

February 2012
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BC POTTERS

Newsletter of the Potters Guild of British Columbia

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(2010), by Brendan Tang;
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Gallery of BC Ceramics

www.galleryofbcceramics.com

Representing the best of BC Ceramics

Gallery Manager

Brenda Beaudoin

galleryofbcceramics@bcpotters.com

604.669.3606



Hours

10 a.m. to 6 p.m.



Gallery Assistants

Carita Ho, Karen Lew, Linda Lewis,

Kate Metten, Dave Carlin

Roxanne Gagnon, Sasha Krieger,

Gala Vlasic

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.*

■ *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.*

Artists must apply to be juried; there are three deadlines annually.

To download and print a Gallery

Jury Application, [click here](#).

For information on Gallery

Policy, [click here](#).



2012 Gallery Exhibitions

APRIL: *Up the Garden Path*

Members of the Potters' Guild of British Columbia

MAY: *Boulders, Rocks and Stone*

Sandra Dolph

JUNE: *Table Salt*

Jackie Frioud, Cathi Jefferson, Lari Robson, Gunda Stewart, Vincent Massey

SEPTEMBER: *Mug Shots*

Members of the Potters' Guild of British Columbia

OCTOBER: *Collaboration of Vision*

Jinny Whitehead, Pia Sillem, Jan Lovewell, Ron Robb

2012 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. A few time slots remain for 2012, and we're hoping to fill them all. The application process is simple, and no physical work needs to be submitted for evaluation. Please apply using forms posted here: www.bcpotters.com/forms/2009_gallery_featured_artist_submission_form.pdf.

February 15 to March 14: **Joan Barnett**

March 15 to April 14: **Ekta Nadeau**

April 15 to May 14: **Kathryn O'Regan**

May 15 to June 14: **Jan Formby**

June 15 to July 14: **Che Gawlicki**

July 15 to August 14: **Gabrielle Burke**

August 15 to Sept 14: **Roxanne Gagnon**

September 15 to October 14: **Laurel Vlieg**

October 15 to November 14: **Jessie Tse**

February featured artist **Joan Barnett:**

I first got hooked on pottery at the age of ten when I secretly (too big a girl to play in the mud) would build coil pots out of gorgeous Alberta clay from the backyard of the family home in Calgary. I didn't get to it again for about 15 years; I was teaching junior high school in

Edmonton and a colleague and friend who was an accomplished potter convinced me to join her for an Easter break course at the Banff School of Fine Arts. I became an avid member of the Edmonton Potters' Guild as soon as I got back. There was another 20-year break when I found myself travelling, studying and working outside of Canada. In 1992, I got to Vancouver to discover pottery once again, and again I am hooked. I am presently a member of Studio 3, a co-op pottery studio in the Mergatroid Building and participate every year in the East Side Culture Crawl, the annual



Raku fish display, by Joan Barnett.

November showcase of over 200 studios in East Vancouver. Having recently retired from teaching English and academic study skills at Douglas College, I can now devote more time to working in the studio and feel privileged to be included in a group of full-time potters. Because I love the plasticity of clay I want my work to reflect this pliability, so I like my whimsical fish to have movement and humour and individual personalities. Besides raku, I also create decorative and functional work fired to Cone 6 in an electric kiln. 🎨

President's Message

Happy New Year of the Dragon!

As you will have read in the recent email broadcast, there has been a staffing change in the Gallery of BC Ceramics.

Please join me in welcoming Brenda Beaudoin as our new manager of the gallery commencing this month. Many of you will remember that Brenda worked with us previously, so I'm sure it won't take her long to settle back in.

The NCECA conference will never be closer than this year in Seattle, March 28 to 31. I hope lots of our members will be able to attend. Please drop by our B.C. table in the resource hall, where we will be promoting B.C. potters and events such as the Canadian Clay Symposium and Fired Up. If you are holding a special clay event this year or next, we would be happy to display informational material. Also, we hope to see everyone at the Fraker Scott Gallery on

Thursday, March 29 for the *BC-in-a-Box/FiredUp!* joint exhibition reception. More NCECA information can be found on [Page 8](#).

We are still looking for volunteers to join the PGBC board of directors. This is not just a one way street of giving. It is an opportunity for volunteers to help shape the future of our organization. While we hope you will share your skills, energy and commitment, you will be rewarded with an opportunity to learn new skills, acquire new knowledge, and work with people who share similar values. Please think about it, and contact me by Feb. 12 if you want to contribute to the future. This will give me enough time to include your name in the notice for the AGM, taking place in March. 🍵

—Jinny Whitehead

Gallery News

It's hard to believe that 2011 is over and 2012 is well under way. December was a very successful month in the gallery, allowing us go out on a high. Talk about going out with a bang! It has been a privilege to be able to represent the wonderful artists in our gallery, and your work is at the heart of our success. We benefitted from some very fortunate high profile and strategic advertising. Virgin Radio ran a feature on the gallery just before Christmas, and, through the Granville Island "Spice" advertising campaign, the gallery was featured on the exterior of Translink buses. The city was treated to a vision of Junichi Tanaka's puffer fish teapot gliding by on the side of downtown busses!

Speaking of successes, it is a pleasure to acknowledge the top five sellers in the gallery for 2011: Darrel Hancock, Junichi Tanaka, Mary Fox, Karel Peeters and Penny Birnam. Rounding out the top ten are Bruce Nyeste, Keith Rice-Jones, Geoff Searle, Dan Severance and Wayne Ngan. Congratulations to all of you, and we hope 2012 brings similar success.

The year ahead promises some wonderful exhibitions and exciting new featured artists. Two of our exhibitions will be open to all guild members, so we're hoping for maximum participation. The greater the number of contributors, the more fun it is, and, of course, the gallery then gets to showcase an impressive depth of work and endless variety. Our first retail jury for the year comes up on March 5,



Valentine's Day never looked so good—framed hearts by Keith and Celia Rice-Jones.

so it's time to prepare your submission. If you'd like to apply to have your work sold in the gallery on a permanent, ongoing basis, please look over the details for submission which can be found at: http://www.bcpotters.com/forms/2010_Gallery_Jury_Application.pdf

Christmas is just behind us, and Valentine's Day is just round the corner. For the special someone in your life, consider the gorgeous framed Valentine hearts by Keith and Celia

Rice-Jones. The hearts are a limited edition and made with love! They seem doubly romantic because they're made together by a husband and wife team—just perfect! We hope to see you in the Gallery in the next month. Nothing brightens a winter day more than seeing the outstanding creative work made by our B.C. potters! 🍵

OF MASHUPS, MANGA AND ALICE IN WONDERLAND...

By Kathryn O'Regan

Brendan Tang's work has been exhibited at the Musée d'art contemporain de Montréal (as a Sobey Finalist 2010), Vancouver Art Gallery, and The Power Plant, and upcoming exhibitions of his work will take place at the Denver Art Museum, and the Museum London (Ont.) He has been profiled by The Knowledge Network, and featured in printed publications including The National Post, Wired (UK and Italy), and ELLE (Canada). On Jan. 25, Brendan spoke about himself and his work at an event co-sponsored by the [Contemporary Art Society of Vancouver](#) and the Simon Fraser University Gallery.

There was a breath of fresh air blasting through the lecture room at SFU recently when Brendan Tang presented an energizing and inspiring discussion on his work. Brendan has been quoted as saying: "Sometimes I feel like I'm jumping up and down at the front of the room, 'here I am! Hooray for ceramics!' [But] not everyone in class is on board." I too wanted to jump and down with Brendan! Finally a ceramic artist having fun...such outrageous behaviour in an era when many predict the demise of traditional ceramic art!

Brendan Tang describes himself as a typical Canadian—a hybrid. He is a naturalized Canadian who was born in Ireland to fourth-generation Trinidadian parents. His mother is of South Asian origin and his father, Chinese. Not surprisingly, the focus of Brendan's work evolves out of this culturally complex background. Logically, his research and work are directly related to issues of cultural appropriation, and globalization. Brendan's vessels are the product of a long and ongoing cultural interplay. This itinerant traveler (both in the artistic sense and the physical) generously shared the adventures of his journey to date.

In a very traditional manner, Brendan embarked on his ceramic journey by apprenticing in the JoVic Pottery in Chemainus, B.C. (1994). It was here that he learned the basics of throwing, glazing, surface treatment and the general maintenance of a functional pottery studio. Importantly, he learned about the business side of being an artist, something which he says is not emphasized in art schools. His initial formal education was completed at Malaspina University-College in Nanaimo. On completion, he transferred to the Nova Scotia College of Art and Design (NSCAD), experimenting with printmaking, jewelry, and media but was compelled to return to ceramics. He was fortunate to study with Neil Forest, Doug Bamford, Joan Bruneau, Walter Ostrom and Jackson Lee.

After completing his undergrad degree (1998) he seized upon the opportunity to travel to a small village in India, in the foothills of the Himalayas. This pivotal residency was facilitated through his godfather. For the first time, Brendan experienced true culture shock. Here, pots were made for sale to the local community in order to survive and to literally put food on the potter's table. He experienced a sense of guilt, viewing his personal approach as being very self-indulgent. Still reeling from the experience Brendan moved back to Vancouver Island where he taught in secondary and elementary schools while establishing his studio and a ceramic supply business.

In 2003, he travelled to Edwardsville, Southern Illinois to work with Matt Wilt and Paul Dresang, both of whom he admired and with whom he had studied. While Matt creates narrative sculpture with additions of nails, melted steel, fiberglass and wire hybridized with other forms, Paul employs a *trompe l'oeil* technique in his work. The



Manga Ormolu Ver. 4.0-m (2011), by Brendan Tang; 25.5" x 12" x 14".

environment offered yet another cultural challenge for Brendan who described the location as being "in the middle of cornfields, five hours South of Chicago".

Two Years after graduation from Southern Illinois University Edwardsville, Brendan, along with 19 other high-caliber ceramic artists, participated as a summer resident at the Archie Bray. He discovered himself situated alongside artists working in both the figurative and functional traditions. It was a great opportunity for learning from fellow artists, and an opportunity to be immersed in dynamic conversations. What he found fascinating was an amazing shard pile. He mined this detritus and considered the experience not unlike the opportunity of accessing a very interesting database. He could pick them up; get a sense of weight, decoration and technique.

Subsequently, in 2009, he had an opportunity to go to Japan where he experienced the complexities of what he describes as a "living tradition" juxtaposed against the manga, anime, ormolu, and robotic cultures. He visited Tokyo Disney, which he describes as an "awesome cultural mash up". Brendan was there for "this stuff!"

In 2010, he was invited to do a residency at Medalta to work with peers under the umbrella of discussing ceramics as they relate to technology, a dialogue regarding ceramics entering the new technology both esthetically, and socially. He returned to Medalta for five months

Continued on Page 5, Research

in 2011 to continue his socio-technical research.

In the summer of 2011, Brendan was invited to attend the European Ceramic Work Centre in Holland. What he found most interesting was that only 15% of the participants work in ceramics. The balance was designers, architects, and other artists who brought diverse skill sets to the material. This added to Brendan's previous research into the decorative arts and history, particularly his exploration of Rococo ormolu, which he'd begun back in 2003. Ormolu refers to French gilded luxury fittings that were applied to 18th-century imported Ming and Qing dynasty vases. They would gild the foot, rims, and finials. The gilt was applied to make the objects more appealing to the European aristocracy. Brendan became interested in the ideas behind the forms and, in particular, the idea of cultural appropriation and cultural hybridization. Concurrently, he was gaining interest in manga comic books. Manga is part of the global pop culture, a medium which includes works in broad genres: action-adventure, science fiction, comedy and sexuality. Out of this pairing his *Manga Ormolu* series was born.

Brendan's work begins with a basic vision of what he wishes to create and then he just jumps in: "While working on this series—and this happens with me with any body of work—in the process of making, with my hands moving, my brain starts firing off and I essentially start to understand the work; it starts revealing what the work is about. While I was working, the ideas of appropriations started coming into my head. I started thinking about these ideas in the context of globalization. I started thinking about these boundaries of commonality, cultural imagery, and does belonging to a certain ethnicity allow me to incorporate this type of Ming culture? Does the fact that I am part Asian allow me to appropriate these symbols and icons within my own work?"

As Brendan suggested, this high level of appropriation has been going on for centuries. He provided an example of a Delftware plate presenting as a Chinese plate, and a Chinese bowl depicting the crucifixion of Christ, an obviously Western idea. However, as he pointed out, both of these examples have a vestige or feeling, an essence of their original culture. The Delft plate still feels very European. The Roman guards on the crucifixion piece appear strongly as Asian guards.



Manga Ormolu Ver. 2.0-o (2009), by Brendan Tang; 15" in diameter.

Brendan wondered whether he is like the Delft painters who were looking through an oriental lens. He also considered the relationship to our past and the growing influence of technology on our world, as we know it. Can new technology affect our past? What is the effect on the information when it is mediated through different technologies? Does it change the experience of the consumer, thus effectively influencing or changing the content? All excellent questions! His resulting work incorporates these ideas of appropriation and history mediated through technology.

Brendan then went on to display an example of this concept: the retelling of *Alice in Wonderland* using an iPad application. "You really would have to take a lot of drugs when you are reading a book to get the same effect as you would reading it on the iPad in the enhanced version. This is what I am thinking about, how technology is affecting these kinds of things."

For most of his work, Brendan throws a traditional vase that he hand paints with blue and white. He adds cyber-pop ceramic armatures and then airbrushes them to smooth perfection. When asked if the robotic bits are slip cast we were surprised to discover that each piece is original. He isn't interested in slip casting because he is committed to the traditional way of building; he enjoys the

physicality of handbuilding and making each piece an original.

The first of Brendan's *Manga* series involved the adding of parts to the surface of a thrown, traditional vase. The vases are an architectural symbol of culture and his personal symbol of identity. These pieces were followed by what Brendan describes as the process of "quickening the vessel or animating of the vessel" in an effort to create interaction or a connection with the body of the vessel to the robotic parts. He sees the vessel/culture and identity as malleable and he wanted to reflect that in the work. In this instance, you have a vessel being liquid, but affected by the technological form. Eventually Brendan started putting the robotic elements on the inside and had them forcing their way out, being birthed out of the object.

These new forms presented a formal problem where he had to resolve the surface and change it to create a believable illusion. The work took on more of a body reference, human, wrinkled, playing off that body-technology reference he mentioned earlier. There are illusions of things being pinched, and pierced, of skin wrinkling and appearing to molt off the body.

Cont'd on Page 6, Metal grommets

Metal grommets, Continued from Page 5

Metal grommets, plastic tubes and fuel packs seem to deform the traditional vessel's body, the past itself being restructured by a global imagination of the future (Brendan suggests a future inspired by Japanese anime). The robotic parts also reference the technology with which we adorn ourselves. An example he gave was the MP3 playing sunglasses being worn by *Dog the Bounty Hunter* (a reality TV show personality). Occasionally, Brendan uses wood veneer glued to the surface. The purpose of these materials on the forms is to have their juxtaposition act as "traps" of interest, to provide a place for people to approach and enter the work.

Future work includes what Brendan describes as a new media "mashup" in collaboration with artist Alex McLeod of Toronto. Alex creates computer-generated fictional landscapes printed on large photographic paper. Integrating these two artists' areas of interest represents a challenge as Alex's work resides in a virtual space while Brendan's sculptures reside in a physical reality. The two artists are just beginning to explore the use of augmented reality.

Brendan explains that "you alter shared reality with virtual information via a camera on an electronic device". Basically, a web cam would recognize an object and create a 3D version on the computer screen. For example, if Brendan was to take one of his sculptures and view it with a Smartphone, we could use that device to see added virtual information to create an integrated work. Brendan and Alex want to make the components rely on each other.

Brendan maintains that working virtually is very similar to how he works physically in ceramics. However, the virtual world also allows him to enlarge and move the composition around—spin it on its axis—within zero gravity, something he can't do with a physical piece. Although he enjoys working virtually, Brendan doesn't get the same "kinesthetic kick" experienced working sculpturally. When he closes his laptop those virtual pieces cease to exist. His kick comes from interacting, "sharing the space with the object". Brendan prefers not to speak a great deal about the craft aspect of his work, the making process: "The fact of the matter is that I really enjoy the making. I love throwing, making slabs and doing ceramic geeky things and so using older (manufactured) forms would take out some of the fun!"

Brendan's work has been described as visceral and part beauty, part beast. He says that "the idea of hybridity is something that Canadians are very familiar with...I think there's enough interesting oddity to the work that it pulls people in, whether or not they're engaging in issues of identity and cultural appropriation".

Without a doubt! His sculptures are ever so compelling, at the same time beautiful, funny and sensuous but somewhat ominous. 📷

Kathryn O'Regan, BFA (Visual) is a graduate of ECUAD and has studied at Ottawa and Capilano universities. She is a member of the Contemporary Art Society of Vancouver and the PGBC. Previous positions include Vice President of the Craft Council of BC, and board member PGBC. She chaired the BC in a Box: FingerPlay Exhibition and the Craft Council of BC: Contemporary Craft in BC Exhibition. The BC Arts Council awarded her a project grant for her workshop tour to New Zealand and Australia, and a residency at the University of Tasmania (2003). She was a recipient of the Maureen Wright Scholarship (2002). She maintains a studio in Vancouver, B.C. www.kathrynnartist.com

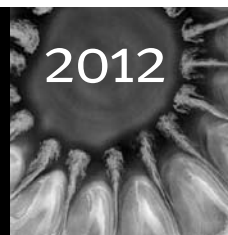
(Reference: *Canadian Art*. Anne Dymond. May 2010, www.Artsy-dartsy.com.) More on Brendan Tang: <http://brendantang.com>

New Ceramics Magazine!

Ceramics Now Magazine is the newest contemporary ceramic art publication in the world. The magazine celebrates the creative field of ceramics by presenting interviews with new and world-renowned ceramic artists. The first printed issue of *Ceramics Now* was published at the beginning of December 2011, and features more than forty interviews with ceramic artists and creative people. The magazine will be available at selected stores and bookshops in USA, UK and Romania.

Roxanne Jackson's work is on the cover of the *Ceramics Now Magazine* Winter 2011-2012 digital issue, and an interview with her is featured on the inside pages. The issue also presents Arthur Gonzalez's work, as well as two special features with the Denver Art Museum (*Overthrown: Clay Without Limits*) and Keiko Gallery (Japanese artists).

For a preview, see: <http://issuu.com/ceramicsnow/docs/nr1>



METCHOSIN INTERNATIONAL SUMMER SCHOOL OF THE ARTS

june

Ceramic Form

Glaze – Crystalline

Kiln Maintenance/Firing

Les Manning

Gordon Hutchens

Alan Burgess

july

Throwing

Segment Moulds

Glaze

Handbuilding

Print on Clay

Throwing/Handbuilding

Handbuilding/Surface

Sculpture

Raku/Alternative Firing

Rob Froese

Carol Gouthro

Chic Lotz

Vincent Massey

Laura McKibbin

Julia Galloway

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Les Manning Appointed to Order of Canada

By Quentin Randall, Medalta

Photo by Dianne Finch.



This article was originally published in the January edition of the Medalta newsletter and is reprinted with permission. For more on Medalta see <http://medalta.org>.

In recognition of a body of work that spans four decades, Medicine Hat artist Les Manning was named a Member of the Order of Canada. The announcement, which came on Dec. 30 from Canada's Governor General's office, celebrated "his contributions to the promotion of ceramics, as an artist, teacher and arts advocate."

Manning—who grew up near the community of Provost, Alta.—credits his high school art teacher, Mrs. Ruth Auburn, for encouraging him to pursue a career in the arts. Manning recalls Mrs. Auburn and her husband organizing all the necessary paperwork to enrol him in Alberta College of Art and even driving the 400 km. to Calgary to begin his studies. "Her trust in my skill as an artist gave me great confidence," Manning explains. "I promised myself I would complete the [Alberta College of Art] program in her honour."

After graduating from Alberta College of Art in 1966 with a Ceramics major, Manning spent some time working in a production studio, teaching community art classes and engaging with the Banff Centre of the Arts while squeezing some time in for studio work. In 1973, Manning was named the first Director of the Ceramics Studio at the Banff Centre and played a pivotal role in designing the facilities which made it a world-class destination for ceramic artists around the world.

During his 25-year tenure at the Banff Centre, Manning engaged with many arts organizations. His term as President of the Alberta Potters' Association opened the door to become chair of the organizing committee which brought the International Academy of Ceramics' (IAC) assembly to Calgary and Banff in 1973. In addition, he served as vice president of the IAC for eight of his 12 years as a member of the council.

Manning was instrumental in the creation of the Canadian Craft Council and served as its first President until 1975. He was also President of the Alberta Craft Council from 1986 to 1988.

Following his time at the Banff Centre, Manning moved to Ontario for six years before returning to Medicine Hat, Alta. in 2001 to assist

with the expansion of the Medalta International Artists in Residence program. Manning donated his time to Medalta for eight years and was instrumental in the design of new artist residency facilities—named the Shaw International Centre for Contemporary Ceramics—at the Medalta Potteries National Historic Site, which is a centrepiece of Medicine Hat's Historic Clay District.

Medalta's Shaw Centre marked the fourth studio facility in which Manning was heavily involved. He was also instrumental in designing studio spaces for the Haliburton School of Art, which is a satellite campus of Sir Sandford Fleming College in 2002 and the Fort Saskatchewan Pottery Guild (Fort Saskatchewan, Alberta) in 2003.

"I can't imagine anyone more deserving of the Order of Canada than Les," says Historic Clay District Executive Director Barry Finkelman. "He gave us eight years as a dedicated volunteer with the goal of seeing the Shaw Centre facilities come to life. We now welcome artists from around the world and all of them are excited at the possibilities the studios present."

Fellow ceramic artist and current Alberta College of Art & Design Instructor Greg Payce was equally thrilled with Manning's appointment. "I have known Les for over thirty years and have watched with enthusiasm, awe, and respect as his career has developed." Payce, who is an internationally known artist in his own right, went on to say "[Manning] is arguably the face of Canadian ceramics internationally. His selfless and tireless advocacy has truly shaped the Canadian and International contexts for both current and future generations of artists."

Manning's career is highlighted by his tireless commitment to community-building and acting as an advocate for the arts. In addition to his community work, Manning's artwork is included in permanent collections around the world, including Japan, China, Egypt, Turkey and Korea.

After forty years of community service, Manning says he is looking forward to spending more time in his studio at Medalta's Shaw Centre. "It's incredible to even be considered for the Order of Canada. All of the efforts which got me there made for less time in the studio. Now that I'm home in Alberta, I have been able to find the time to pursue the ceramic work I really started to do forty years ago." 🍂

NCECA 2012: The What, Where and Why *By Nora Vaillant*



If you have never heard of NCECA (“en seeka”) or have wanted to see what it is all about, now is your chance. This year the annual meeting of NCECA (National Council on Education for the Ceramic Arts) will take place in Seattle from March 28 to 31. We can expect that this will be the only time the conference will be held in such close proximity to British Columbia.

So why go? There are many reasons, not the least of which is that it is the largest gathering of ceramic artists held in North America and you could be there too. The conference organizers have generated even more compelling reasons:

SEATTLE BY THE NUMBERS – THE 2012 NCECA CONFERENCE AT A GLANCE

- 190 kilometres (120 miles) from Vancouver to Seattle (approximately a 3 hour drive)
- 9,368 Coffee houses in Seattle according to Google Maps.
- 175 Ceramic exhibitions will be in the greater Seattle area during the conference
- 30 Concurrent Independent Exhibitions in one Seattle Design Center
- 20 outdoor installations On the Edge of Elliott Bay: Weather or Not
- 16 Hands on Workshops: small, specific and special
- 10 Museums exhibiting ceramics
- 2 Historic Tile in Seattle lectures
- 3 Curator conversations at the Seattle Art Museum
- 25 Presenters delivering panels, lectures and co-lectures
- 135 Non-profit and commercial exhibitors on hand to share information about their programs, opportunities, products and publications

THE BCPG AT NCECA:

BC-in-a-Box/FiredUp! joint Exhibition

The BC Potters Guild invites all members to attend the reception for *BC-in-a Box* and *FiredUp!* at the Fraker/Scott Gallery in Pioneer Square on Thursday, March 29, 5 to 9 p.m. The exhibition, entitled *British Columbia Presents: The Edge of Here/The Salish Sea* will be on display from March 1 to 31. We hope to see you there!

Fraker/Scott Gallery
121 Prefontaine Place S.
The Tashiro Kaplan Building, Pioneer Square
Seattle, Washington 98104
www.frakerscottgallery.com
Contact phone: (206) 883-4633

Hours and dates of exhibition:

March 1 to 31, 2012
Tues. to Sat. 11 a.m. to 5 p.m.
Reception: March 29, 5 to 9 p.m.

- 10 Topical Discussions where members can engage with new challenges and ideas.
- 9 NCECA Connections sessions where members can interact with one another around shared interests and concerns.
- 200 Programming hours included in the upcoming conference
- 1274+ Artists who will have work on view in exhibitions
- An easy transport system: monorail, bus, tunnel and light-rail, and trolley

OVERVIEW

The conference has been going on for the past 45 years bringing together all kinds of folks who love clay and who work with clay, whether those people are potters, teachers, students, researchers, sculptors, kiln vendors, glaze experts, etc. Since it is an international event that attracts over 4000 participants, there are many things to see and do whether you are a professional or a beginner in the field of ceramics. The main aim of the conference is to educate conference goers by sharing information and by providing as many opportunities as possible to view ceramic exhibitions. In fact, there will be 175 exhibitions in museums, galleries and other venues in the Seattle area during the three days of the conference! And you do not need to be registered for the conference in order to go see these fantastic shows.

Continued on Page 9, NCECA

adult programs at the Shadbolt Centre winter 2012

Electric Kiln Workshop

\$21.25, 1 session
Tuesday, 7-9pm
Instructor: Jay MacLennan
February 7 Barcode 255656

Sculpting the Figure in Clay

\$109.25, 4 sessions
Mondays, 7-10pm
Instructor: Debra Sloan
Starts February 6 Barcode 255202
Includes model for 3 sessions

A Day with Gail Nichols

Presentation of images and talk
about her work, throwing
demonstration and informal discussion.
1 session
\$50 early bird fee until March 1
\$65 after March 1
Wednesday, 10am-4pm
April 4 Barcode 265484
No refunds after March 1

Register
Now!

Programs cover all
ages and skill levels.
Prices do not include tax.

shadboltcentre.com

Call Shadbolt Centre at 604-291-6864
or register online at: burnaby.ca/webreg.

shadbolt centre



Storm on the Mountain by Gail Nichols



The conference is set up to accommodate a wide variety of interests and you may pick and choose. It might be helpful to have an idea of how the conference is organized and what will be available for you to choose from:

DAY 1: Wednesday March 28, is specifically designated for seeing exhibitions. If you are registered for the conference, you may participate in the official bus tours and shuttle services that NCECA provides. This will allow you to maximize the number of venues you can visit without having to find your own transportation. For exhibitions within the downtown centre, city buses are free. The keynote address by Mark Dion is at 7 p.m. in the Seattle Convention Center. In the evening there will be music by the Little Big Band at the Sheraton Hotel at 9:30 p.m. If you are unable to be in Seattle for the Wednesday tours, there are still plenty of chances to get to the exhibitions: receptions will be held on Thursday and Friday evenings from 5 to 9 p.m. that are open to everyone; most galleries are open during the day and will also be open on Saturday afternoon following the conclusion of the conference at noon.

DAY 2: Thursday March 29, and DAY 3: Friday, March 30: Presentations, lectures and demonstrations in the convention center from 9 a.m. to 5 p.m. For the complete schedule go to www.nceca.net. You are not required to sign up for any of the offerings and may simply pop into the back of the room to see if the topic is of interest. Christa Assad, Walter Keeler, Tip Toland and Jason Walker will be demonstrating on both days. Some highlights to look out for include talks by the “electric kiln doctors” and the “soda kiln doctors”, a panel entitled “Mashiko Rebuilds”, and a presentation about Anne Hirondelle, one of the Northwest’s most distinguished ceramic artists. Other speakers of note include Richard Notkin, Paul Mathieu, Amy Gogarty, and Patti Warashina. Each day there will be a trade show with hundreds of tables, yoga from 7:30 to 8:30 a.m. and the infamous Cup Sale. Each night there will be gallery receptions and music sessions.

DAY 4: Saturday March 31st, 9 a.m. to 11:45 a.m.: The conference concludes with talks by emerging artists and a closing lecture by Robert Brady and Sandy Simon.

BCPG Members RIDE SHARE PROGRAM for NCECA, Seattle

We have organized a ride share on our website to help facilitate transportation to Seattle. If you need a ride or have extra space in your car, please check on our Ride Share link. It is easy to use and set up for the entire province.

GO TO: <http://rahji.com/bcpotters>

If you would like to poke around and see what's available for rides or people looking for rides, do that right from the map on the front page—there's no signing in. If you are entering your name, etc. then it is because you want to be added to the map (either as a rider or driver). Once people have started adding themselves to the map, a new person who's coming to it for the first time will already see those riders and drivers on the map. The ride share will begin to make more sense as more people sign up, so if you are just starting to look, put your name on the map and give it a few days or a week to see if things develop. The FAQ/Help link at the top should answer most of your questions. 📌

THE BCPG AT NCECA: Information Booth in the Resource Hall/Trade Show

Be sure to stop by the B.C. information table in the Resource Hall/Trade Show at the convention centre. The Potters Guild of BC, FiredUp! and the Canadian Clay Symposium will be represented. Our booth will display digital images of member work, links to *BC-in-a-Box* and *FiredUp!* at the Fraker/Scott Gallery, brochures, books and other information about ceramic practice in our province. Please come by to say hello and pick up your free “I AM A BC POTTER” sticker to wear during the conference.

- If you would like to volunteer to help at our table for a two-hour shift please contact Nora Vaillant (auroranora1@gmail.com).
- The Resource hall will be open Wednesday, Thursday and Friday from 9 a.m. to 5 p.m.

REGISTRATION, TRANSPORTATION and ACCOMMODATION

You may register to attend the conference by going to www.nceca.net or by calling toll free 1-866-266-2322. I recommend phoning since the website registration is not straightforward. The office is in Colorado on Mountain Standard Time. An individual international annual membership is \$65, full conference pass is \$235 (member), \$275 (non-member). You may also elect to purchase one or two day passes (about \$130/day). At the informational meeting held at the BC Gallery of Ceramics in January we discussed the professional benefits of joining NCECA and have listed them below:

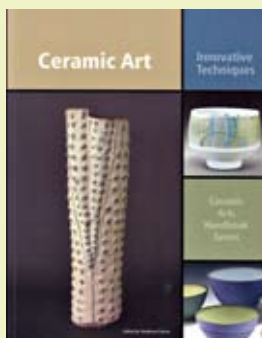
- access to an online searchable directory of the 5000 members
- annual journal with summaries of conference presentations
- discounts for ceramic materials, tools and equipment (since we live outside of the U.S. these discounts would apply to online purchases from companies such as Aardvark Clay, Spectrum Glazes, Shimpco Ceramics, Amaco).

The BCPG has organized a Ride Share to assist members with their transportation planning. It is easy to use and is applicable to the entire province, so please take a look by going to: <http://rahji.com/bcpotters>. Other options to investigate for transportation include Amtrak trains and buses (www.amtrakcascades.com or call toll free 1-800-872-7245). There are two direct trains a day from Vancouver (\$38 one way) and 5 buses (\$22 one way). The airport Quick Shuttle provides pick up from downtown Vancouver and drop off in downtown Seattle (about \$74 round trip). You do not need to be an airport passenger to use this service. Go to: www.quickcoach.com or call 1-800-665-2122.

NCECA has reserved a discounted block of rooms at the Sheraton Hotel for conference goers starting at \$155/night for two people (\$25 for each additional person). The conference code for reduced rates is “ceramics”. Do not worry if the Sheraton is filing up, there are many good options in downtown Seattle. Other hotels (some less expensive) within walking distance of the Seattle Convention Center can be found at: <http://www.seattleconventioncenterhotels.com/>. Click on hotel map. Bed and breakfasts are another economical option with plenty to choose from in Seattle.

We hope to see you there. Please refer any further questions to Nora Vaillant, BCPG board member at auroranora1@gmail.com 📌

Book Review *By Patty Osborne*



Ceramic Art: Innovative Techniques
Edited by Anderson Turner
Published by The American
Ceramics Society
ISBN 978-1-57498-299-2
136 pages / \$29.95 US

This collection of articles includes work and techniques that are unrelated to each other and, for the most part, artistic rather than functional. They range from squared casseroles (the least “artistic” pieces in the book) to pots that are created by printing them in a three-dimensional printer using powdered slip and some form of “glue.” In between you’ll find porcelain jars that thrown until they sag and are then hung upside down to dry, pots that are

“woven” to look like basketry, ceramic paintings, wall pieces that incorporate impressions that have been slip cast from animal tracks, and a highly practical lesson on making extruder dies from credit cards. There are also a couple of articles on smoke firing and one that examines a successful collaboration between a husband and wife. Some of the essays offer step-by-step instructions, some give us insight into how a technique or design evolved, and only a few lapse into opaque artspeak. I fell in love with the crooked little spouts on Ray Bub’s reassembled ring teapots which may be similar to what will happen with many readers who will focus on one or two details and then run to their studios and try to apply these new ideas to their own work. Because the techniques here are so individual and varied, this may not be a great reference book, but by flipping through it once in a while one might find something to inspire a new idea or direction. 📖

THANK YOU, MALCOLM DAVIS

October 17, 1937- December 11, 2011



A dear friend, mentor and inspiration to thousands working in clay, Malcolm's life journey served as an exemplar for many who have chosen the path of the publicly engaged studio potter. As a humanitarian and potter, Malcolm somehow

managed to seamlessly interweave strands of altruism, idealism, pragmatism and improvisation. He taught us what was required to lead a meaningful life as a maker, teacher and friend. In the process, he shared with us lyrical, carbon-kissed pots that came from his own hands, raised our awareness of the great works made by others, and generously gifted his knowledge, passion and love for material, process, meaningful moments and human connection. In the introduction of his closing lecture for NCECA's 2010 Conference in Philadelphia, entitled [How Did I End Up Here?](#), Malcolm shared...

“The earth binds us potters to one another; none of us are here without the other, so gratitude must be paid to this community of makers and creators... And then there is The Clay. None of us would be here today, struggling and surviving, creating and making, if it weren't for the power of the living earth that seduces, sustains and keeps us growing. Thanks to The Clay, to all those workers and makers over the millennia who paved our way.”

Malcolm attended his first NCECA event when he was brand new to clay in 1979 at Penn State University. In the weeks prior to his passing, Malcolm was working and communicating with NCECA to gather information and craft presentations for the Past Masters program being planned for the 2012 conference in Seattle. Malcolm's heart and spirit will be with us, although not in the manner we had planned. All of us who had the pleasure of knowing Malcolm will sadly miss him. As we make moments to meditate on the life he so richly crafted and selflessly shared, we know that Malcolm would want us all to go to the studio, touch the clay and make contact once again with a friend. 📖

From an email sent out by NCECA staff in December.

ArtsConnect's 13th Annual ArtWalk

This self-guided tour runs Saturday, April 21 and Sunday, April 22 from noon to 5 p.m. both days and is open to everyone. The best part? It's FREE!

What's New?

We have footage of the 2009 event on YouTube. View Part 1 and Part 2. If you want to get a flavour of the event, check out our 2011 ArtWalk map, or visit our ArtWalk 2011 Preview Gallery. If you're an artist who lives in the Tri-Cities and you'd like to apply to take part in the event, here's how to register. You have until February 15 to sign up!

Why Attend Artwalk?

Why not! This self-guided tour is a great way to explore the creative talent of local artists. It also gives you a chance to talk to them in an informal and sometimes unusual setting. And don't forget to keep an eye out for that special piece of art for yourself or someone on your gift list. Remember, Mother's Day and Father's Day are just around the corner.

For more information: www.artsconnect.ca/artsconnect/index.php?option=com_content&task=view&id=119&Itemid=245



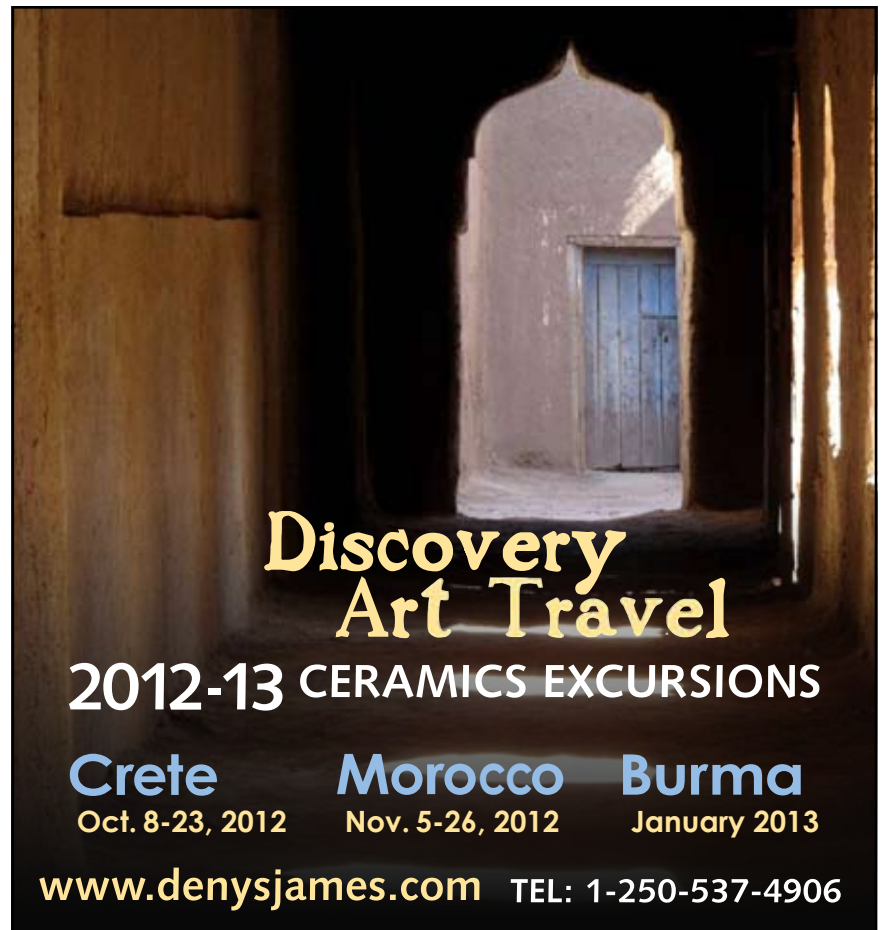
British Columbia Presents: *The Edge of Here/ The Salish Sea* at Seattle's Fraker/ Scott Gallery

By Nora Vaillant

The PGBC is pleased to announce that our BC-in-a-Box Exhibition *The Edge of Here* will be traveling to Seattle. As one of the 175 ceramic exhibitions that will be taking place during NCECA, our work will be in good company. *British Columbia Presents: The Edge of Here/The Salish Sea* is a joint exhibition of the PGBC and the FiredUp! collective. In addition to exposing our work to the thousands of visitors who will be in Seattle for NCECA, it will also be featured in the city's First Thursday Art Walk on March 1, one of the oldest art walks in the country.

This past summer PGBC board members and potters from the FiredUp! collective joined forces to locate a gallery in downtown Seattle that was interested in hosting an exhibition of ceramics from British Columbia. It was important to us that the gallery was in close proximity to other venues participating in the upcoming NCECA conference, ideally within walking distance from the Seattle convention centre and major hotels. We would like to thank Betsy Smith from the Washington Clay Arts Association and Seattle clay artist, Carol Gouthro who came to our aid with advice. They also advocated on our behalf so that members of the NCECA planning committee were aware of our efforts to make sure clay artists from British Columbia would be represented.

We consider ourselves very fortunate to have been invited to show at the Fraker/Scott Gallery. Co-owners Tracy Fraker and Lynn Scott are enthusiastic supporters who are eagerly promoting this opportunity for people in their city to view a wide variety of pottery



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2012-13 CERAMICS EXCURSIONS

Crete	Morocco	Burma
Oct. 8-23, 2012	Nov. 5-26, 2012	January 2013

www.denysjames.com TEL: 1-250-537-4906

made by British Columbians. The gallery represents painters, sculptors, potters and jewelry makers primarily from Washington State. Located in the historic gallery district of Pioneer Square, the gallery is a ten minute walk from Pike Place Market or a short trip on the city bus or metro in downtown Seattle's Ride-Free Zone.

FiredUp! Contemporary Works in Clay is a collective of eleven ceramic artists. Their annual exhibition and sale is held the last weekend in May at the Metchisin Community Hall on Vancouver Island. They have also exhibited together at various venues across Canada and in the Pacific Northwest, most recently at the Canadian Clay and Glass Museum in Waterloo, Ontario in 2009 with *What the Rains Bring* and at the Jonathan Bancroft-Snell Gallery in London, Ont. in 2009 with *FiredUp! Celebrates 25 Years*. This time their theme will honour the history

and bountiful ecosystem of our common watershed, recently recognized by both the United States and Canada as the Salish Sea. The PGBC is delighted to participate with them at the Fraker/Scott Gallery. 📍

British Columbia Presents: *The Edge of Here/The Salish Sea* opens on March 1 and will continue through the month with a reception to be held on Thursday, March 29 from 5 to 9 p.m. Refreshments will be served. ALL ARE INVITED.

Fraker/Scott Gallery

121 Prefontaine Place S.

The Tashiro Kaplan Building, Pioneer Square
Seattle, Washington 98104

www.frakerscottgallery.com

Contact phone: (206) 883-4633

Hours: Tue. - Sat., 11 a.m. to 5 p.m.

My First BC Show!

By Denise Jeffrey

A selection of my new functional pieces will be on display at the District Foyer Gallery in The North Vancouver District Hall beginning on Feb. 8 and running to April 3, 2012. If you find yourself in the area, please drop by have a look and leave any comments. The opening reception is Thursday evening, Feb. 9, 6:30 to 8:30. Please come by and say hello.

I have been working in clay since the 1990s. A Bachelor of Environmental Planning was followed closely by the study of ceramics at the Nova Scotia College of Art and Design and a Bachelor of Fine Arts. After serving as an apprentice to potters on Nova Scotia's south shore (Lunenburg and Mahone Bay), I established my own studio in the community of Mineville just outside of Dartmouth, Nova Scotia. I arrived in B.C. in July 2009 from Nova Scotia with husband and dog and got to work re-establishing my studio and exploring the new surroundings. Working alone in a studio can be a little isolating. The social aspects of being with people equally interested and committed to ceramics is stimulating, and a great way to keep in touch with what is going on in a new clay community. My involvement on the Board of the Potters Guild of BC has offered many such connections.

A moderately easy walk through the Nova Scotia landscape can take you from abandoned farm land, through Acadian old growth forest, to wind stunted tamarack, and across blustery windswept ocean side cliff. The contrast of that landscape to what I have experienced living here, finds me constantly trying to express the differences I see and feel. My earlier studies in Environmental Planning are resurfacing as much of my new work is heavily influenced by landscape, trees and cartography. My formal ceramic history studies, and the influence of Asian blue and white ceramics and celadons are also clearly visible in my work. 🍵



An example of Denise Jeffrey's celadon work.

Join the PGBC Board

Founded in 1955, the Guild has continued to fulfill its mandate with a positive impact on the clay community in British Columbia. Through the commitment and generosity of its volunteers it continues to move forward as a strong and forward thinking organization. You can play a key role in shaping this organization by joining the Board of Directors at the March 2012 AGM.

For more information on roles and responsibilities, please contact any Board member. For contact info, see newsletter back page.

Links to your Website

The PGBC website team has painstakingly gone through our membership database searching for your web addresses and adding links to them on the guild website. In case any have been missed or are changed, you can contact Vivian Bodnar directly with updates at VivThePotter@gmail.com.

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

From Oven and Kiln— Call for Volunteers

By Amy Gogarty

Members of the B.C. ceramics community eagerly anticipate the North-West Ceramics Foundation's premier fundraising event, From Oven and Kiln. This year, it will be held on April 19. From Oven and Kiln features a delicious meal in a premier location, a presentation of the prestigious North-West Ceramics Foundation Award, a silent auction of works donated by B.C.'s finest ceramic artists and a "parade and exchange of plates," which presents all attendees with dessert served on a plate made by a B.C. artist. Guests get to take the plate (not the artist) home with them.

The NWCF is affiliated with but independent of the PGBC and acts as a charitable voice for B.C. ceramists, fostering public education, scholarships and programs open to anyone in the province. This exciting event generates the funds for the NWCF Speakers Series, the Canadian Clay Symposium, the Maureen Wright Scholarship Fund and the NWCF Award for excellence in the ceramic arts. The evening is a great opportunity to see and bid on amazing work, to catch up with friends and to support ceramics in our province. For more information on the event and to purchase tickets, please see our website at <http://www.nwcf.ca/>.

All of this is accomplished with the help of many volunteers. If you are interested in helping with any of the many tasks associated with producing From Oven and Kiln, please contact Debra Sloan at debraesloan@gmail.com. 

The Slab Man: Jim Robison, soon to be here!

By Keith Rice-Jones




TOP: Jim Robison at the at the Shoji Hamada shelf at the York Art Gallery storage facility where the 3,500 pots of the Ismay collection are housed.

ABOVE: Jim, Helen Walsh the Curator and Celia Rice-Jones, admiring one of many Hans Copers.

Too bad if you haven't signed up for Jim's workshop at the Shadbolt on March 24 and 25. Last I heard, there was one place left! However you can be sure to catch his free talk which is part of the Northwest Ceramic Foundation's Speaker Series on Friday, March 23 at 7 p.m. in room 245 at Emily Carr University of Art and Design on Granville Island. Jim will no doubt reference some of his own work in his illustrated talk on *Circumnavigating the Current UK Ceramics Scene* but one of the highlights will be his connection with the Ismay Collection, now in the York Art Gallery. Bill Ismay was awarded the MBE in 1985 for his contributions to studio pottery. His is one of the world's best collections of Contemporary British Studio ceramics.

For more information on the talk and links to Jim Robison http://www.nwcf.ca/lecture_series.html

Jim will be on the Northstar stand at NCECA so you can check in with him there too for all you need to know about using slabs. 

BC and AB Guilds combine forces at Medalta!



The combined exhibitions of *BC-in-a-Box* and *Alberta-in-a-Box* (shown at the Gallery of BC Ceramics last November) are on display in Medicine Hat at Medalta's Yuill Family Gallery from Jan. 17 to Feb. 16, the only time that all of the artwork will be together in one place.

Greg Payce: Illusions

Gardiner Museum of Ceramic Art, Toronto, Ont.

Feb. 2 to May 6, 2012


Guest Curator: Amy Gogarty

Greg Payce is recognized internationally for his unique ceramic works combining vase forms with precisely articulated profiles. When properly aligned, illusionary images, most often of human figures, appear in the negative spaces between the vases. A new exhibition opening at the Gardiner Museum in Toronto presents a selection of the artist's work dating from the early 1990s. Covering a timespan of 20 years, the exhibition is installed throughout the museum, giving viewers the opportunity to observe the artist's remarkable development as a ceramic and multi-media artist.

Greg Payce was born in Edmonton in 1956. He attended the University of Alberta and NASCAD University in Halifax, attaining his MFA in Ceramics in 1987. Since 1988, he has been a faculty member in Ceramics at the Alberta College of Art and Design in Calgary, where he currently lives and works. Payce has exhibited in 20 solo exhibitions and over 130 group exhibitions in Canada and abroad. His work is included in numerous public and private collections, and he has travelled, lectured and participated as a visiting artist in countries around the world.

In this exhibition, important early works including decorative platters and Minoan-inspired vessels layered with imagery drawn from historical ceramics, popular culture, music and visual art demonstrate the artist's fascination with image, decoration, history and technology. These will be displayed in the Focus Gallery amidst the Museum's rich collection of historical ceramics. By the mid-1990s, he was developing the work that has attracted the most attention, multiple vessel works that incorporate objects and human figures in the negative spaces between vessels. Payce's forms recall medieval albarelli, or drug jars, which were tapered at the waist, and garnitures, formal arrangements of decorative vessels with contrasting profiles. From these historical precedents, Payce evolved a unique and philosophically challenging approach to ceramic form.

Starting in 2007, Payce began to create large-scale lenticular photographs of major pieces, opening new possibilities for seeing and experiencing the original works. Lenticular photographs incorporate digitally re-mastered images and lenses to create startling three-dimensional illusions. He also began to experiment with video projected on to moving works, creating mesmerizing sequences. The exhibition will include examples of major works from the last five years including original ceramic artworks, lenticular photographs created from these artworks and large-scale video projections. Visitors will experience the work in a variety of arrangements, formats and scales.

This exhibition showcases one of Canada's most innovative and productive ceramic artists, demonstrating his ongoing commitment to expanding the expressive and conceptual range of ceramic art. For more information, please see the Gardiner Museum website at www.gardinermuseum.on.ca/exhibitions/greg-payce-illusions. 



TOP: *Claire*, 2010. Powder-coated turned aluminum, 107 cm high x 122 cm wide x 61 cm deep. Collection of the artist.



ABOVE: *The Customs and the Spirit of the Nations: Occident*, 2011, 100 cm high x 117 cm wide. Lenticular image of ceramics, collection of the artist.

ClayLines

Celebrating Success in our community

GALLERY OF BC CERAMICS

Call for Entry (deadline March 1)

Exhibition: *Up the Garden Path* (April 7 to 30, 2012). A juried group show open to all PGBC members, to be hosted by the Gallery of BC Ceramics.

The exhibition will showcase vessels and sculptures specifically for use in the garden.

We're looking for planters, sculptures, rocks, bird baths, bird houses, bird feeders, lanterns, fountains, frogs, snails—anything that can be used in a garden setting. All work must be for sale.

Application forms will be posted on the guild website at <http://www.bcpotters.com/Guild/callsforentry.php> in early February.

Applications must be received by March 1, and physical work must be delivered to the gallery between March 15 and 25. Jurying of pieces for the exhibition will take place on March 28.

Please let the Gallery know by the end of February 2012 if you wish to take part in this exhibition. Notices of intention to participate can be emailed to galleryofbcceramics@bcpotters.com

Gallery Retail juries

Gallery Retail juries will be taking place three times during the year 2012: March 5, June 4 and Sept. 10.

Exhibition juries

This is a reminder to members that you can now apply for an exhibition at the Gallery of BC Ceramics at any time during the year. We hope this will allow more flexibility and allow you to put together your submissions when inspiration actually hits you, rather than having to wait for a specific date to submit. We also look at scheduling a 2-year period to allow more lead time in creating work for exhibitions as well as creating a balanced exhibition program.

For more specific information on either jury, please refer to the gallery website www.galleryofbcceramics.com. Select the menu "Artists" and then "Artist Forms" where you will see "gallery jury applications". Here is the direct link: www.bcpotters.com/forms/2010_Gallery_Jury_Application.pdf

EXHIBITION OPPORTUNITY

Deadline: Ongoing

North Shore Credit Union offers exhibit opportunities to West Coast Artists through the recently established Arts in View program. The program allows artists to display their work in six of their branches for a three month period for free. Artists can sell their work without NSCU charging a commission. It is a unique exhibition opportunity for ceramic artists. Detailed application information is available on the NSCU web site www.nscu.com via the Community Programs, Arts in View section.

Submissions for the March 2012 PGBC newsletter

Please get your articles and ads in to Melany by Feb. 20 at the latest for the March 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.

EXHIBITION OPPORTUNITY 2013

Deadline: March 2

Place des Arts offers gallery and gift shop display space where local emerging artists and art groups may exhibit and sell their works. Artists living in British Columbia who are not represented by a professional gallery are considered local, emerging artists. Place des Arts welcomes submissions in 2D and 3D media and techniques including fibre arts, sculpture, painting, photography, prints and drawings; we are not able to accommodate multimedia work at this time.

Submission deadline (2013 Program): March 2, 2012

A proposal package can be downloaded here:

<http://www.placedesarts.ca/gallery/how-to-exhibit.aspx>

Proposals must be received by email, mail or in-person at Place des Arts by 9 p.m. on Friday, Mar. 2, 2012 and sent to the attention of: Michelle Chan, Exhibitions & Ceramic and Fibre Arts Program Coordinator, Place des Arts, 1120 Brunette Ave., Coquitlam, BC. V3K 1G2 mchan@placedesarts.ca

CALL FOR SUBMISSIONS, 500 TEAPOTS

Deadline: April 20

Lark Crafts seeks images to publish in a juried collection of ceramic teapots. Pieces may be functional or purely decorative in nature. Artists may submit images for up to four pieces. There is no entry fee. We can accept only high-quality digital images (no slides or transparencies). Artists will receive full acknowledgment within the book, a complimentary copy, and discounts on the purchase of additional books. Artists retain copyright of their work. For submission details see: <http://www.larkcrafts.com/wp-content/uploads/2010/05/500-Teapots-call-for-entries1.pdf>

Unclassifieds

FOR SALE: Electric Kiln (cone 10), Pyrometer, Kiln Shelves, Posts, Cones, Kick Wheel, Bats, Drape Molds, Bowl Forms, Sieve, Banding Wheel, Tools. Ideal for beginner. Package, \$600. Full list available. Photos at <http://vancouver.en.craigslist.ca/van/art/2817729964.html>. Court Touwslager 604.266.1394 touws@telus.net

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.

Advertising Rates*:

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>

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 debraesloan@gmail.com 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. 

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604.734.7829 · osburnjudy@hotmail.com

Nora Vaillant

604.730.5840 · auroranora1@gmail.com

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

Carole Henshall, Membership database

604.215.7766 · membership@bcpotters.com

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

Communications Committee

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604.487.1597 · editor@bcpotters.com

Andrea Maitland, Proofreader

Jan Lovewell, Mailings

