

July/August 2012
Volume 48 No. 6



BC POTTERS

Newsletter of the Potters Guild of British Columbia

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Harbinger series, by Laurie Rolland. Now on at the
Gallery of BC Ceramics. See Page 9.





Gallery of BC Ceramics

www.galleryofbcceramics.com

Representing the best of BC Ceramics

Gallery Manager

Brenda Beaudoin

galleryofbcceramics@bcpotters.com

604.669.3606



Gallery Hours as of May 1:

10:30 a.m. to 5:30 p.m.



Gallery Assistants

Carito Ho, Gala Vlasic, Sasha Krieger and Samantha Knopp

staff@bcpotters.com



Exhibition Committee:

Jinny Whitehead, Sheila Morissette, Maggie Kneer, Celia & Keith 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

June 2 to July 2:

Table Salt

Jackie Frioud, Cathi Jefferson, Lari Robson, Gunda Stewart, Vincent Massey, Sandra Ramos. Opening Reception: Saturday, June 2, 1 to 3 p.m.

July 7 to Aug. 7:

Harbinger

Laurie Rolland. Opening Reception: Saturday, July 7, 1 to 3 p.m.

September 8 to 24:

Gallery Staff Picks: Pots, Pots, Pots

Opening Reception: Saturday, Sept. 8, 1 to 3 p.m.

October 4 to 29:

Mug Shots

Members of the Potters Guild of BC. Opening Reception: Thursday, Oct. 4, 5 to 7 p.m.

November 1 to 27:

Collaboration of Vision

Wood-fired ceramics by Jinny Whitehead, Pia Sillem, Jan Lovewell and Ron Robb. Opening Reception: Thursday, Nov. 1, 5 to 7 p.m.

2012 Featured Artists

The monthly Featured Artist must be an individual PGBC member in good standing and each application must include a signed gallery policy. This is an opportunity for a non-juried PGBC member to be represented in the gallery by displaying a small selection of ceramic work that meets the gallery's quality standards and is suitable for this venue (pricing, size, and non-competing with current gallery artists): Representing the Best of B.C. Ceramics.

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

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**



Work by Roxanne Gagnon.

The featured artist for Aug. 15 to Sept. 14 is Roxanne Gagnon:

My art is a journey of self-discovery and self expression. It is the process by which I choose to explore the possibilities of crossing over disciplines and redefine the function of space, relationship with art and the incorporation in everyday life. I am intrigued by the states of clay and what has been categorized as craft or deemed worthy of visual art. My experiences with clay are both a source of pain and healing—interrogation and inspiration. My experiences are what I connect to when creating my art. From the beginning the process of transforming clay to "wearable" object has struck me as surreal. Over the years, that surreal process has filled me with a sense of curiosity and hope. Ceramics has allowed me to translate my desire of beauty in the one of a kind and the incorporation of art in everyday life. 🍂

President's Message

It's summer time and the living is busy...well for many of us! There may be some exceptions, but every potter I know seems to be busiest during the summer months. Be it preparations for and participation in summer markets or working on weather-sensitive projects on building or gardens, free time is limited. However, when the opportunity does arise, one needs to take the opportunity to enjoy the sheer bliss of relaxing in B.C.'s summer glory, for all too soon we return (location dependent) to the rain/snow of our other one/three seasons.

All this is to say I don't have a lot to talk about in this issue. The membership at large is mourning the passing of members over the last couple of months. To all those affected, we send our condolences. We are working on our part of bringing the 6th Tri-annual Canadian Clay & Ceramics Symposium to the Shadbolt Centre for the Arts in March 2013. The board is also gearing up for membership renewal month in September by brainstorming on ways to get past members

to renew and get new folks interested in becoming members. A few such ideas include a field trip to Victoria to see the *Back to the Land* show scheduled tentatively for October, changes to what un-juried member can sell in the gallery (Brenda will provide more information in the upcoming months), member shows "Mug Shots" for October 2012 and "Pot Luck" for March 2013, for which we need expressions of interest from members to proceed. Please keep tuned to the website and other information sources for updates on all these projects.

Hope everyone is enjoying part of the rather truncated summer season and we look forward to hearing from everyone in September for membership renewal. 🙌

—Denise Jeffrey

Gallery News

By Brenda Beaudoin

What a fabulous PGBC member turnout and support for the June *Table Salt* opening! The first line in the gallery's mission statement is: "The Gallery of BC Ceramics is a gallery by potters for potters," and how true that was of the salt-fired exhibition.

Continuing with exhibitions, representing the best of B.C. ceramics, is **Laurie Rolland** and her July exhibition *Harbinger*. New works by Laurie are always highly anticipated by patrons and we're excited that she accepted our invitation to exhibit with us this summer. Do enjoy. The exhibition runs to Aug. 7. See Page 9 for a review of her show.

Several years ago we introduced the opportunity for members to sell tiles in the gallery, as we wanted to create another un-juried option for members. In the last couple

of years, customers have not shown much interest or demand for tiles. We will be phasing out tiles at the end of this year and will not be accepting any new stock. We are currently discussing other non-juried opportunities for members. Of course, even un-juried works are still expected to meet the PGBC Standards of Quality. Stay tuned.

New at the Gallery as of September 2012 is an **opportunity for members to sell two lines of work**. In discussion with the board, we are going to adjust the gallery policy to reflect that members can carry more than one cohesive body of work in the gallery. Each distinct cohesive body of work must be juried in separately. Next jury deadline is Sept. 10.

We had our second retail jury in June. We are pleased to welcome to the gallery **Trezlie Brooks and Denise Jeffrey** (guild president).

We had exceptional sales in June, (year to date, we have over 25% more in sales compared

to 2011) however things have been very quiet so far in July. Our local patrons are by far our biggest supporters and purchasers, but it seems that the hundreds of tourists visiting the gallery each day are deterring our regulars from visiting us (too many people – too much traffic is the feedback we've heard). In case the summer falls short of our sales goals, we're working on some event ideas for our patrons this fall. It's our role to not only represent the PGBC artists to the best of our abilities but also to create new ways of reaching ceramic enthusiasts (the challenge is to do so without incurring additional costs).

We have been honoured to showcase **John Reeve's** ceramics at the gallery for the past four years since his two person exhibition in February 2008. We were very saddened to learn of his passing in June (see Page 8 for more about John). He will be greatly missed in the gallery and ceramics community. 🙌

Slow Walk Green (2012), by Laurie Rolland.



Tactile Desires: The Work of Jack Sures

By Amy Gogarty



Hand Built Pot, 1968; oxides, fibreglass stoneware, 59.5 x 60 x 60 cm. Saskatchewan Arts Board Permanent Collection.



The Answer, 1987; sprayed engobe, stoneware tiles, 235 x 197 x 5.7. Collection of Jack Sures and Cara Gay Driscoll.

Catalogue of the exhibition at the MacKenzie Art Gallery, Regina, Sask., 24 September 2011 – 2 January, 2012, travelling to Owen Sound and beyond. Available from the MacKenzie for \$44.95 plus tax and shipping from gallerieshop@mackenzieartgallery.ca or 306.584.4270.

The work of Regina clay artist Jack Sures is not as well-known as it should be here on the west coast, but in Regina, Sures is a major figure whose influence extends through his teaching, public commissions, elegant ceramic vessels and graphic works. The MacKenzie has assembled an impressive selection of 107 vessels, platters, decorated tiles and graphic works dating from 1964 through to 2010, accompanying this with a beautifully illustrated catalogue with essays by curator Virginia Eichhorn, associate curators Julia Krueger and Timothy Long, craft historian Sandra Alföldy and Seattle art critic Matthew Kangas. For those unfamiliar with Sures, the catalogue provides an excellent introduction to his work, and for those interested in contemporary ceramic criticism, history and theory, it offers much to consider.

Born to Russian Jewish immigrants in 1934, Sures was raised partly by his grandparents in Winnipeg, where he was first exposed to arts and crafts classes. After entering university to study science, he switched to fine arts, supporting himself in school by working on the railway. He travelled extensively, working his way across Britain, Europe, the Middle East and Israel. In 1972, he travelled to Grenada with the United Nations and set up a ceramics program that is still in operation. For thirty-two years he taught at the University of Regina, where he mentored several generations of ceramists. Sures was a key factor in the Regina Clay movement and did much to maintain a dialogue between Regina and California. He is known for his large thrown and textured vessels, many of which feature animal imagery as surface decoration or ornamental additions, and for his architectural murals that appear on public buildings such as the Canadian Museum of Civilization across Canada.

Tactile Desires is a model of clarity with its orderly presentation of a detailed chronology, bibliography and handsome photography. The list of works provides comprehensive information on medium, size, collection and page on which the work is reproduced. One

might think this is stating the obvious, but, unfortunately, all too many publications miss the opportunity to organize and present this information in a practical manner. This alone would establish the value of this catalogue, yet, thankfully, there are also five essays to enlighten and challenge the reader.

Curator Virginia Eichhorn outlines the primary events and influences in Sures' life and work, exploring issues such as the eroticism and sensuality in his work. She sees these as factors reflecting changing sexual mores in Canada, the artist's three marriages and his remarkable physical energy. Eichhorn calls Sures "an unrepentant sensualist" and his work "the physical manifestation of his tactile desires" (27). Seattle critic Matthew Kangas places Sures' work in an international context, stressing the emergence post-WWII of a "global ethic of the handmade...hybrid blends of the internationally informed craft object" (43). Travel and extended stays in Great Britain, France, Japan and the United States introduced Sures to an international community of artists and world art traditions. Living in Regina, he encountered the famous Emma Lake Artists' Workshops and American legends Clement Greenberg and John Cage. As the ceramic program expanded in Regina, it attracted students and professors from across North America, notably the hyper-realist ceramic sculptor Marilyn Levine and the California Funk artist David Gilhooly. As Kangas details, these influences created an extremely fertile and sophisticated environment in Regina, encouraging the creation of work that was outward-looking and world-class in stature.

Timothy Long focuses on Sures' large-scale public murals. Exploring the art/craft debate with fresh insight and relating anecdotes drawn from his experience as a curator, Long tells a story in which he puzzled over the orientation of what he called an "ugly" pot from the late 1960s. Years later, he discovered the so-called sculpture was actually a hanging planter missing its rope. He uses this anecdote to explore the variety of "frames" that have been applied to Sures' work over the years and to question issues of boundaries between art and craft. Long argues that the "framing devices" developed to discuss artworks

Continued on Page 5, Jack Sures

Jack Sures,
Cont'd from Page 4

do not necessarily apply to craft objects, which come from a very different historical tradition. By transgressing perimeters, leaving edges unfinished and collapsing differences between image and object, Sures' sculptural murals negotiate their position within the art world on their own terms. Long concludes, "Rather than turn murals into another type of painting, or vessels into another form of sculpture, Sures shows that it is ultimately more radical and more productive for the ceramic art object to retain the frame of craft" (69). Amen to that!

Julia Krueger contributes a playful yet theoretically-sophisticated essay that explores Sures' use of animal imagery. She introduces Charles Darwin, who warned against conclusions about natural selection based solely on the existing geological record—after all, much of the earth is inaccessible, and not all creatures left fossilized traces. Just so, one cannot trace a linear path through Sures' use and development of animal imagery, which culminates in a creature known as a "Bandicoot," after the Australian marsupial that Sures' unique quadruped resembled.



Untitled, 1987; underglaze pencil, black glaze, porcelain, 12 x 49 x 49 cm. Collection of the Moose Jaw Museum Art Gallery.

Krueger introduces core craft concepts such as workmanship and the presence of the hand to critique Sures' work, echoing Long's assertion that concepts developed in art history cannot fully account for the diversity and materiality of craft. She includes several small drawings in her essay to demonstrate the artist's movements between graphic and ceramic

expression, emphasizing the use of the doodle in his vibrant surface design. Exploring how Sures gouged and worked his surfaces much as an animal might, she concurs with Glenn Adamson that "craft is not a classification of objects but . . . a way of doing things" (83).

The final essay by craft historian Sandra Alföldy examines Sures as a precursor to the contemporary DIY, paradisciplinary or post-modern maker, arguing that the generational divide often posited between older, established makers and emerging artists obscures important commonalities. Alföldy describes Sures as an "alpha maker," one who "designs and builds cool stuff" (93). Throughout his career, Sures was innovative, experimental and charismatic; he challenged disciplinary boundaries and infused his work with a sort of playful irony that resonates with today's "hipster" DIY makers.

With its beautiful photographs, solid historical research and provocative essays, this catalogue is a treat to read, a welcome introduction to an artist who should be better known and a model of scholarship to inspire others documenting Canada's craft history.



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Shary Boyle to represent Canada at Venice Biennale

Shary Boyle, a Toronto artist whose quirky pieces often involve a dark, feminist twist, has been selected to represent Canada at the Venice Biennale art exhibition in 2013.

Marc Mayer, director of the National Gallery of Canada, made the announcement late Friday in Toronto. The Ottawa-based NGC is working with the Canada Council for the Arts to organize Canada's exhibit, which will be curated by the NGC's Josée Drouin-Brisebois.

Prior to 2010, curators from across the country were invited to apply on behalf of artists. However, during the past two years, the NGC chose a committee of contemporary curators to select the artist who would represent Canada.

Brisebois praised Boyle's art for its "personal vision of sexuality, relationships and human vulnerability."

As an official entry at the Venice Biennale, Boyle will draw the attention of the international art world, but she'll also have to raise money to pay for her exhibit. The Department of Foreign Affairs cut its funding for the prestigious art fair in 2009. According to the NGC, private philanthropists will contribute to the show.

Boyle is known for her hand-painted porcelain figurines, often amusing depictions that put a new spin on a mythical story. She has worked in a variety of media, including animated projections that have accompanied concerts by musicians and singers such as Feist, Peaches, Doug Paisley and Christine Fellows.

She has been a darling of the Canadian contemporary art world during the last few years. She earned a nomination for the Sobey Art



The Rejection of Pluto, a 2008 porcelain sculpture by artist Shary Boyle, is part of the permanent collection of the Art Gallery of Ontario. (Art Gallery of Ontario)

Award and won both the Gershon Iskowitz Prize in 2009 and the Hnatyshyn Foundation Award in 2010.

Born in Scarborough, Ont., in 1972, Boyle graduated from the Ontario College of Art and Design in Toronto in 1994. She has had solo exhibitions in Canada, the United States and Europe.

Boyle has a year to put together a new show for the Canadian Pavilion in Venice.

Artists who have represented Canada at the Biennale in recent years include Steven Shearer and David Altmejd. 📍

This article was comes from the cbc.ca Arts & Entertainment section here: <http://www.cbc.ca/news/arts/story/2012/06/25/shary-boyle-venice.html>

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

Check this out! CBC Interview with Denise Jeffrey

Denise Jeffrey was interviewed by the CBC's Sheryl MacKay on North By Northwest. Listen to the podcast here:

http://podcast.cbc.ca/mp3/podcasts/bcnxnw_20120722_23474.mp3



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Making Ceramics in China *By Suzu Matsuda*

This past May my husband Larry Cohen and I participated in a residency program at the Art Institute of Sanbao in China about 10 kilometers from the city of Jingdezhen. The city of 1.6 million has been known as the “porcelain city” since the Song Dynasty and has a history of porcelain making that spans 1000 years. Large porcelain vases and ceramic ware of many sizes and shapes line some streets of the city, and the poles of street lamps and stop signs are covered with painted ceramic.

The road to Sanbao takes us into the country: lush with greenery, flanked by mountains on both sides and a river running along the side of the road. The Art Institute is a complex of buildings that look like the China of the past. The main building has rooms for residents, a restaurant, a gift shop, a bar and an administration office. Antiques and ceramics are a part of the environment; pottery shards are incorporated in walk ways and walls, and posters of ceramic exhibits are on the walls. Many come to visit this site for a delicious meal and a look around; everyday there were guests taking pictures and enjoying the ambiance. The building is beautiful. Our room was light and airy, and we would wake up to the sound of geese and chickens below us and the sight of mist on the mountains.

Master Ceramist Jackson Li in collaboration of his sister Wenying (Wendi) Li envisioned a residency program for artists from all over the world. They come to make art and ceramics and sometimes work with students and artists of China. When we arrived, there was a group of students and their teacher from Lakehead University in Thunder Bay, Ontario. They were making ceramic sculpture. They also had a small exhibition with some Chinese students of ceramics. Shortly after they left, a group of master ceramic artists from Delft, the Netherlands, arrived. They made their own work and worked along-side ceramic artists from other parts of China later in their stay. They were to have an exhibition in Shanghai in the fall of 2012 and later show the work in Delft.

Larry and I worked in large studio space a short walk from the main building. I worked on a second floor throwing ware with one of the many Shampo wheels using the area's famous porcelain clay. Larry hand-built pieces on the third floor in a beautiful spacious studio. We had our work bisqued, spray glazed, and fired in a propane-fired kiln by specialists, who loaded the kilns, glazed our pots, and fired the kiln.

Across from our studios was the workshop of Jackson Li, a beautiful wooden building with a river flowing past. At the time we were there, Jackson was producing artisanal-style stoneware, tablets of clay with relief to be fired with a celadon glaze, and very large platters with copper red under glaze paintings. He had many people working with him: Mashifu, who threw his ware and fired his kilns; an over glaze painter who painted detailed intricate designs on bisque ware; Xiao, who glazed pots and loaded kilns, and a person who was making brushes out of bamboo. On the ground level of our studio space there were three gas-fired kilns, several electric kilns and a wood-fired kiln. There was always lots of activity in the studio area, and I enjoyed watching how things were done.

The city of Jingdezhen has many resources related to ceramics. There is a glaze street with many shops selling pre-mixed glazes of every colour, and there are stores that sell tools for making ceramics, and brushes and supplies for painting on ceramics. We visited a sculpture factory with studios for those making ceramics, and endless markets



Ceramic stop light in Jingdezhen. Photo by Suzu Matsuda.

and small shops where ceramics were sold—some very beautiful, and some very ordinary. There is a district where clay tiles of almost every size were made for painting. We watched them make perfect 2' x 4' tiles, which they painted with traditional blue under-glaze, covered with a clear glaze and loaded into the kiln. Public kilns were available for a per-square-inch price. Jingdezhen is to ceramics as Detroit was to the automobile. Evidence of ceramics was everywhere we went. It was an exciting, inspiring, and unforgettable experience. 📷

Suzu Matsuda and Larry Cohen have been involved with ceramics since the 1970s.



Jackson Li's Studio. Photo by Suzu Matsuda.

JOHN REEVE, 1929 - 2012

By Nora Vaillant



John Reeve at Tam Irving's studio, Fisherman's Cove, West Vancouver, B.C., late 1970s. Courtesy of Ron Vallis.

Photo: Sally Michener

With sadness we mark the passing of John Reeve, potter, teacher and friend to many of us in his former home of British Columbia. John died in Abiquiu, New Mexico on June 28 after a prolonged illness. He was born in Barrie, Ont. in 1929 and attended the Vancouver School of Art from 1953 to 1955. John traveled to England in 1957 where he studied with Colin Pearson and Harry Davis before becoming an apprentice at the Leach Pottery in 1958. Upon his return to Vancouver in 1961, John taught many aspiring potters through the UBC Extension Department and the Vancouver School of Art. His 1972 exhibition at the Vancouver Art Gallery curated by Doris Shadbolt made a lasting impression on viewers. From 1977 to 1979, John served as the head of the ceramics program at Nova Scotia College of Art and Design.

John taught and worked across three countries over the course of his long life. In England, he established Longlands Pottery, taught at Farnham School of Art and returned for a time to the Leach Pottery. In the United States, he spent extended periods at the home of his friend and fellow Leach alumnus, Warren MacKenzie. He worked in MacKenzie's studio and was invited to teach at the University of Minnesota on numerous occasions. He traveled extensively in California and Colorado offering workshops and making pots. He is known for his pioneering work in the exploration of porcelain clay bodies and his expertise in glaze technology. In the late 1980s John settled down in New Mexico where he became involved in the development of Santa Fe Clay Co.

The 2004 exhibition, *Thrown: Influences and Intentions of West Coast Ceramics* held at UBC's Belkin Art Gallery and two additional exhibitions of his work at the B.C. Gallery of Ceramics, brought John back to Vancouver for several visits in recent years during which he made pots at Martin Peter's Dunbar studio.

John was a superb potter, a master of form and a natural teacher. He had a powerful influence on potters from many communities during his eighty-three years, often surprising and inspiring us with his unique perspective. One student's memory of a comment made by John at a workshop captures his intuitive relationship to both clay and teaching: "Some people try to centre clay and others let the clay centre them." He will be missed. 🍂

New Website: Canadian Studio Ceramics, 1900 to the Present

Request for Information and Assistance

This is to announce the development of a "one-stop" website focused on Canadian studio pottery. Individuals, organizations and institutions are invited to participate in providing content for the site. The site will have the following four objectives.

1. To document the development of studio ceramics from around 1900 to the present: artists, aesthetics, styles, schools, organizations, collectors.
2. To develop a venue for creators, collectors and educators to share information and knowledge.
3. To document "who's who" in the many branches of the Canadian ceramic world.

4. To provide a more open forum for the sharing of historical ceramic information.

I am interested in archival, historical, anecdotal, pictorial, and biographical data, information and sources. For those wishing to participate I will be willing also to share my own research results over the past three decades. In other words, the site could develop more as a Commons than one individual's storehouse. Intellectual property rights will of course be respected.

For those interested please contact Barry Morrison at:

barrymorrison9@gmail.com

or

<http://ca.linkedin.com/in/barryemorrison>

Laurie Rolland: *Harbinger* By Amy Gogarty

Exhibiting at the Gallery of BC Ceramics
July 7 to Aug. 7.

Since 1997, ceramic sculptor Laurie Rolland has worked with boats as metaphorical vessels conveying ideas, spiritual references and healing energy. Rolland was a core member of the BC collective *Fired Up!* from 1994 to 2004, and she has exhibited her work nationally and internationally. Her exhibition *Harbinger* at the Gallery of BC Ceramics runs from July 7 to August 7. The artist lives in Sechart where her daily interactions with the natural world clearly inspire her. As she describes it, "A deep reverence for the natural world, combined with an interest in ancient earth-based religions, informs this work."

Rolland attaches short explanatory texts to many of her works in the exhibition. While these provide interesting insight into the artist's thinking, they can also distract. For example, a series of plates entitled the *Continuum Series* features lines and circles, which the artist asserts represent "male and female...and the healing of conflict between the two," but the works can also be enjoyed for their attractive use of geometric elements devoid of symbolism. In some cases, however, her preoccupations are well-supported, as with her signature *Harbinger Series #2*. This consists of a clay vessel wrapped in what appear to be reeds; it balances on rusty nails that protrude from a boat-shaped piece of driftwood. Honey coloured in the highlights and darker where stains have been rubbed into the textured reeds, the work is "freighted"—heavy with symbolic import, poetry and a sense of containment. For Rolland, the boat represents the spirit of hope and peace floating above the often "thorny" problems of the real world

represented by the rusty nails and driftwood. As a harbinger, it brings the hope of healing and change to come.

Other works speak to the artist's interest in ancient symbols, spirituality and the dualisms of light and dark, time and space, birth and death. *Skeletal Vessel* depicts the ribs of an abandoned boat, suggesting parallels between the vessel and a once-living body. The ribs and keel are constructed from flattened clay strips lashed together much as a primitive boat might have been, and it is stained to appear weathered and ancient. *Cargo Vessel with Rattle Seed Pod* is powerful in its stark simplicity. Constructed as an open slab vessel, the surface puckered with a brown and rust glaze, the boat ferries a pod-shaped rattle, which is dark and redolent of life within. The work effectively conveys tranquility and a sense of life's passage through time.

The artist is quite inventive when forming and combining components, as is borne out in a series of *Small Totems*. These consist of sculptural forms that resemble crustacean claws or ancient stone tools. They have a pleasing scale, volume and surface texture, which makes them amenable to handling and open to a variety of playful arrangements. They seem to be maquettes or experiments that have received further development in *In the Garden*, a work in which three alert figures with strongly articulated and textured bodies stand guard within a dark receptacle. For the artist, the dark colour represents fertility and the boat form a garden of earthly paradise. One figure is topped with upright horns, which traditionally designate the Great Mother goddess, while the two other totems combine eccentric and strongly textured units



Totem, by Laurie Rolland.

such as those found in other works in the exhibition. The work recalls the late sculptures of Max Ernst, which were influenced by his contact with native culture in the American Southwest. In works such as *In the Garden*, Rolland brings together her impressive skills and personal language of form to respond authentically to ancient myth and spirituality.



PGBC Members' Day Trip to Victoria By Jackie Frioud

Our 2010 bus trip to the Bellevue Art Museum for the Clay Throwdown was so much fun that the Potters' Guild is in the planning stage of another day trip, this time to the Art Gallery of Greater Victoria.

Back to the Land is a show of ceramics from Island Potters from the 1970's and 80's. For more information visit <http://aggv.ca/exhibitions/back-land>.

We will have a guided tour and hopefully a chance to meet up with Guild members from the Island.

The date we are considering is Oct. 20, and the cost for members will be approximately \$100 - \$115 for the bus, ferry and entrance

fee. The bus will leave from Granville Island, with a second pick up closer to Tsawwassen if required.

**Please let us know if you are interested so we can start to firm up our plans by emailing Jackie Frioud at jfrioud@shaw.ca by Sept. 1, and type "Back to the Land" in the subject line.

We need at least 24 people to go ahead.

**Island potters, please let us know if you'd like to join us at the gallery. We'd love a chance to get together with you. Again, email jfrioud@shaw.ca.

Elementum; Form, Function, Feast

By Mike McElgunn, Canadian Clay Collective

**The 6th Triennial Canadian Clay Ceramic Symposium is coming...
March 23, 2013 at the Shadbolt Centre for the Arts in Burnaby**

Put a group of potters in a room together and before long, the conversation turns to food. Why is that? Does wedging clay and loading kilns make us hungry? Does a beautiful bowl inspire us to compose a delicious salad? Is feasting a community event that inspires conversations and builds memories and relationships? When a group of ceramic artists with such diverse interests as the organizing committee tries to agree on a theme for a symposium, many long discussions ensue, but food, it seems, is a universal language from which spin many conversations. Under this umbrella, we have been fortunate to assemble an interesting group of presenters and special guests, whose work addresses food in lovely and sometimes unexpected ways.

We were thrilled when **Takeshi Yasuda** accepted the invitation to be our keynote speaker. Takeshi presented his work in Vancouver in 1996 in a show at the Gallery of BC Ceramics as well as at a demonstration at the Shadbolt Centre. Takeshi shared with us his expressive use of wheel throwing. His forms are dynamic and soft, sensual, elegant and voluptuous.

Takeshi Yasuda was born in Tokyo, Japan, in 1943, training at the Daisei-Gama Pottery in Mashiko from 1963 to 1966, and establishing his first studio there. His early work consisted of ash-glazed stoneware, after which he explored Sancai and Creamware.

Takeshi settled in Britain in 1973. He has taught at various art



schools and universities across the United Kingdom and was Professor of Applied Arts at the University of Ulster. From 2005 until 2010 Yasuda served as Director of the Pottery Workshop in Jingdezhen, China, after which he established his own studio in the Jingdezhen Sculpture Factory. Most recently Takeshi has been working with celadon-glazed porcelain.

Takeshi is invited to ceramics events in countries around the world. He is a respected lecturer, presenter and exhibitor wherever he goes. We are fortunate to have him both present and deliver the Keynote address at the next Canadian Clay Ceramic Symposium, Mar. 23, 2013, and as a full day workshop presenter at the Shadbolt Centre on Sunday, Mar. 24.

To see more of Takeshi's works and learn about his personal ceramic journey, visit www.takeshiyasuda.com. To see Takeshi in action, watch www.youtube.com/watch?v=4u_w-egRbkU&feature=related

Please visit <http://www.canadianclaysymposium.com> for full symposium information. Registration is now open. Early Bird Registration (\$115 plus applicable taxes) is open until Jan. 15, after that date registration will be \$135 (plus applicable taxes). All Fees include lunch. Register by mail (cheque payable to the City of Burnaby) or by phone to set up a new account: 604.291.6864. Those previously registered in Burnaby programs can access webreg online at: www.burnaby.ca/webreg

Adult Programs Fall 2012 / Winter 2013 at the Shadbolt Centre

Registration for Fall 2012 & Winter 2013 adult programs is now open.

Off-Centre

Instructor: Fredi Rahn
\$164.84, 8 sessions, Barcode 282331
Sundays, 10am-1pm, Starts September 23

Pots for Food & Drink *New*

Instructor: Rosemary Amon
\$164.84, 8 sessions, Barcode 282335
Tuesdays, 7-10pm, Starts September 25

Bowls! Bowls! Bowls! *New*

Instructor: Jay MacLennan
\$164.84, 8 sessions, Barcode 282336
Wednesdays, 10am-1pm, Starts September 26

Introduction to

Zen Brush Techniques *New*

Instructor: Ari Tomita
\$35, 2 sessions, Barcode 284530
Mondays, 7-10pm, Starts October 15

Soda Firing Workshop

Instructors: Linda Doherty & Jay MacLennan
\$116.86, 3 sessions, Barcode 283687
Thursday, Friday, Monday, times vary
Starts October 25

Crystals for Christmas *New*

Instructor: Linda Doherty
\$88.61, 4 sessions, Barcode 283555
Tuesdays, 7-10pm, Starts October 30

Back to Basics *New*

Instructor: Don Hutchinson
\$46, 1 session, Barcode 283654
Thursday, 7-10pm, November 1

Figure & Surface Treatments: Clay Relief

Instructor: Debra Sloan
\$62.87, 2 sessions, Barcode 282880
Mondays, 6-10pm, Starts November 5

Canadian Clay Symposium:

**Elementum –
Form, Function, Feast *New***
Canadian and International Presenters
\$115 (earlybird fee to Jan 15), 1 session
Barcode 283425
Saturday, 9:30am-5pm, March 23
canadianclaysymposium.ca

Photo: Jay MacLennan throwing by Paul Wright



Call Shadbolt Centre at 604-291-6864
or register online: burnaby.ca/webreg
Programs cover all ages and skill levels. Prices do not include tax.



shadboltcentre.com
shadbolt centre for the arts

JustPotters: Pottery with Purpose

By Amy Gogarty

When my fellow editors Mireille Peron, Ruth Chambers and I wrote in the introduction to *Utopic Impulses* (Vancouver: Ronsdale Press, 2007) “The spirit of this anthology derives from the editors’ shared belief that craft practices—in this case, ceramics—contribute to the development, support and diffusion of speculative models and creative endeavours that envision a better world,” we had in mind projects such as JustPotters: Pottery with Purpose. I first encountered this group when I volunteered to do a two-hour pot-throwing stint for Pottery 24, a fundraiser they had organized on June 17 of this year. Their plan called for throwing pots continuously for 24 hours to raise funds for their social-enterprise operation. While it was a lot of fun, it was also a bit scary to be throwing pots out-of-doors, chatting with passersby out enjoying “car-free Sunday” on Commercial Drive. I survived, and in the process, I learned something about the organization.

Started in 2006, in partnership with the Grandview Calvary Baptist church, JustPotters is one of three economic initiatives organized under the banner of JustWork. JustWork believes that businesses can use their power to enhance social values and that consumers can contribute by supporting responsible production and consumption. They also operate JustRenos, founded in 2006, and JustCatering, in 2009. All of these businesses operate on a social enterprise model, employing people with disabilities or barriers to their full-time employment.

At the group's studio near Commercial Drive, JustPotters employ on average six individuals who are marginalized through disabilities or other barriers to full-time work. In addition to providing employment, they produce and market an array of attractive functional ceramics, which provide customers with more meaningful ways to spend their consumer dollars. Their wheel-thrown wares include mugs, plates, pitchers, honey pots and butter dishes. They also hand-build slab mugs, garden markers and votive candles, all in a variety of glazes and clay bodies. Their wares are marketed through an Etsy Shop linked to their website (www.justpotters.com), and they also produce special orders such as logo cups for businesses or events.

Director Jasmine Wallace grew up on Vancouver Island. She received her BFA from NSCAD and her MFA from the University of Minnesota in Minneapolis. Her ceramic sculptures are inspired by the interaction of the built and natural landscape and can be seen on her website at <http://jasmine-wallace.com>. She is thoroughly committed to the values of JustPotters, which offers marginalized individuals a sense of community. Unemployed individuals often lose their sense of meaning, dignity and purpose, which JustPotters strives to renew through offering meaningful work. “In addition,” Wallace states, “we make a beautiful, well-made product...this is equally as important to us.”

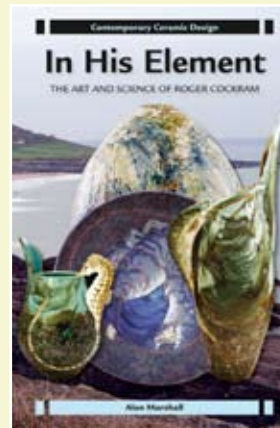
If you want to find out more about JustPotters, please visit their website at www.justpotters.com, where you can view their catalogue, read about the concept of social enterprise and watch a short video about their work. They welcome individuals becoming involved through donations of funds or equipment and materials. Or, if you are able, you can volunteer or offer a workshop, as the staff “really value learning new things.” It’s quite exciting to see “pottery with a purpose” in action! 🍯



POTTERS
GUILD
of BRITISH
COLUMBIA

In His Element THE ART AND SCIENCE OF ROGER COCKRAM

By Alan Marshall & Marion Scott, Mascot Media



Art and science are often portrayed as opposites. However, a combination of the two can be the best of both worlds. Ceramics is the ideal medium for the ‘artistic scientist’, and Roger Cockram is a prime example of the species. Barnstaple-born and Devon bred, Roger’s formative years saw him drawn to the science of the sea, specialising in Marine Ecology for his degree course at the University of London’s marine laboratory in Portsmouth. Postgraduate

research and teaching helped develop further his love for and understanding of marine life, which would later play a key role in his ceramics career.

Turning his back on science and academia, he learned the skills of the studio potter under the guidance of the late Mick Casson and other influential figures at Harrow School of Art, emerging with a sound knowledge of kiln construction, clay formulations, throwing, decorating, modelling, glazing and firing.

In the mid-1980s, he began to blend his expertise at the potter’s wheel with his knowledge of the sea to create marine-inspired masterpieces from clay, developing elaborate figurative pots that have won him an international following. Participation in annual sales at Bonhams’ London auction house raised his profile and pushed him towards more complex and demanding work.

From his Chittlehampton studio in North Devon, he has produced outstanding pieces incorporating lobsters, leaping salmon, frogs, newts and flowers, otters, octopi and even exotic birds and blooms. His most recent work attempts to capture the power of the sea itself, using specially formulated glazes and varied decorating techniques.

This new book, *In His Element*, charts Roger’s fascinating journey from Devon schoolboy and science graduate, through Harrow School of Art and his early domestic stoneware, to the increasingly complex individual pieces inspired by a love of the sea and the life it supports. 🍯

In His Element, by Alan Marshall, is published by Mascot Media, Norfolk, UK. The 96-page softcover book features more than 110 images illustrating Roger’s life and work, showing examples of his ceramic creations from the 1970s to the present day. *In His Element* is available direct from the publisher, via Roger Cockram and through selected galleries, booksellers and online sources.

UK price £10, plus £2 p&p.

Please email mascot_media@btinternet.com for overseas postage quote.

www.mascotmedia.co.uk

www.rogercockram-ceramics.co.uk

Table Salt: A Review *By Amy Gogarty*

Table Salt was shown in the Gallery of BC Ceramics June 2 to July 2, 2012

What is it about salt-firing that appeals to so many potters? The process dates to the 15th century in Germany, when salt-glazed wares became the standard for sturdy, hygienic and widely-traded ceramics in Early Modern Europe. The process never disappeared, and, indeed, its popularity seems to increase with each new generation of potters. The exhibition *Table Salt*, which features six Vancouver-area potters, demonstrates a variety of approaches to the process. The simplicity and beauty of the work confirms salt-glazing's timeless appeal.

The process involves introducing table salt (sodium chloride) into the kiln as it nears temperature, causing the salt crystals to decompose into their constituent parts. The sodium mixes with the silica and alumina in the clay to produce a shiny, glaze-like surface, while the chlorine mixes with hydrogen in the kiln atmosphere to escape up the chimney as a gas. The artists in the show use a variety of fuels including wood, oil, natural gas and propane, each of which has its own characteristics. Additional variations are caused by the amount of salt used and the position of the pot in the kiln. Variability and unpredictability contribute to the allure of the process. Unfired pots are treated with slips and stains, leaving the underlying form of the pot revealed rather than obscured by a thick glaze. Gail Carney, a potter and pot-enthusiast, says that salt-glazing is almost like having "naked pots...the fired pot resembles as closely as possible its original state when taken from the wheel—fluid, soft and moist."

Most potters who salt-glaze plan their forms to take maximum advantage of the process. Forms tend to be simple, but small details such as strongly ribbed walls, facets or undercuts create surfaces that catch the salt, creating zones of greater shine or contrast. Gunda Stewart is a masterful thrower whose forms look as soft and organic as when they were just thrown on her slow-moving kick wheel. She fires in a fast-firing wood kiln, spraying in the salt near the end with a garden sprayer. Her mugs and covered jars feature a sensuous comingling of wood ash and satiny salt surfaces, which invite handling as much as looking. Sandra Ramos also fires with wood, but her forms are more constrained and delicately detailed with tiny stamped



Sandra Ramos, from the Sunshine Coast, fires a wood kiln. Her work is a combination of thrown and altered and handbuilt pieces.

designs. She combines throwing and altering to create a series of small oval, footed serving dishes with matching spoons, which come in an array of muted colours.

Vincent Massey makes the most flamboyant and gestural work, patterning jars and casseroles with layers of slip that crawl and become glassy under the application of heavy salt. His use of strongly faceted forms enhances the effect even further. Cathi Jefferson is best known for her use of natural imagery: trees, flowers, fish and other designs subtly mark her toasty surfaces. Her sets of nesting bowls, covered jars and sculptural forms incorporate precise details such as lids that conform closely or shaped components that fit together in intricate ways. Her pyramidal sculptures, covered with patches of slip and stain to resemble trees, recall the mountain tops of her Vancouver Island home.

Jackie Frioud fires her sandy stoneware in a natural gas kiln. She focuses on nesting dishes with kanthal wire handles, lidded canisters with bird knobs and shallow hemispherical cups. These come in several colours including a lovely soft blue and a surprising brick red,

which is softened by the speckles in the clay and the effects of the salt. The forms are modern and deceptively simple; attention to detail in terms of scale, proportion, handles and rims make these little gems. Lari Robson has produced his salt-glazed functional wares on Salt Spring Island for many years. He uses a very slow, labour-intensive oil-drip kiln that "sends the salt around the kiln in constantly fascinating and unexpected ways." His forms recall traditional English studio pots with their generous strap handles and orange peel surfaces.

Table Salt takes its name from the salt-glazing process used by all the artists, yet it also refers to functional pottery to be used at the table. All six artists are masters of their craft, and by exhibiting as a group, they show that variation and individual identity still thrive within boundaries imposed by technical challenges. The exhibition highlights a fascinating and complex process, yet its most important effect is to affirm the importance of beautiful, functional pottery in the lives of those who love it. 🍵

Vincent Massey's pottery is fired in a gas kiln in Whistler. His generous forms and gestural decoration are distinctively his own.



ClayLines

Celebrating Success in our community

The exhibitions, calls for entry and special events included in ClayLines are just some of the items listed on the guild website. Website listings are updated regularly, so check back often here: www.bcpotters.com and click on "What's On".

POTTERY SALE, Nanaimo

The Nanaimo Pottery Co-op's Summer Show and Sale will be held on Friday, Aug. 24 from 9:30 a.m. to 9 p.m. and Saturday, Aug. 25, 9:30 a.m. to 5:30 p.m. The location is Country Club Centre, 3200 N. Island Hwy, Nanaimo. Free admission to all and no tax on pottery! All purchasers will be entered in a free draw for a pottery item. We are looking forward to seeing you there!

FEATURED ARTIST, Courtenay



The Potter's Place on the corner of 5th and Cliffe in Downtown Courtenay is pleased that Shelley Combs will be the featured artist for the entire month of September. Fun, colourful and whimsical, Shelley's pieces never cease to delight. The show will open Friday, Aug. 31. Please join us from 3 to 7pm and meet the artist. www.thepottersplace.ca

Submissions for the September 2012 PGBC newsletter

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

Unclassifieds

WANTED: The Richmond Potters' Club is looking for an experienced teacher to teach a beginners' handbuilding/throwing class on Wednesdays from 11 a.m. to 2 p.m. Please apply with experience and references to Arlene at arskelpottery@shaw.ca or Mary at c.marymacneill@gmail.com.


GALLERY OF BC CERAMICS: DEADLINES

Gallery Retail juries

There is one remaining gallery retail jury for this year, Sept. 10. Tentative dates for drop off of new work to be juried next year are the first weeks of March, June and September. Exact dates will be confirmed in January 2013.

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 two-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 Guild website www.bcpotters.com/Guild/. Select "Forms/Get a Form," which will take you to a page with forms. For the gallery, select "Gallery Jury Application," and for exhibitions, select "Exhibition Jury Application." The direct link is: www.bcpotters.com/Guild/forms.php 

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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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: www.bcpotters.com/Guild/membership.php

Membership Renewals & New Memberships

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

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