

June 2010
Volume 46 No. 5



BC POTTERS

Newsletter of the Potters Guild of British Columbia

INSIDE:

Emily Carr Grad Show **4**

Taking More Time to Play **6**

Potters Discussion Group **7**

Book Review **8**

Gallo-Roman Production Ware **9**

Ashes to Art **10**



*Dan Severance's work brings
bright cheer to your table.
See Gallery News, Page 3.*



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
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 Allegretti
- **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

REMINDER

**AGM June 5 at Noon,
Gallery of BC Ceramics**

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 included at the end of this newsletter, indicating your support or non-support of the resolutions.

BLUE & BEYOND

By Jinny Whitehead

After a great deal of thought the Board decided to cancel the Blue and Beyond exhibit. We did receive some interesting interpretations of the theme, and there were some beautifully crafted submissions. However, it was felt that there were not enough submissions meeting the selection criteria to make a strong exhibition. All participants will be reimbursed their jury fee. The Board will review the process with a view to improving procedures for future juried shows.

President's Message

Every year around this time there are changes in personnel on the Board of Directors. Change is good. It is healthy to have new voices at the table. But this year we see the departure of some very significant figures, and I'd like to take a few lines on this page to recognize them.

In the six years that Don Jung has been on the board he has transformed our web site to the dynamic and informative instrument we have now. Don has been proactive in implementing new features and improvements and has always responded positively to suggestions from members and the board. He assembled and chaired a professional communications committee and was an active participant in all aspects of board activities.

When Donna Partridge joined the board she said she would only stay for one year. That one year turned into four. During that time Donna exercised her significant managerial skills to co-ordinate and

organize the Pottery Market at the Lougheed Centre and the Canada Day Raku-U event. Donna has also been a significant contributor at the board table participating in all aspects of guild management.

Kathryn O'Regan joined the board three years ago and immediately took on the BC in a Box project. Kathryn single-handedly organized the tour of this successful traveling exhibit to seven galleries throughout the province, soliciting donations of discounts, materials and prizes. Kathryn also has been an active participant in board matters, especially in the development of our vision and strategy.

Please join me in thanking these members for the contribution of their time and energy over the years. 🙏

—Jinny Whitehead

Gallery News *By Sharon Cohen*

April was a good month in the gallery—all springtime and new beginnings! Apart from the fact that the warmer weather and the spring blooms lift the spirits, we also had a good month in terms of sales, which is extremely gratifying. Over and above that, it was retail jury time, and that's always exciting.

We had some very strong retail jury applicants, and great variety. From sculpted hands to tree bowls, from porcupine quills to peacock feathers, from rustic-earthy to pastel-pretty. It never ceases to amaze me how diverse the ceramic medium is and how much scope there is for different styles and modes of expression. There seems to be as much diversity in the members of the jury as there is in the work submitted. That makes for some interesting debate, and also allows us to consider as many varying viewpoints as possible when decisions are made.

A big thank you to all the guild members who applied for the retail jury, and congratulations to our two new artists, Jeanette Moore from Lumby (I confess I have NO idea where that is!) and Dan Severance from Port Coquitlam. Jeanette's raku work is very spectacular; it has a lot of impact. Everyone who has seen it has been very impressed. Her techniques are very labour intensive and she explained the processes to us in detail. We, in turn, are conveying the information to our customers, and it fascinates them.

The work of Dan Severance is very different from Jeanette's; its appeal is more charming than dramatic. His bright, lively colours are really cheerful. The pieces possess an almost whimsical quality. Despite the fact that the work is so functional, it's highly decorative, and would add spirit to any

home. His tumblers are what umbrella drinks were made for!

Still in the good news department, our part time staff member Kate Metten has returned from studying ceramics in Montreal and will be joining us for the summer before going back to school again in the Fall. It's delightful to have her back. We hope we get to sell her work in the gallery one day! 🙏



**Jeanette Moore adds boldness
and drama to the gallery.**

When Alexander's Library Burned

Emily Carr University Grad Show By Phyllis Schwartz

When the Library at Alexandria burned down in 48 B.C., the only remaining permanent history and cultural information available was found in metal work, stone work and ceramics. These days we are investing deeply in virtual documentation, knowing that permanence relies on the fragility of electronics, while ceramics remains a reliable medium that preserves contemporary cultural ideas. Currently the complexity of contemporary ceramics has reached a stage that far surpasses any one civilization of the past. Many people have spent their artistic careers exploring and reviving techniques from a multitude of civilizations. This is why a brief walk through the ceramics on show at Emily Carr's Graduation Exhibition, demonstrates how today's ceramic arts reverberate back through time before anyone ever dreamed of Alexandria. The Emily Carr University 2010 Grad Show offered up a feast of ceramic works grounded in ceramics history that document contemporary culture. The Emily Carr Ceramics Studio is a place to explore, invent and develop the vast possibilities of industrial and fine arts multiples. Four installations in the 2010 Graduation Exhibition push these boundaries while demonstrating the technical proficiency essential to a series of multiples and raise questions about the nature of permanence.

Catherine Chan's *Untitled (Song Dynasty Mercury Jar)*, a lightjet c-print, summons the viewer into the conversation about permanence and impermanence that weaves its way through the ceramics installations in the 2010 show. Chan's photograph shows an antique mercury jar strategically placed on the beach at the edge of the ebb and flow of an ocean wave. The ceramic object at the edge where sand meets water in this photograph is the precarious point where this material object meets the element with the capacity to dissolve it over time. The image is juxtaposed with a Formula for Making Gold Elixir, a concoction said to produce immortality.

Two Grad Show ceramic installations speak about permanence and impermanence in both historical and contemporary terms: *Tofu Residue Construction* by Di (Fan) "Woody" Wu and *Alchemy in*



Modern Tradition in Blue and White, by Ti-Nan (Jenny) Lu. White porcelain and blue decals, 2009. Photograph: Phyllis Schwartz

Porcelain by David M. Robinson. *Tofu Residue Construction* (2010, earthenware and woodware) is the winner of the 2010 Circle Craft Graduation Award for Ceramics. It is comprised of three large-scale vessels mounted on black ladder-like plinths. The unique surface treatment of each vessel is an essay of textures created from clay pressed into a mold, oxides, white crackle glaze and pierced vessel walls. The effect of this surface treatment is a reminder that even ceramics are impermanent. In antiquity, these big-shouldered forms would have been both functional and decorative, typically embodying a story from mythological times or a recent military victory. In this installation, Wu's vessels stand above us, admirable for their size and control of form, with the viewer below asking questions about the title and wanting to know the story about residuals.

Alchemy in Porcelain (2010, porcelain and clear glaze) is a suite of textured porcelain cylinders that are healed and sealed with a gold bead bulging from the join. This thin gold line is a reference to *kintsugi*, an Asian technique of ceramics repair made by sprinkling gold powder onto lacquer resin. Unlike the flawed and damaged ceramic ware that loses value in western culture, *kintsugi* increases the value. Robinson's gold-joined cylinders, like Wu's vessels, are statements about material impermanence, an opportunity for commentary about human marks made on an industrialized form, a dialogue between



***Tofu Residue Construction*, by Difan "Woody" Wu. Clay and wood, 2010. Winner of the Circle Craft Graduation Award for Ceramics. Photograph: Phyllis Schwartz**

Continued on Page 5, Installations

Installations, Continued from Page 4.


art and industry, between tradition and contemporaneity.

Two other installations celebrate the potential of working in ceramic multiples: *Modern Tradition in Blue and White* (white porcelain and blue decals, 2009) by Tan-Ni (Jenny) Lu and *Untitled* (Glacier white porcelain, 2009/2010) by Phyllis Wang. *Modern Tradition*, a series of three mold-ware vessels cast from dairy product containers, reaches back in technique and makes a wry, humorous statement celebrating the residue routinely discarded without regard for their materiality in their own right or attention paid to the text on the surface. The installation references Ming dynasty blue and white ware pure white ceramics with traditional folk motifs painted with cobalt oxide; by 1447, these materials and practices were restricted to exclusive use in the production of objects of the court. It is from this source that European ceramics factories borrowed to produce designs for both high end and affordable blue and white china. Similarly, Phyllis Wang celebrates the common brown paper bag, casting three different sizes to make molds to generate ceramic fragility and permanence. Like *Tofu Residue* and *Modern Tradition*, Wang's series of porcelain castings of freestanding paper bags add to discussions about containers, both disposable and reusable, permanent and impermanent. While there should be whimsy in the casting of disposable objects, it is a reminder of a lifestyle that wants to preserve and destroy in the same instance. Our transient consumer culture leaves a trail of detritus, and in the wake of the wave of unrecyclable trash that washes ashore, we seem to want to celebrate the debris by casting it and preserving it with glaze.



Untitled, by Phyllis Wang. Glacier white porcelain, 2009/2010.

Photograph: Phyllis Schwartz

While ceramics technically should outlast paper, it is the plethora of paper that currently plagues us. Ceramic objects from antiquity are reminders of the immanent state of decomposition that occurs over time, a slow process but not as slow as the polymer and Styrofoam that conveniently replaces the ceramic reusable vessel. Out of a gallery context, these objects would likely be decorative objects, too precious to be used the way their prototypes are used once and discarded. As a collection, all five exhibits in the 2010 Emily Carr Graduation Show are an ironic commentary on the materiality of consumer culture, asking questions about the paradox of ceramic permanence. 

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Summer Pottery

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Mondays & Wednesdays, 10am–1pm | Starts June 30 | Barcode 215720

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Taxes not included.

On Taking More Time to Play...

By Holly McKeen

Last month, a "Pottery Pro-D" tour took me away from the demands of busy studio life in Chilliwack to North Carolina for the opportunity to study at Tom Turner's studio in Mars Hill. Meeting a friend from Connecticut in Asheville, we took in some North Carolinian folk pottery, before driving up to Tom's to spend three days talking pots and studying his extensive museum-calibre collection, as well as playing with his amazing porcelain. Tom is a masterful teacher with a collector's vast knowledge of pots and their makers. He challenged us to question our sources and allow our personality and spirit to add depth and individuality to our pots. He pushed us to know our intent each time we sat at the wheel, and to seek the finest level of detail and finish on each aspect of making. His technical expertise, knowledge and skill in working with porcelain were top-notch. He left us inspired, wiser for our time with him, and with much to ponder... Here are just a few of the themes and thoughts Tom left us with:

- Passion, curiosity, observation and application lead to success
- Shape is the outside; form is what's inside – a visual internal pressure
- You can't trim what you haven't thrown
- It's always good to know what you don't know.

Do check out www.tomturnerporcelain.com for more information on Tom's School of Art Pottery, where he offers small group sessions for all levels of potters. A 40-year potter friend, who sells his work through the very best galleries, had been at Tom's for a few days of throwing, just prior to our arrival. Tom has much to offer, whether to an early potter or a long-in-the-tooth pro; all time well spent.

On leaving North Carolina, my friend and I flew north to Philadelphia to spend a few days at the National Council on Education



Tom Turner and his amazing porcelain pots.

for the Ceramic Arts (NCECA) Conference, where we walked for miles visiting many galleries and exhibits, as well as taking in lectures, displays and panel discussions. There is always so much to see at NCECA, and Philly did not disappoint. This time, there seemed to me to be more galleries with great pots, lots of variety and some very fine work to inspire. Of course my suitcase filled up with cool products and excellent deals found in the Manufacturer/Supplier Exhibit Hall.

Our next stop was New York City where we headed for Times

Continued on Page 7, MOMA



Holly enjoying the sights in the Big Apple.

Greenbarn's catalogue is now available online.

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.

Now you can check prices and item descriptions just by logging onto

www.greenbarn.com

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Square, and of course the obligatory Broadway play.

Then we spent a day wandering the Metropolitan Museum and the Museum of Modern Art (MOMA) where we filled our spirits with ancient pots too moving for words.

At MOMA, we contemplated the controversial performance retrospective of Marina Abramović, which filled the entire top floor. More touring and galleries and over to MAD, the Museum of Art and Design. Our time in NYC was outstanding, but far too short. I promise to return.

The last leg of this trip took us up to Boston where we visited the Newbury Street gallery district, and our favourite stop, the **Pucker Gallery**. We spent hours there exploring five floors which included a new exhibit of a personal favourite, Hideaki Miyamura's lovely forms and tremendous glazes (see www.miyamurastudio.com.) We browsed the works, side by side, of three generations of Hamada. We compared prices of a Yunomi by Shoji, which sold for \$3,000, while a similar vessel by his son, Shinsaku, sold for \$1,200 and one by grandson, Tomoo (still potting) was a deal at \$300. On another floor we found a room chock-a-block full of pots by Brother Thomas, and another of Phil Rogers' work, plus collections of Korean work, Japanese folk pottery, and South African pots. Many thanks to Mr. Pucker, patron of fine art pottery, and his gallery assistant who sent us on our way with no less than six exhibit guide books.

I return to my studio and gallery with more than a nice big tax write-off that will come in handy next April. New inspirations plus Tom's technical guidance will no doubt impact the evolution of my work as this journey with clay continues, and I dive into my next ton of clay. 🍯

Holly McKeen is a full-time studio potter who operates Greendale Pottery & Country Guest House in Chilliwack, B.C. Her work and gallery information can be found at www.greendalepottery.com

LADYSMITH, B.C. Mary Fox Pottery, Potters Discussion Group

Hello fellow potters:

I am starting up a discussion group at my pottery in Ladysmith on Vancouver Island. It will be held every second month on the first Sunday of the month starting June 6 at 1 p.m. Everyone is welcome, beginners to professionals, and there is no charge. The idea is for a free flow of discussion covering whatever areas people may be having problems with. 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,

—Mary Fox



Here is a personal favourite, which is actually early first century Roman glass.

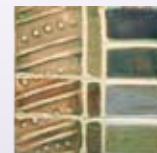
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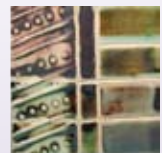
Georgies new Cone 6 Interactive Pigments:



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- as a wipe back for texture

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

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Surrey, B.C.

Or give us a call at:

604.574.0454



Chris Watt
KSA Alumni

Chris moved from Vancouver to attend Kootenay School of the Arts (KSA) in Nelson where he graduated in 2006. Chris is currently working as an assistant to renowned ceramist Betty Woodman in New York.

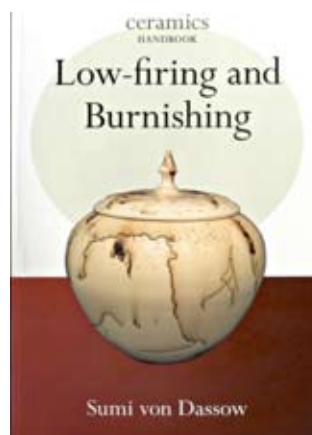
KSA offers a 2-year diploma in Art Craft & Design with a Major in Clay. The program focuses on hands-on training with an emphasis on studio practice and is transferable.

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

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Selkirk College

Book Review *By Patty Osborne*



Low-firing and Burnishing
By Sumi Von Dassow
The American Ceramics Society
112 pages / \$26.95

Sumi von Dassow's new book, *Low-firing and Burnishing* draws on the techniques of both the author and several other potters, all of whom have extensive experience in the production of work fired at low temperatures, usually with combustible materials, either natural or man-made. The book is filled with photos of flawlessly smooth,

shiny pots that have all been fired at low temperatures without using glaze. The secret to these shiny but unglazed finishes is burnishing and the first three chapters of the book are devoted to just that: burnishing with stones, using oil, applying graphite or terra sigillata, even using light bulbs as burnishing tools. Beginners may be intimidated by the almost scientific procedures that are described here (the potters included in the book have all refined their techniques over time) because von Dassow never points out that all you need to try this technique is a leatherhard pot and an old spoon. That said, a lot of useful information can be gleaned from von Dassow's descriptions of how experienced potters are using ancient techniques to achieve highly-refined finishes on their pots. Subsequent chapters cover smoke-firing (and sometimes achieving all-black finishes,) saggar firing, pit firing and naked raku and the book also includes slip recipes, suggestions for using chemicals or natural materials to add colour during firing (including something called "swamp juice" that, when water is added, bubbles up like a witches brew,) as well as options for protecting and enhancing the surface of the finished pot. The book is written in a narrative style and uses few subtitles, which means that descriptions of the techniques used by each potter tend to run together, leaving the reader the task of pulling out the details of these techniques, probably by going back over the text and jotting down notes. Not my favourite way to access information but a good argument for buying this inspiring book rather than borrowing it from the library: you'll want to go back over it many times, take notes, and then try out all the idiosyncratic methods that are described there. 📖

PGBC MEMBERSHIP FEES

This is to advise you that as of July 1 the new 12% HST will be applied to the advertised membership fees, which previously included GST. The website will be updated shortly. 📖

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

Gallo-Roman Production Ware

By Jinny Whitehead




Top: impressed beakers. Above: press mold and cup.

During a recent holiday in France, I visited the wonderful Gallo-Roman Museum in Lyon. The first thing that strikes the visitor is the supreme importance of clay and clay-related products to the very structures and daily economic functionings of Roman society: whether one thinks of building bricks, roof tiles, drainage tiles, floor tiles and mosaics, storage jars, funerary urns, vessels for cooking, drinking and eating, or ornaments and jewelry.

Established in 43 B.C., Lugdunum (Lyon) was located at the navigable confluence of the Rhône and Saône rivers. Within a few years of its founding, Lugdunum had become a highly important production centre for stamped clay wares, a species of red-varnished ceramics with scenery embossed in relief. Italian craftsmen established workshops that churned out thousands of these vessels of quite remarkable and consistent quality.

The variety of shapes, colours, and varnishes they display provides graphic evidence that the potters of the period had perfectly mastered the wide choice of clays and the different types of firing techniques then employed in the wider Mediterranean world. The local production ware was exported throughout the Roman West, and to the military camps as far away as the Rhine and the Danube frontiers.


The accompanying photos illustrate the contemporary look of the ceramic cups. What is particularly striking for the viewer is that the basic design elements present in this good and serviceable pottery, honest and outspoken in its clean lines and virtuous production values, have remained remarkably constant over the past 2000 years. 

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- Lombok/Bali
- Crete
- Burma
- Turkey

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I don't normally include all of the background information on calls for entry, but this one is a bit different. When I'm visiting museums devoted to ancient civilizations, I often wonder if we would know anything at all about human history if our distant ancestors hadn't spent so much time and effort honouring the dead, particularly with various forms of pottery. Here's our chance to make our own contribution to human history. Thanks to Jackie Frioud for forwarding this information—Ed.

ASHESTOART®

The Call for Artist Entries is now open for FUNERIA's 5th biennial international Ashes to Art® competition to present the most original and superbly-crafted contemporary funerary urns and personal memorial art being made by artists and designers today. The exhibition opens with a catered reception under a full moon on Saturday, Oct. 23, 2010, at Art Honors Life®, FUNERIA's Northern California gallery. The exhibition will also be presented online to engage registered site visitors in voting for a People's Choice Award-winning work.

FUNERIA was founded in 2000 and remains the only arts agency and exhibitions organizer of its kind. It is the world's leading resource for original, contemporary, museum-quality funerary urns, vessels and personal memorial artworks made by established and emerging artists. FUNERIA® artworks are promoted and sold through its website, retail gallery, wholesale showroom, and forward-thinking funeral service providers worldwide. FUNERIA is the founder and organizer of the precedent-setting Ashes to Art® juried exhibitions of funerary artworks that continue to set new quality and aesthetic standards in how we honour a life well-lived.

The competition is open to artists and design teams worldwide working in all sculptural media. Eminently qualified jurors will choose finalists from digital entries that demonstrate new, original, evocative, beautifully crafted objects that are intended to contain all, or a portion, of an individual's cremated remains, or that can otherwise be used to celebrate a unique life. An online entry process will be added to FUNERIA's website in the next several weeks. Mail-in entries can be posted anytime up to the August 9, 2010 deadline. Questions should be emailed to arthonorslife@funeria.com.

FUNERIA's Ashes to Art® competitions and exhibitions have established a special niche in contemporary funerary art since their



2001 debut. They are credited with redefining the role and aesthetics of what have typically been uninspiring urns to contain cremated remains. They have opened new opportunities for artists to show and sell their work and they've helped the public broach a difficult subject in the most gentle, often charming, frequently provocative and always meaningful way. Through its exhibitions and leadership in a still-emerging contemporary funerary art genre, FUNERIA engages artists in issues that are timely and compelling.

Apart from asking artists to fashion beautiful, original and finely crafted work, Ashes to Art® exhibitions also present artists working in all media—clay, metal, glass, wood, stone, fibre, mixed media, biodegradable and innovative materials—with an opportunity to consider their larger role in contemporary culture by responding to questions such as these:

- We know something about early cultures because we've studied their burial sites. How long is an urn expected to hold its contents before disappearing into the earth, water or air? What will our personal memorials and end-of-life practices tell future generations about us? If we want our bodies and ashes to dissolve into the natural environment over time in a biodegradable medium, is there one unique and artful object that will remain to stand in for us when we're no longer here to speak for ourselves?
- More than 50% of all cremation urns are kept at home, at least for awhile. Nearly 60% of respondents age 55 and older in a new funeral industry survey said that they will choose cremation for themselves. An older survey revealed that nearly 40% of respondents would like their ashes scattered. What kind of beautiful objects can survivors use in performing this task comfortably, and in a meaningful way?
- While many cremation urns will be buried or placed in a columbarium niche, what if there is no site to visit, or surviving family and friends are far away when it's time to celebrate, honor and memorialize ancestors and loved ones? What ritual objects and interactive processes can artists create or interpret in fresh and mindful ways that will help individuals and families connect with their past, present and future? 🏠

Gallery & Online Exhibition Opens: October 23, 2010

People's Choice Award Announced: December 19, 2010

[Click here to download Prospectus & Rules of Entry](#)

Art Honors Life® | The Gallery at FUNERIA
2860 Bowen St. #1, Graton, California 95444
www.funeria.com | arthonorslife@funeria.com

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 will 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, please let Jackie Frioud know by **June 15** 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 🏠



ClayLines

Celebrating Success in our community

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

2010 Magical Mud Tour, Chilliwack

A self-guided tour of Chilliwack area studios:

July 9; 10 a.m. to 8 p.m. - July 10; 10 a.m. to 5 p.m.

Raku, garden art, functional stoneware, crystalline, unique hand-carved and sculpted pieces, dinnerware, birdhouses, gifts, hand-painted porcelain and more. From production potteries to small home-based studios, including these artists:

YARROW

- Driediger Pottery, 604.823.6961
- Rainforest Pottery, 604.823.6544
- **Schellenberg Pottery**, 604.823.4490 & guest Greenfield Pottery, 604.823.6786
- Inspired Arts & Gifts, Home of Solstice Pottery, 604.490.8555
- **Wilson Road Pottery**, 604.823.2124

GREENDALE

- **Greendale Pottery**, Holly McKen, 604.823.6430

CHILLIWACK

- **Wisteria Studio**, Linda Phelps, 604.791.1947
- Fieldstone Pottery, Debi Olsen & Helen Peters, 604.792.5591
- Shaw / Allen Potters, Teena Shaw, 604.792.7032

Maps are available at each location. Watch for the signs and silver streamers. For more information contact Holly McKen:

604.823.6430 | www.greendalepottery.com

Unclassifieds

FOR SALE: Large Randy Bodnax Steel & Fiber Kiln in good condition. Fiber has been replaced, new foil. Comes with 2 excellent propane burners and 8 shelves; \$1950. Also: steel and fiber kiln used for raku, \$300. Email sldolph@telus.net.

Submissions for the July/August 2010 newsletter

Please get your articles and ads in to Melany by July 15 at the latest for the July 28 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.

EXHIBITION: Ian Johnston

Transnational Absolute @ Surrey Art Gallery to June 21

Nelson artist, Ian Johnston presents two artworks which examine the effects of globalization by raising questions about the impact of global mass production on the environment. Johnston's art challenges the boundaries between ceramic art, sculpture, and installation art by presenting poignant allegories on the "life cycle" of consumer products. See: www.surrey.ca/NR/rdonlyres/79D58873-532B-4FF3-8F5D-6136209FEDDA/55206/pamphlet.pdf

2010 Winifred Shantz Award

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. Email your resume, slide list and proposal to info@canadianclayandglass.ca by June 30, 2010. Contact: Robert Achtemichuk, Director, 519.746.1882x231, robert@canadianclayandglass.ca | www.canadianclayandglass.ca

2011 NICHE Awards

DEADLINES: Professional division, Aug. 31, 2010;
Student entries, Sept. 30, 2010.

The NICHE Awards annually celebrate excellence and innovation in American and Canadian craft. Categories include ceramics, fibre, glass, metal, wood, jewelry and more. Judging of entries is based on three main criteria:

- technical excellence, both in surface design and form
- a distinct quality of unique, original and creative thought
- market viability (professional entries only)

Finalists are invited to display their work in the NICHE Awards exhibit at the Winter Buyers Market of American Craft in Philadelphia, Feb. 18-21, 2011. Winners will be announced at a special ceremony during the Buyers Market and featured in the Spring 2011 issue of NICHE magazine.

B.C. ceramic artists for the 2010 competition included Lilach Lotan's winning submission for lighting: *Lotus*. B.C. finalists in the professional ceramics category were: Heather Dahl for *3 Poppy Oval Bottle Vase*; Rachelle Chinnery for *Bottle and Cups*; Lilach Lotan for *Metamorphosis*.


Apply at www.NICHEAwards.com by the dates indicated above. Mail payment and application materials by the deadline:

NICHE Awards, 3000 Chestnut Avenue, Suite 300
Baltimore, MD 21211, USA




Are you collecting PST through your business?

With the implementation of the harmonized sales tax (HST) the PST will no longer exist. You must file your final PST tax return by July 23, 2010 even if this is not your regular tax reporting period. The Province will mail your final tax return document to you in June, along with further details on how to proceed. For more info on PST transitional rules, see: www.sbr.gov.bc.ca/business/Consumer_Taxes/Harmonized_Sales_Tax/hst.html or phone 1.877.388.4440.

For information on application of the HST, see the Canada Revenue Agency website: www.cra-arc.gc.ca/tx/pstr/trnstnl/menu-eng.html or phone 1.800.959.5525. 

Chop Marks & Signatures

Send in your chops and have them available through the guild. For the form, click on the link here: www.bcpotters.com/forms/chop_marks_form.doc

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. 

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.

2010 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>

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Jinny Whitehead, President

604.687.3590 · vwhitehead@shaw.ca

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604.921.6417 · jfrioud@shaw.ca

Laura McKibbin

604.720.7835 · laura@culdesacdesign.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.