

May 2010
Volume 46 No. 4



BC POTTERS

Newsletter of the Potters Guild of British Columbia

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Rising Sea, by Joanne Copp.
See Page 5.



Gallery of BC Ceramics

www.galleryofbcceramics.com

Sharon Cohen,
Gallery Manager

galleryofbcceramics@bcpotters.com
604.669.3606

Hours

10 a.m. to 5 p.m.

Gallery Assistants

Carita Ho, Roxanne
Gagnon, Sarah Cannon,
Nadiya Chettiar
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](#).



2010 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 Potters' 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

- **February:** Carole Henshall
- **March:** Unassigned
- **April:** Richard Tanaka
- **May:** Ekta Nadeau
- **June:** Sarah Cannon
- **July:** Kwai-Sang Wong
- **August:** Katie Janyk
- **September:** Linda Lewis
- **October:** Mike Allegratti
- **November:** Elaine Futterman

2010 Gallery Exhibitions

March

Vancouver Collects
Doris Shadbolt Collection
March 6 to 31

June

TBA

July

Laura van der Linde
Three
July 3 to 31

September

Keith Rice-Jones
September 4 to 30

October

Amy Chang
Imperfection
October 2 to 30

November

Student Show:
West Point Grey Academy
November 6 to 26



Wind's Feet, by Joanne Copp (see page 5).

President's Message

I am sure that everyone who attended the Canadian Clay Symposium will agree with me that it was a wonderfully inspiring day. There were so many interesting presenters; it was hard to choose who to see! Congratulations to all the organizers and volunteers for yet another successful event.

As I write this, I am surrounded by a cloud of beautiful pink cherry blossoms—a sure sign that summer is just around the corner. It also means it is time for the AGM. There is quite a turnover of board members this year, so we are looking for more members who can commit some of their time towards creating a vibrant and energetic

organization. There are no special resolutions this year, but in order to elect new members I will need some proxy ballots from those members who cannot attend the meeting. We welcome comments and suggestions from all parts of the province, and from members new and long-time, please do not hesitate to contact me or any other board member. (See the last two pages of this newsletter for the proxy and nomination forms.) After the AGM, refreshments will be served. Hope to see you there. 🍷

—Jinny Whitehead

Gallery News *By Sharon Cohen*

I was shocked and deeply saddened to learn that Joanne Copp passed away. I never had the privilege of meeting her, but I corresponded with her and spoke to her on the phone several times. She was a humble, gracious, modest person, an artist who underplayed her skill and her talent. And her talent was formidable. I'm glad I had the opportunity to tell her that, and to tell her how much I loved her work. I'm also glad that I own a piece of her work. Her pottery graces my home with beauty and serenity; it's a work of art that is exquisite and perfect. That's the way I imagined Joanne to be—a woman who embodied beauty and serenity (see article on Page 5.)

At the gallery, we continue to move forward. New skills, talents and artists continue to emerge. The gallery's annual retail jury gives us the opportunity to evaluate and ultimately showcase some of these new talents, and it's always really exciting. The jury will be held soon; submissions have already been received. Thanks to everybody who applied. There are some beautiful pieces, some wonderful work, and we look forward to adding to our gallery, with some new artists. From

tenmoku to raku to crystalline, from African inspired to multi-media, the diversity of the submissions is truly inspiring.

That's looking forward. So now a quick look back! With the first three months of the year over, quarterly totals have been calculated, and I'd like to congratulate our top five artists in sales:

1. Penny Birnam
2. Wayne Ngan
3. Junichi Tanaka
4. Mary Fox
5. Darrel Hancock

I'd also like to make special mention of Kay Austen, who is in the top 12 even though she's been in the gallery as a juried artist for less than a year, and Kathy Hofmann (also top 12), who only began to supply us again recently. She'd taken some time off production, and we're delighted that she's back in action—and so are our customers. 🍷

**Welcome back
Kathy Hofmann!**



A Question of Aesthetics

Report on the Panel at the Canadian Clay Symposium *By Amy Gogarty*

As part of the Canadian Clay Symposium, I was asked to moderate a panel with four of the conference presenters on the subject of aesthetics. The panelists were Robert Barron, Les Manning, Peter Powning and Jack Troy, who was also the keynote speaker for the conference. Each panelist is an accomplished artist, educator and contributor to the field of ceramics. After introductions, I broached the subject of aesthetics as it relates to ceramics practice, noting that aesthetic judgment is subjective and influenced by a variety of factors including emotion, intellect, culture, training, values and sociological institutions. For some, beauty is related to a moral sense, constituting a visual form of goodness. By the twentieth century, art began to reject or re-define beauty as an essential attribute, choosing instead to emphasize expression, originality, personal vision or even anti-aesthetic qualities such as ugliness or pain. While these ideas have a long history in the fine arts, it is only recently that contemporary craft and ceramics have embraced conceptual content and linguistic meaning as essential to significance, and that embrace is not universal.

The Japanese concept of *wabi* refers to the state of mind open to simplicity and austerity. Celebrating “beauty in poverty,” “perfection in imperfection,” the beauty of worn, rustic and natural things, *wabi* gained acceptance with the introduction of Zen Buddhism into Japan. Practitioners of the tea ceremony, or *chanoyu*, prized peasant bowls from Korea and wood-fired, ash-glazed wares from Bizen and Shigaraki kilns. Soetsu Yanagi praised the asymmetrical beauty he detected in Korean craft objects. In his view, the Japanese, in pursuing perfection, lost the sense of “thusness” or spontaneous naturalism apparent in Korean folk wares. This natural beauty, so prized by the early tea masters, derived from the Korean potters’ state of mind, unburdened by excessive analysis or presupposition. Yanagi asserted it was necessary to achieve an enlightened mind free of duality if one wished to make a truly beautiful object.

Robert Barron praised pots made in a direct, straight-forward manner. His sense of aesthetics arises from the process of making rather than from abstract thinking. Although his own work is strongly influenced by the aesthetics of wood-firing, he finds inspiration and meaning in many types of work as well as in industrial objects and nature. Les Manning spoke about the importance of finding one’s personal vision. As a field, ceramics tend to obsess on technical achievement, but this comes to nothing if the artist has nothing to say. Peter Powning opened his remarks with a humorous account of researching the topic. He interviewed the town’s aesthetician, who offered him various deals on facials and pedicures! On a more serious note, Powning emphasized the importance of nature to our sense of beauty. We are socialized to see only certain things as beautiful, whereas it remains important to be open to a wide variety of influences past and present. We are all part of the connective tissue with other makers. Jack Troy, a published poet, referred to the German poet Rilke, who cautioned against reading aesthetic criticism. Aesthetics for Troy is more about emotions than the intellect. He recommends “slow looking,” paying attention to things, as learning is incremental. He said that if he were to show the work he made now to himself as a young man, he would hate it! Learning to see takes a lifetime, and the world is transformed by imagination.

We began the panel discussion with a set of prepared questions ranging from how to deal with issues of aesthetics in teaching; the



L to R: Jack Troy and Robert Barron demonstrate throwing techniques at the Canadian Clay Symposium, March 13, 2010.

attraction of work that exhibits an entirely different aesthetic than one’s own; dealing with work whose aesthetic is challenging, even offensive, and the importance of historical ceramics. Most agreed that historical ceramics provide an essential storehouse of forms for study and use, but there was disagreement about the role of influence from others, including teachers, versus finding one’s own vision. Issues of cultural appropriation were brought up by the audience, who asked whether it was acceptable to make work that came from a culture other than one’s own, or how one might adapt a visually pleasing style, such as that found on Japanese tea bowls, to a culture more geared to instant coffee and beer. While time did not allow for a comprehensive discussion of these and other issues, it is hoped that the panel initiated ongoing conversations among those in the audience and beyond. It was a very great honour and pleasure for me to moderate the panel, and from comments I received from others, it was informative and thought-provoking to them. 🙌

Please note: this panel and Jack Troy’s keynote address were recorded, and a DVD will be made available for sign-out to guild members in the near future. Watch for info in upcoming newsletters and email broadcasts.



Celia Rice-Jones and Jinny Whitehead checking out the Road Show at the symposium.

Joanne Copp: In Memoriam by Bettina Matzkuhn

I have written several articles about Joanne Copp and her extraordinary work; it is with great sadness that I now write to honour her memory.

In the 1970s, Joanne was introduced to working with clay at the Shadbolt Centre for the Arts in Burnaby. Soon after, she began her studies in sculpture at Capilano College (now University.) Her instructor emphasized quality craftsmanship and the importance of surfaces—something that became paramount in her life's work. She went on to the University of Victoria to study fine arts and explored a wide variety of media, yet the focus on concept did not align with her sense of aesthetics and the importance of touch. In 1988-89, she returned to Capilano, enrolling in the ceramics program. Here she found that her interest in sculptural forms and compelling surfaces fit well with the excitement of experimentation—all the possibilities between and including glory and disaster emerging from various firings.

Her mature work is best represented by her hand-built, burnished vessels. She fired them in sawdust, so the exteriors had smoky

patterns over the warm glow of the clay. In the late 1990s, she received a grant to learn to apply gold leaf and produced a series of vessels lined with delicate shades of gold. They really seemed to generate their own light. The forms are rounded, organic, with edges that swayed like waves. Their surfaces are smooth, cool, and irresistible. Her home on the Sunshine Coast meant a great deal to her. The presence of the stones and the ocean emerge as a strong, rhythmic presence. She exhibited and sold work in galleries across Canada and in the U.S.

Leukemia presented unimaginable difficulties, but for Joanne, the ones that bothered her most were that she couldn't touch clay, walk barefoot on the beach, or visit public places because of the risk of infections. In addition to this demanding illness, Joanne was also coping with other upheavals. The last time I visited her, one of her concerns was where she might set up a studio and continue to work. A workspace is so central to our identity as craftspeople. The old saying "you are what you eat" might well be adapted to the craft world as: "you are what you make." Joanne's



Storm Surf, by Joanne Copp.

daughter describes how "she cared very much about what other artists thought of her and strove to be professional. She really studied her craft, avidly read books and journals on arts, collected artifacts and photos for inspiration. Her studio was a space where she retreated, often rainy and dark among the trees, but usually with the company of Kess (our family dog and alarm system against bears), CBC radio, and a cup of coffee."

If Joanne's vessels were luminous, calm and dignified, so was she. Her family said she died peacefully on March 17, 2010. She is survived by her mother, three capable and engaging grown-up children, and a most remarkable body of work. 🕯️

Specialty Workshops at the Surrey Art Gallery

It's easy to register!

604.501.5100, press 0 | www.register.surrey.ca

Kiln Operations Workshop

Instructor: Murray Sanders
Learn all about electric kiln operations from the kiln manager at Surrey Art Gallery. Topics:

- Kiln loading, re-wiring, firing schedules, cones and temperatures, trigger adjustments, troubleshooting, maintenance and safety.

May 16, 10:30am–1pm

1 session \$26.50

Course # 4205667

surrey
art gallery 13750 - 88 Avenue
surrey arts centre www.arts.surrey.ca



Canada Council
for the Arts

Conseil des Arts
du Canada

Wheel Throwing Clinic

Instructor: Fredi Rahn
Use your previous experience to improve on basic techniques in this intensive studio workshop.

Highlights:

- Clay preparation (wedging), tools, ergonomics and body mechanics.
- Demonstrations of centering, opening, pulling, shaping, and finishing.
- Discussion and practice of elements of design such as volume, surface, and edge.
- One-on-one coaching.

June 12 & 13, 10am–4pm

2 sessions \$85

Course #4207856

Advanced Wheel Throwing Clinic

Instructor: Fredi Rahn
Move beyond the basics to develop larger scale and more intricate pieces in this intensive studio workshop. Highlights:

- Demonstrations of lidded forms, throwing on a bat, working in sections, platter and bowl forms, and post-wheel alterations.
- Discussion on design and aesthetics of the wheel-thrown object, accompanied by a slide presentation of historical and contemporary work.

June 19, 20 & 26, 10am–4pm

3 sessions \$127.50

Course #4208090

REGISTER TODAY!

Please register no later than 7 days in advance to ensure these workshops run.

S. Vancouver Island Guild: 10th Anniversary

By Nancy Wall



Members of the South Vancouver Island Potters Guild, March 2010 meeting.

The South Vancouver Island Potters Guild (SVIPG) in Victoria, B.C. is commemorating its tenth anniversary with *Clay Connects*, an exhibition at the Martin Bachelor Gallery May 8 to June 3, 2010. More than 80 pieces of the guild members' work will be exhibited, using functional and sculptural genres to celebrate their connection to each other via the medium of clay.

The SVIPG was founded in 1999 by fourteen potters with a goal of promoting ceramic arts locally, and providing a forum for potters to educate, support and inspire each other, sharing their experiences and knowledge of clay. Over the years, this knowledge has been passed on through monthly demonstrations, informative newsletters, workshops by master artists, members' Show 'n Tell, and a library of relevant books and DVDs. To encourage artistic growth and mentoring of amateur potters, a guild sale is open to all members each June.

Currently, our 70 members include professional and recreational clay artists hailing from as far west as Sooke and north to Cowichan Bay. Annual fees are \$25, with meetings held the second Monday of each month (except July/August.) Anyone with an interest in clay is welcome.

As individual artists, many members market their work in galleries, local shops, art shows, studio tours and craft markets, while a handful teach workshops and market their work nationally and internationally. Potter's profiles may be viewed on the guild's website at www.victoriapotters.ca.

The guild is also engaged in the community, supporting programs for youth-at-risk via a local fundraising event Souper Bowls of Hope. Lunch patrons pay \$25 to choose a handmade pottery bowl, enjoy soups and desserts by local chefs, and participate in silent and live auctions. Thanks to a few gregarious guild members, celebrity signed 'slipped' pottery plates have become a favorite auction item, with signatures from Leonard Cohen, Governor General Michaëlle Jean, David Suzuki, Steve Nash, Michael Buble, Roberto Luongo, David Foster, Simon Whitfield, Nellie Furtado, and other notable personalities.

In the words of our current president, Roger Champagne, "I like the fact that our members have a diversity of backgrounds and skill levels, yet there is room for everyone to get what they need, and to give what

they can. Some present demonstrations, some run committees, some volunteer at events, some represent the guild at community events, some of us are learning the craft while others have pieces that stand as first-tier examples of fine ceramic work. All can find a place within this framework called a guild."

If you are over this way, come and see us at the opening reception of our exhibition on Saturday, May 8 from 7 to 9 p.m. at the Martin Bachelor Gallery, 712 Cormorant St., Victoria. 📍

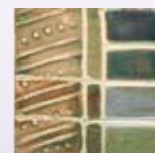
Totally CERAMICS

...supplier of your ceramic and pottery needs.

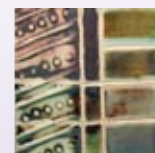
Georgies new Cone 6 Interactive Pigments:



IP203
Golden Straw



IP204
Olive Green



IP205
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

New Artists at The Potters Place *By Shelley Combs*

The Potters Place members are so very pleased to announce that Meg Burgess of Comox and Shirley Phillips of Denman Island have joined our store. As the largest selection of handmade pottery on Vancouver Island, we are always looking to offer our customers pottery that is different and interesting.

Meg Burgess, a very well-regarded and popular local artist, has been very active in the art community in the Comox Valley for many years. Her work is a testament to a lifetime of patience, hard work and to a fabulously creative soul. Many of you will know Meg as a teacher of the beginner and advanced pottery courses at North Island College evening courses. Most will know her as a lovely woman who makes beautiful pottery.

Shirley Phillips is a delightfully whimsical artist who takes her influence from the world around her, using beach glass, vegetables and leaves to decorate or inspire her work. She is a well-known and popular artist who is very active in the Denman art scene as well as being an active member of the Comox Valley Potters Club. Her work is a very positive and

different addition to our already eclectic mix of pottery.

Come in and see the work of these two artists. The Potters Place is on the corner of 5th and Cliffe in downtown Courtenay at the new rose garden. We are open Monday to Saturday, 10 a.m. to 5 p.m. For more information on any of our artists, please visit our website www.thepottersplace.ca or phone us at 250.334.4613. ☎



Recent work by Meg Burgess.



Stoneware by Shirley Phillips.

FOR SALE

Thriving Pottery Business & Home, Creston, B.C.



- 800 sq ft gallery
- 900 sq ft studio
- 1400 sq ft of living space
- exclusive pottery design line
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In an effort to be more environmentally friendly, by reducing our use of paper, we are phasing out our printed catalogue, in favour of a downloadable version available on our website.

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International Film Festival on Clay & Glass *By Wali Hawes*

I attended the 7th International Film Festival on Clay & Glass in Montpellier, France, the weekend of March 19 to 21. Originally dedicated entirely to clay, the festival was created in 1998 by ceramic artist Loul Combres and the Ateliers d'Art de France. In 2006, it expanded to include glass work. The films depict clay and glass through a broad spectrum of subjects ranging from portraits of creators and studio visits, techniques, and artistic performances to archaeology, ethnology, the history of civilisations, history of art, heritage and architecture.

It was very impressive to see the way the festival attracts so many visitors—more than 2,000 attendees, with many professionals participating from countries such as Spain, Italy, Belgium, Germany, Holland, the UK and elsewhere.

There were 22 films entered in the 2010 competition and seven non-competing films. The festival started with the inauguration of an exhibition *Regards/Complices* of Ceramics and Glass at the Musée Languedocien. This was followed by three films which opened the festival at the venue Corum and which explored the plastic qualities of creativity that one could relate to if it were applied to the ceramic surface, as in the case of Florence Mialhe and *Love Sonnets* by Thierry de Mey which brought contemporary dance into the setting of a brickworks—or was it a rubbish tip for broken ceramic products?

I was very impressed by the high quality of the entries and the fine organization of the festival. However I was disappointed that we could not get a single entry from the sub-continent into the final 22. I hope we can remedy this for the next edition of the festival.

The film *Unto thy Land* by Silvina Landsmann portrayed the sculptor Moshe Shek and gave us a very profound insight into his life, work and the environment in which this took place. The film exposed a cultural dialogue between remnants of ancient civilizations in Israel. It was awarded the Grand Prix Ateliers d'Art de France. The Heritage Award went to the documentary from China *Pottery from Ethnic Minorities in SW China*. It was good to see the film *Ben Nafa Ka Tia* by Jeanne Delafosse, which showed the work of women potters in Burkina Faso, given an award voted by the public. The Contemporary Award went to the Australian Film *A Potters Film* by Peter Hylands which showed us how to do a wood firing and get results like that which you could achieve with an electric or gas kiln.

The film that possibly made the greatest impact on me and made me feel akin to the potters in places like Uttam Nagar, Khurja or Dharavi was by Sediqa Rezai *Des Briques et Des Reves*, about the life and work of

Abdullah and Madi in a brick factory in Afghanistan and the incredibly harsh conditions of their lives. What would the proceeds of the sale of an F16 for scrap metal do to improve their lives and community?!

The festival gave us all a great opportunity to see our lives and our work and to experience it with great intensity and emotion. I hope that the next edition in 2012 will see a presence from India. Bollywood, get going! But make sure it is sub-titled in French or it won't be accepted. The next festival deadline is September 2011! 🗨

Wali Hawes is a potter working in Spain. He edits 'The Potters' Newsletter which is published in New Delhi, India. Writes Wali, "I was born in India, went to college in England, studied pottery in Spain, and moved to Japan. I suppose this exposure has given me a varied perspective on things. My work is eclectic and refuses to be confined to one style or mode." For more on his work see www.walihawes.com

Film Festival Background

In 1996, the ceramic artist Loul Combres suggested organizing an international film festival on clay. Filled with enthusiasm at the cultural and international dimensions of this project, the Ateliers d'Art de France board of directors gave its approval and appointed him Cultural Consultant to the festival. As a ceramic artist of international repute, Loul Combres was awarded the Prix de la Fondation de la Vocation in 1964 for his work in clay. He is also a member of the International Academy of Ceramics, which he represents at UNESCO.

Ateliers d'Art de France, the French Federation for Craft Professionals, was founded in 1868 by a group of crafts workers. The organization currently represents and supports 2,800 crafts workers, artists, and company managers, by providing advice and training, and promoting artists' talent and skills. Ateliers d'Art de France offers the international film festival on clay and glass every two years. The festival serves as a venue where professionals from all over the world can meet, discuss and share ideas and experiences.

Ateliers d'Art de France originally chose to hold this event in Montpellier, in the heart of Languedoc-Roussillon, a region with a strong tradition in ceramics, and one that is close to Spain, another country endowed with rich experience in ceramic techniques. Screenings take place in the Berlioz room, with a seating capacity of 2,000. Simultaneous translation into English and Spanish are provided for all of the films.

Each year, members of the jury include leading audiovisual experts such as: David Ferré, director; Alain Jaubert, director; Nicolas Petitjean, producer; Anthony Dolan, director (United Kingdom); Annie Chevally, director; Nathalie Semon, delegation for cultural action, Arte. Juries also include professionals from the arts, such as: Jean-Luc Olivié, curator of the Paris Museum of Decorative Arts; Mark Lyman, president of SOA (USA); Claude Champy, ceramist; Setsuko Nagasawa, ceramist; Yan Zoritchak, glass-maker (Slovakia); Lino Tagliapietra, glass-maker (Italy); Claudi Casanovas, ceramist (Spain).

www.ateliersdart.com

www.fifav.fr/?lg=EN



TOKYO WONDER SITE: CREATOR-IN-RESIDENCE



RESIDENCY APPLICATION

DEADLINE: May 31, 2010

Duration: 3 months

Target Group: International

Disciplines: Architecture,
Curating/Research, Media Art,
Multi Media, Music, Performing
Arts, Photography, Printmaking,
Sculpture

In 2006, Tokyo Wonder Site (TWS) Aoyama Creator-in-Residence was launched at the former Institute for Advanced Studies of the United Nations University in Aoyama, Japan. In this central Tokyo district, where many creative people gather, the new facility functions as a base for internationally-oriented creative work for young artists in fields ranging from art and design to music and more. Along with the nearby TWS Shibuya, TWS Aoyama will become a centre for art, and an international platform for true dialogue and exchange in the heart of Tokyo, offering artists space to reside, research, produce and exhibit works.

Accommodation is paid by the host. Artists pay for food, production expenses and everyday living expenses. Located in central Tokyo. Additional information:

contact@tokyo-ws.org • www.tokyo-ws.org 

(Tokyo is a fascinating city; what an opportunity!—Melany)



CERAMICS WORKSHOP

with **SUZY BIRSTEIN**

on **Greek island paradise Skopelos**,
where *Mama Mia* was filmed!

Sept. 10 - 25, 2010 - Skopelos Foundation for the Arts
Info & registration: 604.737.2636, www.suzybirstein.com



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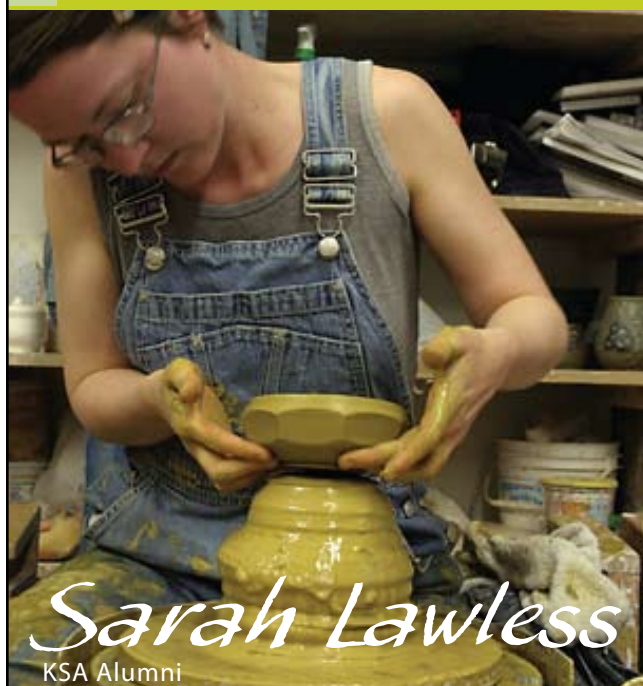
TEL: 1-250-537-4906

It's a CLAY THROWDOWN!

The guild is looking at organizing a road trip to the Bellevue Arts Museum in Bellevue, WA, to visit a juried exhibition focussing on the work of Northwest clay artists and craftspeople. The **Clay Throwdown!** show emphasizes a creative approach to clay, considering both traditional expressions of ceramic art and the fringes of the medium, where concepts of art and craft merge. The exhibition is intended to encourage and recognize innovative and extraordinary work by contemporary Northwest artists and craftspeople.

The guild's **Clay Throwdown!** tour would be a one-day event on a September weekend, at a cost of about \$60, which would include bus transport, lunch, admission and a guided tour of the show. If you're interested in the tour, please let Jackie Frioud know by May 19 at: jfrioud@shaw.ca or 604.921.6417. The tour will go ahead if there are enough interested members. For more information: www.bellevuearts.org/exhibitions/biennial/index.htm 

kootenay school of the arts



Sarah Lawless
KSA Alumni

Sarah graduated from Kootenay School of the Arts (KSA) in 2006 and is a 2008 BC Creative Achievement Award winner. She has her own studio practice and is presently selling her work in the Gallery of BC Ceramics in Vancouver.

KSA offers a 2-year diploma in Art Craft & Design with a Major in Clay. The program focuses on hands-on training with an emphasis on studio practice and is transferable.

APPLY NOW for 1st year or direct entry into 2nd year. Applications accepted for September or January entry.

1.877.552.2821 | selkirk.ca/ksa

Selkirk  College



PROJECT EMPTY BOWL, Vancouver

**May 31 deadline
for donations**

Potters We Need Your Help!

A Loving Spoonful will be hosting the 9th Annual Project Empty Bowl Gala at the brand new Coal Harbour Hotel on June 10, 2010. With your help, last year this event raised \$52,000 to help provide food and related services to men, women and children living with HIV/AIDS! This year, we are in need of 350 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 be greatly appreciated. You can include business cards for your bowls so guests may know who made their bowl.

To donate bowls or let us know that you are making some please contact Lisa Martella at 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.

We hope to receive all bowls by May 31. Thank you!

Lisa Martella

Executive Director




2011 Saidye Bronfman Award Nomination

Deadline: June 1

The Saidye Bronfman Award is Canada's foremost distinction for excellence in the fine crafts. "Fine Craft" is the term used to define an area of activity in the crafts that is frequently directed towards exhibition and/or sale in a gallery-like setting. This activity involves high levels of technical expertise as well as knowledge of the historical tradition and development of the craft. Through their work, fine crafts practitioners demonstrate new concepts and innovations that expand the boundaries of the medium and its techniques.

In addition, works by the recipient are acquired by the Canadian Museum of Civilization for its permanent collection. Nominees must be professional artists who have created an outstanding body of work, made a substantial contribution to the development of fine crafts in Canada and have been exhibited nationally and internationally. The Canada Council defines a professional artist as someone who has specialized training in the field (not necessarily in academic institutions), who is recognized as such by her or his peers (artists working in the same artistic tradition) and who has a history of public presentation.

Download a PDF of the 2011 GGvMA Nomination Form at: <http://www.canadacouncil.ca/NR/rdonlyres/85BCD4C8-A933-48FC-92DF-5979E8944E15/0/PRG13E110.pdf>

For more information see: www.canadacouncil.ca 

ClayLines

Celebrating Success in our community

23rd Annual Denman Island Pottery Tour

Sat. & Sun., May 22 & 23; 10 a.m. to 5 p.m. daily

Ten potters at nine studios, free admission. Maps available at ferry booth; SEE www.denmanpotterytour2010.blogspot.com

South Vancouver Island Potters Guild Sale

Saturday, June 26, 10 a.m. to 4 p.m.

Come and enjoy the functional, sculptural, elegant and joyful forms our members have created. Help us to celebrate our connections to each other through the versatile medium of clay. There will be demonstrations in throwing on the wheel, and other clay techniques. Come and join in on the fun. Wheelchair accessible, free admission, refreshments.

St. Michaels Church, 4733 West Saanich Rd., Victoria, B.C.
250.383.3893; avadon.pottery@shaw.ca
www.victoriapotters.ca

Canadian Art Gallery Hop, Vancouver

May 29 - Presented in partnership with the Contemporary Art Society of Vancouver.

Join us for a day of art, conversation and film. The day will begin with a panel featuring curators Kitty Scott and Douglas Fogle and artists Lisa Anne Auerbach and Althea Thauberger, followed by the North American launch of Phaidon's Creamier: Contemporary Art in Culture.

In the afternoon, take in free talks and tours by art-world experts who will explore and illuminate a selection of exhibitions in gallery districts across the city.

Complete your day with a special screening of Jean-Michel Basquiat: The Radiant Child, Tamra Davis' feature documentary about the legendary artist, followed by a lively reception with fellow art lovers.

Tickets available May 1st, 2010 online at www.casv.ca

Full hop schedule available online May 1, visit:

www.canadianart.ca/vancouverhop/schedule

For more information contact mkalaman@canadianart.ca

SPRING SALES & EXHIBITIONS

Delta Potters Spring Sale



Friday, April 30 10 am to 5 pm

Saturday, May 1 10 am to 5 pm

Sunday, May 2 10 am to 4 pm

South Delta Recreation Centre

1720 56th Street, Tsawwassen

www.deltapotters.com

Clay Connects, Victoria

Opening reception May 8; 7 to 9 p.m.

Mon.-Sat., May 9 to June 3; 10 a.m. to 5 p.m.

The South Vancouver Island Potters Guild will commemorate its 10th anniversary with an exhibition at the Martin Bachelor Gallery. There will be a wide variety of styles and interpretations exhibited by local ceramic artists in a gallery setting, demonstrating the the best and most creative work by our members. Both functional and sculptural genres will be presented to celebrate our connection to each other via the versatile medium of clay.

Martin Bachelor Gallery, 712 Cormorant Street, Victoria, BC
250-383-3893 - avadon.pottery@shaw.ca
www.victoriapotters.ca

North Delta Potters Spring Sale

Friday, May 7; 5 to 9 p.m.

Saturday, May 8; 9 a.m. to 5 p.m.

ArtSpace

Rotary Wheelhouse Studio

11425-84th Ave, North Delta

www.northdeltapotters.com

Fired Up! Metchosin

May 28 to 30, 2010

Come meet the artists, view the outstanding ceramic arts and join in the festivities at *Fired Up! Contemporary Works in Clay Show and Sale*, Metchosin Community Hall, 4401 William Head Rd., Metchosin, B.C. www.firedup.ca. 250-383-3893 or 250-590-5744

Friday Opening, May 28, 6:30 to 9 p.m.

Sat. & Sun., May 29 & 30, 10 a.m. to 4 p.m.

ClayLines

Celebrating Success in our community

CALLS FOR ENTRY

Call for Proposals, Kelowna

The Alternator Art Galley accepts exhibition proposals from artists and curators on an ongoing basis. Selections are based on:

- Compatibility with the Alternator's mandate (see website below under "About Us" for details on our mandate)
- Quality of the proposal
- Quality of work submitted by the artist
- Availability of space

CAR/FAC fees are paid. Submissions from both individual artists and groups will be considered with an emphasis on an experimental approach. In 2011/2012 the Alternator is inviting exhibiting artists to create an extension of their work for public space. Please include a short proposal for this secondary component along with your submission. For example this might include a banner, posters, public performance or outdoor projection. A separate production fee will be paid. Send proposals to: Attn: Programming Committee, The Alternator Gallery, 421 Cawston Ave, Unit 103, Kelowna, BC V1Y 6Z1

For more details: www.alternatorgallery.com



April 22 to June 4, 2010

Amelia Douglas Gallery

TriCity Potters Guild member Kay Bonathan has teamed up with artist Jim Adams for a show at the Amelia Douglas Gallery at Douglas College in New Westminster. It is a wonderful opportunity to work together with an artist in

another medium, and to produce work that is worthy of a show.

Fourth Floor North, Douglas College, 700 Royal Ave.
New Westminster (one block from New West Skytrain Station)
Monday to Friday, 10 a.m. to 7:30 p.m. - Free admission.
604.527.5723 - www.douglascollege.ca

Showcase your work at Coquitlam Celebrates Canada Day

Deadline: 4 p.m., May 18, 2010

Coquitlam is looking for artisans to participate in Coquitlam's 2010 Canada Day celebration! Building on the success of last year, Coquitlam would like to repeat the artisan showcase; an opportunity for artists to promote and sell their work.

Email or mail your entry information and five photos of the work you plan to sell. Include a brief biography, description of your art and a price list. Email to cosborne@coquitlam.ca or mail to:

City of Coquitlam
c/o Caitlin Osborne
Innovation Centre
1207 Pinetree Way, Coquitlam
V3B 7Y3
p. 604.927.6952
f. 604.927.6510
www.coquitlam.ca

2010 Winifred Shantz Award for Ceramists

Deadline: June 30, 2010

This \$10,000 award allows the recipient time away from the studio, to travel for career development, link with mentors, visit other studios, study museum collections, investigate kiln sites, or liaise with industry, performing research that will further their studio production. Applicants must have been working for a minimum of five years and a maximum of ten years in a productive studio capacity. The jury will meet in the late summer and the winner will be announced at a gala event held in support of the gallery to be held September 16, 2010. Email your resume, slide list and proposal to info@canadianclayandglass.ca by June 30, 2010. Hard copy applications are due by 5 p.m., June 30, 2010. Contact: Robert Achtemichuk, Director, 519.746.1882x231, robert@canadianclayandglass.ca

www.canadianclayandglass.ca/Awards.htm

Unclassifieds

FOR SALE: A large Len Werner kiln, upgraded Perfect Fire control box, metal stand, good bricks and lid, electrical needs work...\$300 - Ronda...604.921.9888

FOR SALE: Shimpo RK10 potter's wheel with pan, used for 6 months, \$800. Skutt Kiln Model 183, 240 volts, opening 16 1/2", depth 18", 2.3cu/ft., \$200. Both pieces gently used. Contact Linda at 604-792-8442 (Chilliwack) or 250-373-2630 (Kamloops), or k&lk@telus.net

WANTED: firing space in a Cone 6 kiln for palm-sized, unglazed clay figures. Also need shared studio space, preferably in North or West Vancouver. Geo at morrowgeo@gmail.com, 778-238-7606.

Submissions for the June 2010 newsletter

Please get your articles and ads in to Melany by May 20 at the latest for the June 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. Thank you for your help!




PGBC Website: Member Pages

By Linda Lewis

As part of your Potters Guild of BC membership, you are entitled to a webpage with images of your work, a brief statement or bio and contact information.

Check out the new additions this month at www.bcpotters.com/Guild/memberwebpages.html

New pages this month feature Bridget Fairbank, Sheila Jahraus, Laurie Rolland and Richard Tanaka.

Please send your information to Linda at webmaster@bcpotters.com. 

Need Help Getting into Production?

By Holly McKeen

If you have a production item, suitable for a press mold that you sell in good quantity, I have found a delightful couple who have a small wholesale pottery with a ram-press and do an excellent job of producing high-quality bisque from your original piece. They are located just south of Abbotsford, are very reliable, as well as reasonable in their pricing. Give me a call if you would like more information about them & a reference. Call Holly at 604.823.6430. Also, if anyone has access to any old ram-press rings, could you please give me a call, or email at mckeenfarm@shaw.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 **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.html>. 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

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

Potters Guild of BC Board

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604.687.3590 · vwhitehead@shaw.ca

Kathryn O'Regan

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webmaster@bcpotters.com

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Jackie Frioud, Secretary

604.921.6417 · jfrioud@shaw.ca

Laura McKibbin

604.720.7835 · laura@caldesacdesign.com

Membership

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

Don Jung

604.873.1836 · webmaster@bcpotters.com

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

604.487.1597 · editor@bcpotters.com

Andrea Maitland, Proofreader

Jan Lovewell, Mailings



NOTICE OF THE POTTERS GUILD OF BRITISH COLUMBIA ANNUAL GENERAL MEETING

The Potters Guild of BC invites you to attend the Annual General Meeting of members on **Saturday, June 5, 2010 at 12 noon** at the Gallery of BC Ceramics on Granville Island. **Registration takes place at 11.45**

AGENDA

1. Welcome and call to order
2. Approval of minutes of the May 2009, Annual General Meeting
3. Annual Report and Financial Statements
4. Nominations and elections of 2010-2011 Board of Directors
5. Other Business
6. Adjournment and refreshment break

If you cannot attend the AGM in person, please complete and return the ballot proxy form attached, indicating your support or non-support of the resolutions.

PROXY FORM Potters Guild of British Columbia Annual General Meeting Saturday, June 5, 2010

I _____ (print name of member) having been a Potters Guild of BC member in good standing, hereby nominate and appoint:

_____ (name of proxy)
as my proxy to attend and act on my behalf at the 2010 AGM to vote on such motions, resolutions and elections as may be put forth to the members.

(member's signature)

(Date)

This proxy form must be received at the Potters Guild of BC office, 1359 Cartwright Street, Vancouver, BC V6H 3R7, or deposited with the chairperson prior to the vote on which it is to be exercised.

CALL FOR NOMINATIONS

Committed members are needed to fill positions on the Board of Directors. This is your opportunity to participate in the growth and development of the Guild – we welcome Board members with different skills, strengths, and backgrounds.

The Board meets ten times a year on the fourth Monday of the month at 6:30 p.m. at the Guild office on Granville Island. Board members are expected to serve a term of three years and participate in at least one committee. Please complete the attached nomination form or contact me if you would like to volunteer or nominate a candidate for the Board of Directors (vwhitehead@shaw.ca).

SLATE OF DIRECTORS FOR 2010-2011

Continuing

Janis Britland joined 2009
Jackie Frioud joined 2009
Sheila Morissette joined 2003
Jinny Whitehead joined 2003

Standing for Office

Patrick Geach
Amy Gogarty
Judy Osborne
Carole Henshall

Stepping Down:

Don Jung joined 2003
Laura McKibbon joined 2008
Kathryn O'Regan joined 2007
Donna Partridge joined 2006

NOMINATION FORM – BOARD OF DIRECTORS Potters Guild of British Columbia Annual General Meeting Saturday, June 5, 2010

I _____ (print name of member) being a Potters Guild of BC member in good standing, hereby consent to stand for election to the PGBC Board of Directors and will, if elected, serve as a member on the Board of Directors for a term of three years.

Signature _____ Date _____

Address: _____

Telephone: _____ E-mail: _____

Please attach a short biography or résumé.

This nomination form must be received at the Potters Guild of BC office, 1359 Cartwright Street, Vancouver, BC V6H 3R7, no later than June 4, 2010.