 1970s, the members of this group travelled throughout the country seeking to identify and invigorate Hungarian crafts, arts and music. During Probstner's travels, a group of political leaders from the county and city of Kecskemét were killed in a plane crash. They were unexpectedly replaced by townspeople who were excited by the idea of bringing arts and culture to their city. With the support of

Specialty Courses & Workshops at the Surrey Art Gallery

It's easy to register!

604.501.5100 | www.surrey.ca/register

Please register no later than 7 days in advance.

Pottery-Level 2

Learn to create more complex forms like teapots, casseroles, and butter dishes. Explore new finishing and glazing techniques. Fee includes one bag of clay, glazes, and firing.

8 sessions \$135

Jan 25, 9:30am-Noon | 4230932

Jan 25, 7-9:30pm | 4230933

Instructor Eliza Au has an MFA from the New York State College of Ceramics, has practiced and studied across North America, and has been artist in residence at the Museum of Contemporary Craft in Portland.

Surface Decorating Workshop

In this hands-on workshop you will explore the clay surface and how it can be manipulated, from soft clay through bisque and glaze-ware. Learn to work with resist materials, carving tools, decorative stamps, coloured slips, and glazes.

2 sessions \$98

Mar 5, 10am-4:30pm | 4235019

Instructor Fredi Rahn has a BFA from Nova Scotia College of Art & Design. Fredi creates one-of-a-kind functional and decorative pieces in her Vancouver-based studio, and exhibits her work across the continent.



13750 - 88 Avenue
www.surrey.ca/arts



Canada Council
for the Arts

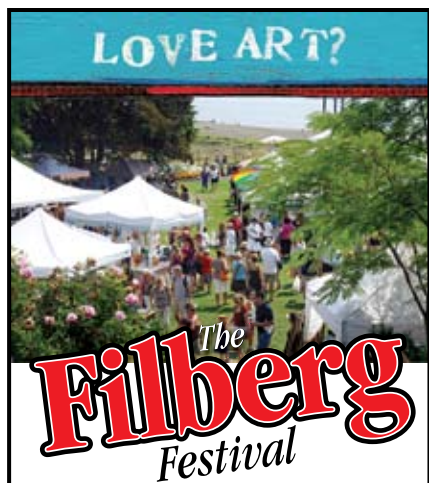
Conseil des Arts
du Canada



BRITISH COLUMBIA
ARTS COUNCIL
An agency of the Province of British Columbia



*Continued on Page 7,
Hungarian Vision*



Call for Entries

The annual Filberg Festival takes place in the Comox Valley on Vancouver Island.

July 29 through August 1, 2011

This event attracts **SERIOUS** shoppers (some wholesale and gallery buyers too) looking for quality, handmade Canadian art and craft.



Darrel Hancock Pottery

Filberg Heritage Lodge & Park
61 Filberg Road, Comox, BC

*Make 2011 **your** year to promote your work to an educated & discerning clientele.*

Booth fee reductions available for students!

Applications for the 2011 Festival will be online soon; participants will be juried at the end of February.

www.filbergfestival.com

For more information
phone 250-334-9242 or email:
info@filbergfestival.com



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Hungarian Vision, *Continued from Page 6*

the Bacs-Kiskun County and the Kecskemét Town Council, Probstner was able to realize his dream of establishing a recognized and sponsored international ceramics residency. This residency would rebuild a Hungarian vision, provide a place where Eastern Bloc artists could work in freedom and would also allow these artists to work alongside invited international guest artists. After the dissolution of the USSR in 1989, great changes in freedom were also accompanied by great changes in the economic situation. Fortunately the county and city councils continued to generously sponsor the studio and provide complete funds for all of the artists up until 1998. As world economies have declined, however (and especially since the recent recession), monetary support has become greatly reduced. Every year Probstner has had to work harder to locate other sponsorships and is always seeking interested connections. The ICS has been a member of the International Academy of Ceramics for over 30 years and is involved in a European Union sponsored research project called Project KNOWHOW that connects the Reykjavik School of Visual Art, Icelandic Academy of Art, Estonian Academy of Art,



Howl, approx. 23" tall, by Debra Sloan. The terra sigillatas kept their colours in the wood-fired salt kiln and this piece has a rich surface result.



Top: Central courtyard, two wood-fired Fred Olsen Kilns. Above: One of the old wood piles in the old courtyard.

Glasgow School of Art and Cumbria Institute of Art and Design (www.knowhow.is). The ICS has opened the door to international students and has connections with universities worldwide, as well as Hungarian students from the University of Western Hungary, NYME in Sopron, where Probstner founded the Department of the Silicate Arts in 2001, and the Moholy-Nagy University of Art and Design in Budapest. At the ICS, students are exposed to all manner of ceramics practices, in contrast to the design-oriented programs that are offered at many of these schools. In Probstner's words, the elements of the institute are "openness, versatility and comprehensiveness...in the educational style of the renaissance, where master and apprentice live together". He believes that the ICS could be a model for artist education in the future. Probstner has remained true to his original intention of creating a facility where expression and expertise are sustained through experimentation and international exchange. He has been consistent in protecting artistic expression at the ICS, keeping it politically disengaged, a challenging position to uphold in a politicized country like Hungary. The International Ceramics Studio is now the oldest year-long operating residency in Hungary.

When the ICS was founded, only traditional earthenware materials or open clay and glazes were available in Hungary. The large

Continued on Page 8, Stoneware

Stoneware, Continued from Page 7

manufactories such as Herend and Zsolnay had a monopoly on the porcelains. The ICS started to locate alternate materials and equipment for a greater variety of technologies, temperatures and firing methods. Jona Gudvardardottir, the art advisor of the ICS, made new glazes for a new stoneware body sponsored and developed by the studio. Stoneware was, at that time, a novel clay type in Hungary. A ceramic supply and retail shop, Interkeram Ltd., was established by the ICS on site to serve Hungarian potters as well as resident artists. Eventually Interkeram Ltd. was privatized and has become an independent and successful business and is now off site. The ICS has also been given the right by the Herend manufactory to supply the wonderful Herend porcelain, the 'White Gold of Hungary', for the resident ceramists. Creaton, an excellent series of midrange German clays, are also available for the artists.

There are two galleries managed by the ICS: Museion No. 1, in central Budapest near the Applied Arts Museum, and Museion, a handsome new gallery at the ICS serving the local community. As mentioned, until 1998, the county and municipality had generously sponsored Eastern European and International artists, with the proviso that each artist would leave an art work for the ICS Collection. Consequently the ICS Collection has become a repository and a visual history of post-WW II Hungarian and Eastern European ceramics, and is now



***The Pale Host*, by Debra Sloan, a group of slip cast babies, about 5" tall each, Herend porcelain fired to Cone 12. Herend porcelain is a Hungarian clay, available only at the residency.**

one of the largest collections of modern ceramics in the world. The Collection is housed in the enormous cold cellars underneath the ICS, and it is being recorded and catalogued. The collection is utilized for a rotating display housed in the Loft Gallery at the ICS, and for traveling exhibitions. However, this impressive collection should be removed from storage and be maintained in an appropriate museum/gallery setting. The ICS directors, and other interested parties, are actively seeking interest and support for this ambitious project. The existence of the ICS, and its extraordinary continuity, has demonstrated that Probstner, the directors, and the ICS staff, can take an idea and make it a reality.

Kecskemét is a fine old market town in the centre of the Great Hungarian Plain, 80 kilometres south of Budapest. As mentioned previously, the 1970s town council that replaced the lost souls from the plane accident was keen to enhance the city's cultural life. Consequently



Wood-fired salt kiln in the central courtyard.

Kecskemét boasts an unusual number of galleries, artistic residencies, and schools, for a population of 100,000. In addition to the ICS residency, The Kodály Pedagogical Institute of Music was opened in 1975, in honour of the internationally renowned Kecskemét musician and teacher, Zoltán Kodály, (b. 1888), educating young musicians from all over the world. Kecskemét Films is a famed Hungarian animation studio and residency. They host international animation festivals bi-annually, the next one will be in 2011, the same year as the ICS's next Triennial exhibition, and there is an annual symposium for metal enamelling. There is also a painting 'art colony' in the town. Other cultural sites are the Naïve Art Museum, the Museum of Folkart, the Toy Museum, and the Museum of Photography.

In Kecskemét the ICS is beside a small park (a cemetery in medieval times) and is contained within a walled enclosure. The older buildings on the north side of the complex were part of an historic and now protected group of grain merchant shops, a wagon scale, and a market square. There are modern structures as well: the Museion Gallery, an administrative building, and a lecture hall. All of the buildings are grouped around several large courtyards, one leading to another, through a labyrinth of walkways, hallways, studios, supply closets, indoor and outdoor kiln areas, glass facilities, plaster rooms, a laundry room, a substantial library, kitchens, and offices. Beneath all this is yet another extensive labyrinth of old underground cellars, where the ICS Collection is sheltered. The ICS is built in the traditional method of thick adobe walls and brick floors, with double windows and double doors to preserve the heat in winter and to keep the rooms cool in summer. The courtyards, shaded by old trees, are encircled with large outdoor ceramic sculptures, and the air is filled with birdsong and distant church bells. Though enclosed and removed, the ICS is very near the city centre of Kecskemét; museums, churches, theatres, restaurants, markets, and shopping are all easily within walking distance.

The facilities are expansive, with gas kilns of varying size and style: two Fred Olsen wood kilns (one designated to salt), nine electric kilns, Raku kilns, glaze rooms, a large plaster room, a room for photography and silk screening, an area with grinders and spray booths, a separate building with glass facilities, and a variety of studio areas. There are many guest rooms, three kitchens, and a library with computer and internet. It is a very large complex and maintained by a small and hard-working staff. The facility is not in perfect condition, as funding is always short. Things go wrong occasionally, language/communication

International artists, *Continued from Page 8*

is always an interesting challenge but, in its entirety, the ICS is an impressive, complete, and fully functional facility that offers a resourceful ceramicist all the tools, support, and space required.

During my 11-week residency, there were five international artists, three international students, and a group of 20 Hungarian students from the Sopron University, completing their third and fourth years, all in residence. Three renowned Hungarian artists, Imre Schrammel, Mária Geszler, and Sándor Kecskeméti, visited and rented studios and kilns. Ed Bentley from Bentley-Stoll Design Company, Cumbria, UK, held an excellent and intensive week-long plaster mould design workshop. The guests and residents got to know each other well, and every Sunday night we rotated hosting group dinners, gave presentations, the students treated us to a midnight feast of *lecsó* (a traditional soup prepared over an open fire). Smaller groups of us would often eat together at the excellent restaurants nearby. My Facebook network has increased considerably.

In March, there were a series of exhibitions held in various galleries around Kecskemét



Lecso and Palinka midnight feast courtesy of the Sopron University students.

arranged jointly by the Danish and Hungarian governments. In particular, at the Museion Gallery, was an excellent traveling Danish exhibition, *GlassGoldrubber&Recycling*. In April, there is an annual three-week *Tavaszi* (Spring) festival featuring many international performances and events. In May the ICS hosted a multi-national delegation planning to establish an international ceramic-glass workshop and exhibition in Europe. In June, students from the Kansas City Art Institute arrived for their annual one-month residency. During the summer, the ICS runs most of its short workshops featuring internationally-renowned instructors.

One of the intriguing aspects of the ICS

is the shadowy presence of the old Soviet regime. The staff members, most having worked at the ICS for at least one or more decades, remember the effect of living under a dictatorship. They are protective of this institution where artistic freedom is celebrated and never taken for granted. Their dedication, generosity, and knowledge, enriched my residency tremendously. It is so rare to find a place in this world where artistic endeavour is deeply valued and the artist is supported and respected for their effort.

A residency could be considered a collaborative experience. Artists bring only their knowledge, ideas, and skills, and these are challenged by unfamiliar materials and circumstances. What is produced will reflect the artist's response to the other residents, the members of staff and the nature of the facility. It certainly is a demanding and potentially a life-altering experience. Participating in a residency is also a tremendous privilege, being able to step away from day-to-day demands and to be given time for exclusive focus on one's own practice. 📷

Debra Sloan and Mary Daniel spent 11 weeks in the spring of 2010 at the ICS residency. More images of their experience can be found on their blogs:

www.debrasloan.com/blog

www.marydaniel.ca/blog

Ceramics Technical and Ceramics Art and Perception magazines can be contacted at:

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CALL FOR ENTRY: BC in a Box 3, *The Edge of Here*

The BCPG Board is excited to announce the third manifestation of the popular *BC in a Box* travelling exhibition. *The Edge of Here* will travel to two venues in Alberta as part of an exchange with the Alberta Potters Association, whose work will be seen in B.C. We hope to have the exhibition included in NCECA 2012 in Seattle, although we cannot guarantee this happening. The work will have its final showing at our Gallery of BC Ceramics on Granville Island, where the option of having the work for sale will be available. Many details are yet to be determined, but we want to give members sufficient lead time to participate.

Theme: The Edge of Here

This theme is open to a variety of interpretations, but the emphasis will be on the meaning of "here." "Here" can refer to the natural environment, the urban landscape, or psychological or personal states of being. Being on the "edge of here" is necessarily fraught with danger, excitement and creative potential, which we look to our participants to interpret. Work can be functional, decorative, conceptual, sculptural and/or a combination of approaches. Any technique can be used, although the final work must be primarily ceramic in nature. All work must be original and produced in 2010 or 2011.

Size

Work will travel within plywood boxes, which will serve as plinths. The interior to these boxes is 4 ½" cubed; the work must fit well-wrapped within this space. Generally, this means the work must be no larger than 3 ½", although modular or multi-component pieces might be larger than that when assembled. Work can not be insured for breakage and thus maximal care must be taken to ensure it can be shipped safely. The jury reserves the right to refuse work that can not be accommodated or shipped safely within these parameters.

Jurying/Images

The work will be juried from digital images by professionals in the field of ceramics. Please ensure your work is photographed and presented professionally. One work/up to two views per artist will be accepted. Images should be up to 500 kb in size, approximately 2000 x 2000 pixels, jpg format. Accepted works only will be shipped or brought to the gallery prior to commencing the tour.



FingerPlay: BC in a Box display, 2008.

Timeline


Images will be submitted online from May 15 to June 1, 2011. Images sent after June 1 will not be accepted. If you need to send the images earlier, please contact the exhibition organizers. Participants will be informed of the jury's decision by July 1. The decision of the jury will be final; accepted works that differ significantly from the submitted image can be rejected.

Fees/Eligibility

Applicants and exhibition participants must be paid members of the BC Potters Guild. Applications must include the application form (available soon) and a \$25.00 fee, payable online through PayPal. Accepted works must be shipped or delivered to the gallery at the artist's expense. To initiate or renew your membership, [click here](#).

Pick-up/Insurance of Work

Work must be available to travel through 2012. The date for pick-up of work will be announced as soon as the final destination date is set. We regret we cannot provide insurance coverage for breakage, but we will make every effort to prevent that occurring.

We look forward to showcasing BC potters to our neighbours in Alberta and hopefully at NCECA Seattle 2012. For further information on NCECA, please consult their website <http://nceca.net>. Stay tuned to the BCPG Newsletter and ebroadcasts for updates on the exhibition, submissions and other details. 



Pat Schendel's entry (above) was chosen by Blackberry Gallery visitors for the People's Choice Award (2008).




Man's Best Friends, Jean Pederson-Ellis' entry from FingerPlay: BC in a Box (2008).



Girls just wanna have fun

By Lesley Lloyd, Co-chair, Cariboo Potters Guild

Members of the Cariboo Potters Guild participated in a showing of works at the Stationhouse Gallery in Williams Lake in October. There was a great variety of pieces showing the diversity of members' interests. Anna Roberts, one of the founding members, had beautiful burnished pieces made from local clays. Other newer members dabbled in colours, bright and playful. Joan Beck, another long-time member, took the form of a moose and made wonderful, colourful wine goblets perfectly functional and fun to use. The Cariboo Potters Guild has been in existence for over forty years and a show like this demonstrates that there is wonderful art being produce 'beyond Hope'. 



The Peep Show!

Cash prizes awarded to winning artists. Make a functional kiln plug out of clay. By "Functional" we mean: the plug fits into the peep hole's 1 ¼ inch opening tapering to ¾ of an inch. The Peep Hole Plug needs to support itself while in the peep hole. Plug part should not be glazed. Winners will be notified in mid-February and the 20 finalists to be displayed at the Skutt Booth at NCECA in Tampa 2011. The Peeps will be judged this year by Sheri Leigh O'Connor (Chair -Fine Arts, Sierra Nevada College). Click the link to register & for info: <http://www.skutt.com/peepshow/register1.html>

adult programs winter 2011 at the Shadbolt Centre



Extruded vessels group by Linda Doherty

Big, Bold, Beautiful Pots

Instructor: Jay MacLennan
\$156.44, 8 sessions, Barcode 228971
Sundays, 10am-1pm, Starts January 23

Clay Extruding with Ease new!
Instructor: Linda Doherty
\$156.44, 8 sessions, Barcode 228970
Tuesdays, 7-10pm, Starts January 25

Continuing Pottery

Instructors: Rosemary Amon (M)
& Charmian Nimmo (W)
\$156.44, 8 sessions
Mondays, 7-10pm, Starts January 24
Barcode 228815
Wednesdays, 7-10pm, Starts January 19
Barcode 228814

Doctor D'arcy's Glaze Clinic

Instructor: D'arcy Margesson new!
\$25, 1 session, Barcode 229317
Sunday, 10am-2pm, February 13

Garden Objects with Bob Kingsmill

Instructor: Bob Kingsmill new!
\$185, 2 sessions, Barcode 229318
Saturday/Sunday, 10am-4pm, February 26 & 27

Ovenware

Instructor: Linda Doherty new!
\$156.44, 8 sessions, Barcode 229320
Wednesdays, 10am-1pm, Starts January 26

Sculpting the Figure in Clay

Instructor: Debra Sloan
\$77.50, 3 sessions, Barcode 230349
Sundays, 10am-3pm, Starts January 30

Tips and Techniques in Clay Construction

Instructor: Fredi Rahn
\$156.44, 8 sessions, Barcode 229319
Tuesdays, 7-10pm, Starts January 18

Wood/Soda Firing Workshop

Instructors:
Linda Doherty & Jay MacLennan
\$205, 4 sessions, Barcode 229813
Friday, Saturday, Sunday, Wednesday
times vary, Starts March 18

Great Bowls of Fire

By Laurie Embree



Some of the Dawson Creek Potters' Guild members who worked on the project (L to R): Laurie Embree, Kit Fast, Joy Kelly-Bratt, Jen Berkner, Kristyn Ravelli, Courtney Bedell.

A small but active group, the Dawson Creek Potters' Guild has collaborated efforts and talents to produce a delightful array of bowls to sell to the community. Funds from the project will be utilized to help cover costs for keeping the doors to the studio open, the wheels turning and the kilns firing.

Twelve members strong, the guild began in 1970. However, about a year ago we were evicted from our long term and "rent free" home at Northern Lights College. The guild was kindly adopted by the Kiwanis Performing Arts Centre (K-pac), but we have been struggling to pay the rent, albeit minimal.

Our teacher and mentor, Jen Berkner, came up with the idea for the guild to make 100 bowls as a fundraiser. The name, "Great Bowls of Fire," was given to the project and guild members have been getting together on Friday nights to go "Bowling". Some of us throw while others wedge clay, trim, decorate, wax, glaze, etc. The beginner potters have found working with the more experienced ones to have a beneficial learning curve. The fund-raising project has also meant that guild members who usually pot alone have had the enjoyment of each others' company while doing what we all love best—playing in the mud!

The sale of these bowls will be held at The Kiwanis Performing Arts Centre in Dawson Creek on Saturday, Dec. 4 at 11 a.m. 📍

Project Empty Bowl

A LOVING SPOONFUL



No One Living With AIDS
Should Live With Hunger

Potters We Need Your Help!

A Loving Spoonful will be hosting the **10th Annual Project Empty Bowl Gala** on July 7, 2011. With your help last year this event raised \$65,000 to help provide food and nutritional services to men, women and children living with HIV/AIDS and we need your help once again! At the event, guests will choose a wrapped bowl and then use that bowl at the various food stations. It truly

is a unique part of the event that guests look forward to every year and would not be possible without your generosity. This year we are in need of 400 ceramic two-cup bowls for the event. These bowls will need to be food safe. If you can provide five bowls that would be great, if you can provide 20 bowls that would be fantastic! Any donation would greatly be appreciated. You can include business cards for your bowls so guests may know who made their bowl.

As a special thank you to participating potters, this year, any potter who donates over ten bowls will be entered into a draw to win two tickets to our Project Empty Bowl Event. We will be drawing a total of five sets of tickets!

To donate bowls or to simply let us know you are making some please contact Jackie Patton at jackiep@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 and a tax receipt is available for donations valued over \$20 when an invoice is provided.

We hope to receive all bowls by May 31.

—Lisa Martella,
Executive Director

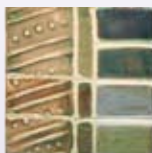
Totally CERAMICS

...supplier of your ceramic and pottery needs.

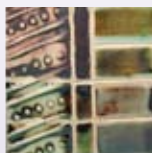
Georgies new Cone 6 Interactive Pigments:



IP 203
Golden Straw



IP 204
Olive Green



IP 205
Autumn Foliage

A versatile design element that interacts with both clay and glaze. Use them:

- over top or under your raw glaze
- as a wipe back for texture

Available in
12 colours!

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

18th-century Chinese vase fetches record \$69 million

Photograph by: Bainbridge's



This undated photo received in London on Nov. 12, 2010 shows an 18th-century Qianlong porcelain Chinese vase. The vase, discovered in a house clearance, fetched a staggering 43 million pounds (\$69.2 million, 50.7 million euros) at a London auction recently. The 16-inch (40-centimetre) Qianlong porcelain vase, which was sold by Bainbridges auctioneers, is understood to

have been bought by a private Chinese buyer. The price is thought to be the highest ever paid for a Chinese artwork at auction, beating an 11th-century Song dynasty scroll which sold for 65.8 million dollars at a Beijing Poly International Auction in June.

The vase is decorated with a "humorous fish" motif and has an elaborate construction which allows one to look through perforations in the outer vase to see a smaller vase inside.

It is not known how the vase—which dates from around 1740—made it to Britain, but it is thought to have been fired in the imperial kilns of Emperor Qianlong of the Qing dynasty and kept in the Chinese Royal Palace.

—Excerpted from an original story distributed by
Agence France-Presse Nov. 12, 2010.

Canadian visual artists miss out on Resale Right payments

Ottawa, November 25, 2010—A Sotheby's auction held on Nov. 23 at the Royal Ontario Museum in Toronto resulted in \$4,944,000 in sales of Canadian art. Among those sales, artworks by thirteen living Canadian artists were sold for a total value of \$368,750. Many people profited from these sales —everyone except the artists, who did not receive a dime. This will no longer be the case if Canada adopts CARFAC-RAAV's recommendations regarding the Artist Resale Right.

The Artist Resale Right (ARR) would give artists 5% from subsequent sales of their work through auction houses such as Sotheby's. If Canada already had an ARR in law, \$18,437 in royalties would have been paid back to living Canadian artists in this auction, in addition to the royalties that would have been collected by artists' estates. The artists whose works were included among the sales are Rita Letendre, Claude Tousignant, Sorel Etrog, Dennis Burton, Marcel Barbeau, Alex Coleville, Ron Martin, Gordon Smith, Tony Scherman, Takao Tanabe, Joe Fafard, John Little and Molly Lamb Boback. At a rate of 5%, royalties would have ranged from \$240 to \$3287. Rita Letendre's painting 'Le Cri', for example, sold for \$30,000 and would have received a royalty of \$1500. The ARR was first introduced in France in 1920, and today, 59 countries world-wide have legislated this right, including the entire European Union. In these countries, artists receive a small percentage on sales of their work in the secondary market. The full value of an artwork often isn't realized on the initial sale, and many artworks are donated the first time around. It is common for visual art to appreciate in value over time, as the reputation of the artist grows, and the ARR allows the artist to benefit from that increased value.

'This royalty is based on the ongoing market value of an artist's work and won't cost tax payers a cent,' said April Britski, National Director of CARFAC. 'Auction houses like Sotheby's regularly charge premiums of 15 to 20% to buyers. A 5% royalty is modest by comparison.'

CARFAC, the national association of visual artists in Canada and their Quebec partner RAAV are working with the federal government to have the Artist Resale Right included in changes to the Copyright Act through Bill C-32. CARFAC is confident that the change will not only bring new royalties to artists, but that it will also not adversely harm the Canadian art market, and small businesses specifically. An independent study in the UK found that 87% of the art market declared they remained unaffected financially by the ARR since it was implemented in 2006. In a study conducted by the Department of Canadian Heritage in 1999, it was revealed that nearly 97% of secondary sales take place in major auction houses such as Sotheby's and Christies, which are already experienced in dealing with the ARR in other countries.

'The Canadian art market steadily grows in value, and currently it is the collectors and art market professionals that solely profit from its increased worth. The artist is cut out of this system,' Britski said. 'The majority of small local art galleries sell new work and the ARR would either not apply to them at all, or would only apply on a limited number of transactions.'

Learn how you can help: <http://www.carfac.ca/2010/10/1047/lang-pref/en/> 

Holiday Sales & Exhibitions

STUDIO TOUR & SALE, South Surrey/White Rock

December 4 & 5, 10 a.m. to 4 p.m.

You are invited to tour the studios of 19 artists. Don't miss the chance to meet the artists, have them explain their methods and what inspires them. The tour includes: paintings in oil, watercolour, acrylic and mixed media, stoneware, turned wood,

glass and jewelry. The tour is a free event and participating artists will have work for sale.

See: www.peninsulaarttour.com. A map is also provided indicating nine locations and which artists can be found at each.



Dunbar Pottery Open Studio & Sale

MARTIN PETERS AND RON VALLIS

Sunday, December 12 10am - 3pm
4056 West 27th, Vancouver

Christmas Craft Fairs 2010

Maria Palotas



maripottery.com

November 11, 10:00 - 5:00
November 12, 10:00 - 5:00
November 13, 10:00 - 5:00
November 14 10:00 - 4:00

Burnaby Arts Council
Heritage Christmas Craft Fair
Shadbolt Centre
6450 Deer Lake Ave, Burnaby

November 27, 10:00 - 4:00
November 28, 10:00 - 4:00

18th Annual Happening
Arts and Crafts Fair
Thomas Haney Centre
23000 116th Ave, Maple Ridge

November 19, 10:00 - 9:00
November 20, 10:00 - 6:00
November 21, 10:00 - 4:00

Chilliwack Arts Council
Christmas Craft Market
Chilliwack Heritage Park
44140 Luckakuck Way
Chilliwack

December 5, 10:00 - 4:00

Delbrook Christmas Craft Fair
Delbrook Community Centre
600 West Queens Road
North Vancouver

Westbank Pottery Studio Open House & Sale

Gillian Paynter invites you to the 27th annual Christmas open house and customer appreciation:

Dec. 4 & Dec. 5, 10 a.m. to 5 p.m.

101-2565 Main St., Westbank (Kelowna).

The studio will close permanently on Dec.31. For details: 250.768.3722.



CHRISTMAS SALE

Connie Glover Pottery

December 4 & 5 • 11 a.m. to 4 p.m.

1872—136th St., South Surrey, B.C.

Drop by to see new work in high-fire

soda glaze and sawdust fire!

www.connieglover.com

SUZY BIRSTEIN'S SALE & OPEN HOUSE

New Tableware (small and large), Ceramic Sculpture, Paintings and Hartley's yummy treats...

Fri., Dec. 3 & 10 - noon til 5

Sun., Dec. 5 & 12 - noon til 6

Sat., Dec. 11 - noon til 6

3436 W. 2nd Ave, Vancouver (back of house); 604.737.2636

www.suzybirstein.com



Unclassifieds

URGENT PLEASE! Need studio space in greater Vancouver area. Basement or garage, 200 sq.ft. or more or even shared space. FREE: hard boxed clays; 20 boxes Plainsman high and medium firing range & 10 boxes Kenji Porcelain. Also miscellaneous items. Hiro, 604-685-8469, call noon to midnight.

FOR SALE: Automatic Skutt kiln in excellent condition, asking \$2000, includes shelves and posts. KM1227-3 Kiln, Single Phase / 3 Phase. Chamber Size: 28-1/2" opening, 27" deep; 9.9 cu. ft.; 50 Tea Bowls. Located in Kitsilano, Vancouver. Email janeyjammer@yahoo.ca

WANTED: Do you have a slab roller you want to part with? I am looking for one. I am located in Cobble Hill, an hour north of Victoria, but distance is not a problem for me. Please call Farida at 604.288.7777; mysanctuary@shaw.ca.

Submissions for the February 2011 PGBC newsletter

Please get your articles and ads in to Melany by January 20 at the latest for the February 1 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.

PLEASE NOTE: There is no newsletter in January.

The next newsletters will be published Feb. 1 and Mar. 1, 2011.

Holiday Sales & Exhibitions

Sharon Reay & Bookends



SOUTH SURREY

Christmas Exhibition & Sale

Sat., Dec. 4 and Sun., Dec. 5
10 a.m. to 6 p.m.

Nicoletta Baumeister Sharon Reay
Nicole Chang Dale Ramsey
Connie Glover Anne Walsh
Jack Ploesser

13798 24th Avenue, South Surrey, BC
www.studioexhibitions.com/information.html



2010 GABRIOLA WINTER ART AFFAIR

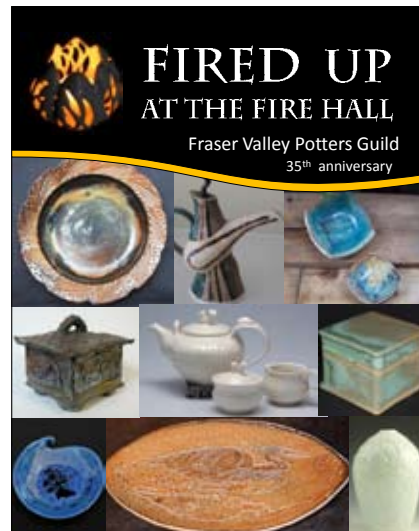
December 18, 11 a.m. to 5 p.m.

We are pleased to announce the inaugural launch of the 2010 Gabriola Winter Art Affair (GWAA). This year we will be hosting over 30 local artists working in a variety of mediums such as glass, ceramics, jewelry, woodworking, painting, sculpture and textiles. In addition, some of our studios will be featuring accessories such as homemade soaps and apothecaries. Be it an item big or small we assure you that each is made with the utmost care and craftsmanship making each purchase the perfect gift for the ones you love the most.

Located just 20 minutes by ferry from Downtown Nanaimo, you can pick up a Gabriola Art Affair map at Artworks in the Folklife Village Slice of Life Gallery in the Madrona's Shopping Centre or any participating artist's studio. All of the artists' studios are indicated by an easy-to-spot Igloo poster! see:

For more info: Sylvie Milman, jupiterranch@shaw.ca, or Mariko McCrae, mariko.feedlotstudios@gmail.com or: <http://gabriolawinterartaffair.blogspot.com>

Enjoy a getaway to the "Isle of the Arts" this holiday season... we hope you enjoy! ☞



December 3rd through December 22nd 2010

OPENING RECEPTION - FRIDAY, DECEMBER 3rd 7:00 - 9:00 pm

Show Hours 10:00 am to 3:00 pm Tuesday thru Saturday
12:00 pm thru 4:00 pm Sunday
(December 3rd through December 22nd Inclusive)

Newton Cultural Centre

13530 - 72nd Avenue
Surrey, British Columbia



VINCENT MASSEY @ Red Flag Design Christmas Show

Thurs., Dec. 9, 4 pm - 8 pm
Fri., Dec. 10, 2 pm - 8 pm
Sat., Dec. 11, 10 am - 4 pm

318 Industrial Ave., Vancouver, BC

Deeper colors, bolder marks, more robust handles and above all taking more time on each piece. This is a time for evolution and change, I have renewed my commitment to function. It is always challenging to be fluent in the language of clay, but my enthusiasm has never wavered. In the new year my goals are to resume my quest to make larger more artistic gallery pieces and I will keep you posted. Looking forward to seeing you at the Christmas Show in Vancouver and visiting **Vincent Massey Pottery Gallery** in Whistler.

Aberthau Potters Club Sale

Dec. 4; 10 a.m. to 4 p.m.

Aberthau Mansion of the West Point Grey Community Centre, 4397 West 2nd Avenue (corner of Trimble and West 2nd Avenue, near Jericho)

Great gift ideas from more than 30 potters. Enjoy some shopping... then rest your feet in our tearoom.



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 by the 20th of each month for publication the following month. Submissions may be edited for space.

New Advertising Rates for 2011*:

All ads are payable upon receipt of invoice

- Full page, \$189 + HST
- 2/3 page, \$129 + HST
- 1/2 page, \$99 + HST
- 1/3 page, \$69 + HST (horizontal, vertical, or column)
- 1/4 page, \$55 + HST
- 1/6 page, \$39 + HST

Please submit ads as PDF, TIF, JPG or EPS files. For ad sizes see: <http://www.bcpotters.com/Guild/newsletter.php>. 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 \$22 extra.

Unclassified Rates:

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

**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
<http://www.bcpotters.com/Guild>

Potters Guild of BC Board

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604.687.3590 · vwhitehead@shaw.ca

Sheila Morissette

604.484.5090 · sheilamorissette@mac.com

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Nora Vaillant

604.730.5840 · jvaillant@telus.net

Jackie Frioud, Secretary

604.921.6417 · jfrioud@shaw.ca

Membership

Membership Fees

For 12 months, **not including HST**: Individual, \$55;
Full-time Student, \$35; Senior (over 65), \$35; Institution/Group/
Corporation, \$200.

Annual membership is from September. New members joining at other times of the year pay a pro-rated fee the first year. If you are rejoining after a break, please use the new membership pro-rated link. All subsequent renewals will take place in September, regardless of your initial joining date. For detailed information see:

<http://www.bcpotters.com/Guild/membership.php>

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](#).

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Andrea Maitland, Proofreader

Jan Lovewell, Mailings

