

November 2012
Volume 48 No. 9



POTTERS

BC POTTERS

Newsletter of the Potters Guild of British Columbia

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Photo by Edward McCrea.

Ancestors on the Edge, by Susan Delatour LePoidevin. Sawdust-fired with lowfire slips and glaze, 16" x 16" x 11". See Page 12.



Gallery of BC Ceramics

www.galleryofbcceramics.com

Representing the best of BC Ceramics



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Interim Gallery Manager

Laura Carey

galleriesofbcceramics@bcpotters.com

604.669.3606



Gallery Hours as of May 1:

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



Gallery Assistants

Amanda Sittrop (Ast. Mgr.), Carito Ho,

Sasha Krieger, Samantha Knopp

staff@bcpotters.com



Exhibition Committee:

Jinny Whitehead, Sheila Morissette,

Maggie Kneer, Denise Jeffrey,

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](#).



POTTERS GUILD of BRITISH COLUMBIA

2012 Gallery Exhibition

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.



2013 Featured Artists

The monthly Featured Artist at the Gallery of BC Ceramics 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. If you haven't been a featured artist within the last three years, here's your chance! Download the application here: www.bcpotters.com/forms/FAapplication.pdf

Got a spare vacuum?

As much as they love the beauty of fall, the gallery assistants want to make sure the gallery stays pristine and clean by keeping those pesky leaves at bay! If there are any members wanting to rid themselves of an old vacuum, the Gallery of BC Ceramics would gladly take it off your hands! Please contact us:

staff@bcpotters.com

604.669.3606

—Amanda Sittrop, Assistant Manager

Members' Appreciation Sale at the Gallery of BC Ceramics!

25% off for guild members on Thursday, Nov. 29, 5 to 7 p.m. Drop by the Gallery and pick up that special piece that has captured your heart! You must have a paid-up membership in order to receive your 25% off. In-person sales only.

Gallery Deadlines

Gallery Retail juries

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.

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

President's Message

Yup, it had to happen. The weather has indeed changed. That does make it easier to be in the studio, near those nice little space heaters. I wish I could be there but, alas, presidential duties have kept me away from the wheel. Things are a little in flux with the beginning of Brenda's maternity leave and the search for an interim gallery manager. It is so important to find the right fit for this position and finding that person has been challenging. I am so pleased to say that we feel we have found that person in Laura Carey. She has spent some time with the Canadian Clay and Glass Gallery in Waterloo, Ont. and has been living in B.C. for just over a year.

Hopefully we will have similar results as I actively seek (and pursue) perspective new board members. Just suggesting that people might be interested in contributing does not seem to be working (the soft sell). So I am now tracking down and cornering people to see how well that works. If anyone can think of someone that I might approach, please feel free to send me their contact information.

Now everyone needs to be nervous just in case someone puts their name forward...this could be fun, and what a way for me to get to know more potters. It could prove to be an interesting time at the PGBC since we are now moving toward our 60th anniversary in 2015. A time to begin thinking about and planning events to commemorate this monumental occasion, celebrating the history of PGBC while at the same time being involved in refreshing and bringing the guild forward for the next generation.

Two other things of note: first is a tweaking to membership payment. The change really only affects new members and those current members who renew late, so check the website for more details. Second is the Member Appreciation Sale at the gallery. I look forward to meeting many of the members as I will be helping out that evening in the gallery. 🍷

—Denise Jeffrey

Gallery Exhibition: Collaboration of Vision

The Wood-Fired Pottery of Pia Sillem, Jinny Whitehead, Jan Lovewell, Ron Robb.

Firing with wood produces a rugged natural beauty—rich, mellow and magical. There is no quick fix, no shortcut to achieving that beauty. It is elusive; a chemistry of elements that demand constant observation and manipulation during the days and nights of stoking the kiln. It is the coaxing of the flame, seeking to make its mark on the surface of the clay that draws us to this form of firing.

Starting in 1999, we traveled to different kilns, learning from the many experienced potters we encountered. We all shared a dream of having our own wood-fired kiln. The four of us began our collaboration in March 2007 by building a train kiln with 70 cubic feet of stacking space at Pia's home in Earl's Cove on B.C.'s west coast. We built our kiln over a period of two years, purchasing and scrounging the materials we needed. Each of us brought different skills to the task, and by the time of our first firing, we knew we enjoyed being with each other and worked well together.

By car and ferry, we travel to the kiln; Jinny makes her way north from Vancouver while Ron and Jan travel south from the coastal village of Lund.

Our first day is devoted to loading the kiln, after which we share a delicious dinner. Next morning we light the kiln. The kiln is attended to at all times and stoked approximately every 10 to 15 minutes. The temperature rises to about 2350°F (1287°C) after 24 hours, and is held there for the duration. During this long, hot soaking, flames travel around the pots depositing ash, which melts onto the surfaces, forming a glaze. We continue for 50 to 52 hours, completing the firing during daylight. Everyone then goes home to rest while the kiln cools.

Unloading takes a few hours, as we observe what happened in each part of the kiln and admire the beautiful results of each other's work. The firing completed, we pack up our pots and head home, thrilled anew by the unique beauty of the flame's impact. 🍷

Opening reception: Thursday, Nov. 1, 5 to 7 p.m.



Review: *Back to the Land* By Amy Gogarty

Back to the Land: Ceramics from Vancouver Island and the Gulf Islands 1970-1985
October 5, 2012 - February 3, 2013
Art Gallery of Greater Victoria, Victoria, B.C.
Guest curated by Diane Carr; photos courtesy of Stephen Topfer.

Back to the Land: Ceramics from Vancouver Island and the Gulf Islands 1970-1985 presents 163 works by 31 ceramic artists active in the Gulf island region during this time. It is thrilling to see this work presented in depth and with such care, and even those familiar with local ceramics will find intriguing surprises. Curator Diane Carr credits the "back to the land" movement in the early 1970s with fostering ceramic activity, a premise she supports by identifying three primary influences on regional ceramics. A handsome catalogue accompanying the exhibition includes an essay on the back-to-the-land movement by cultural historian Nancy Janovicek from the University of Calgary and an essay by Carr discussing the work. The catalogue and informative wall texts provide viewers with the means to place the work in an historical context.



***Tiny teapot*, by Sue Hara, 1985, porcelain, celadon glaze; carved, pulled handle, 9.3 cm. Private collection.**

Carr operated a small pottery shop in Vancouver and Gulf Island region, creating a pool of highly skilled and talented young ceramic artists. The PGBC, founded in 1955, invited internationally-known ceramists to conduct workshops, and encouraged its members to exhibit widely. All of this activity contributed diversity to production in British Columbia at an early date.

Carr notes three primary influences: the Bauhaus and Modernism, the Leach/Hamada tradition and Abstract Expressionism. Direct links to the Bauhaus and Modernism arrived in 1965 with Jan and Helga Grove, who studied with Bauhaus associates and whose families included artists trained in modern design. Jan Grove's pots are characterized by simple, generous profiles and monochromatic glazes. Leonard and Mary Osborne, originally from Britain, took workshops and became close friends with Bauhaus-trained Marguerite Wildenhain. Leonard's austere pots are glazed matte black and decorated with closely spaced sgraffito lines. Scandinavian and Bauhaus influence also arrived via Chicago, where a second Bauhaus was established by members fleeing the Nazis. Byron Johnstad studied in Chicago, at Haystack Mountain in Maine and in Norway prior to emigrating to BC in 1967. His work in the exhibition reveals an interest in well-designed functional wares and decoration.

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**Discovery
Art Travel**

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



Continued on Page 5,
Leach/Hamada tradition

Leach/Hamada tradition, *Continued from Page 4*

The Leach/Hamada tradition emphasized well-made, functional pots, the use of local materials and the pursuit of pottery-making as a life style. It was introduced to the Vancouver region by the return to the west coast of four Bernard Leach apprentices, including Ian Steele, who settled in Nanoose Bay north of Nanaimo in 1969. His sturdy salt-glazed wares achieved a measure of success in Vancouver and Victoria, prior to his return to England in 1977. Leach's influence was felt by nearly all potters in the region, as is evidenced by many pots in this exhibition.

The last significant influence was that of abstract expressionism, introduced here by Peter Voulkos, Rudy Autio and others, who presented workshops at the Archie Bray Foundation in Helena, Mont., and the Banff Centre. Emphasizing personal expression and experimentation, Voulkos exerted a radical influence on potters across North America. In this exhibition, the influence is most apparent in the work of Gordon Hutchens, Denys James, Tobias Tomlinson and Ed Drahanuk, all of whom are represented by large slab or thrown vessels with expressive, sculptural additions or heavy incising and complex stained, slipped and fumed surfaces.

With this variety and range, it is impossible to discuss each pot, but the organization of the exhibition enables viewers to make meaningful connections. Large cases holding particular forms such as jugs, bowls or teapots by different artists allow viewers to recognize personal style, preference and nuance within the restrictions of functional form. The tea pot case provides a veritable compendium of variations, including three tiny, enchanting examples by Sue Hara.

Raku is given considerable attention. After taking workshops with Paul Soldner, the most accomplished modern practitioner, Walter Dexter began to produce raku, especially after moving to Metchosin in the late 1970s. Through his extensive teaching, he influenced many others in the region. The exhibition includes a large globular jar with expressive brushwork by Dexter, but also handsome examples by Robin Righton, Denys James, Wayne Ngan, Mary Fox and John Charnetski.

Other cases are devoted to works by major figures Wayne Ngan, Lari Robson, Walter Dexter, Byron Johnstad and Robin Hopper. Each is represented by ten or more pots, allowing one to sense in depth the range and significance of these master potters. The extent of experimentation with clay bodies, construction techniques, surface treatments, firing technologies and forms on view is exhilarating, and potters will no doubt spend hours studying them. Robson's functional pots are pure poetry, miracles of form, balance, proportion and "fitness," yet each appears effortless. Ngan's pots are more "theatrical," attracting attention with their eccentric—if historically based—form. Several are roughly paddled, deeply scored, fitted with wadded knobs and marked by fire, while others are serene globes draped in luscious glazes he developed from local materials.

It is the surprising, often little-known pots that stand out and impress, even in this illustrious field. Two works by Renée Poisson are slab-built, burnished and saggar-fired. Poisson studied with Leonard Osborne, Marguerite Wildenhain and Marilyn Levine, synthesizing influences to produce her own vision of striking abstract sculpture. Bertha Martin is represented by only one work, but it is a marvel, a small plate with mishima decoration, grey clay inlaid with white slip under a feldspathic glaze. Exhibiting minimal contrast, the plate pulsates with the energy of concentric circles and radiating lines produced by the inlay technique.

Under the Land IV, Under the Land series, by Rene Poisson, 1977, stoneware, burnished; saggar-fired with sawdust in a wood-fired kiln, 30 x 21 cm. Private collection.



Teapot, by Wayne Ngan, 1974, stoneware, hakeme design, bamboo handle. 12.7 x 15 cm. Private collection.



Casserole, by Lari Robson, c. 1980. Stoneware, temmoku glaze with raised line decoration, 13.5 x 24 cm. Private collection.

Other viewers will have other favorites—there are no bad pots here—and their choices will reveal much about the ongoing influence this work exerts even thirty or forty years on. My only wish is that there had been a map locating the potteries, which would have been helpful for those not familiar with the region. Exhibitions such as this are so important because, sadly, a number of these pioneers have now passed, and others are getting on in years. Their passion, know-how and extraordinary skill deserve recognition if we are to understand who we are and how we got here. As well, the works are beautiful, and they remind us of why we love pots. 🍵

From the PGBC member web pages



Temenos Devas of Transformation and Transcendence, from the Dragons and Devas series by Pamela Nagley Stevenson.

This is the second of a new series for the newsletter, featuring your fellow guild members. These artist profiles and photos are taken directly from the guild members' web page which can be viewed here: <http://www.bcpotters.com/Guild/memberwebpages.php>

Get to know your fellow guild members and make sure that you have your own profile listed on the website—contact Becky to update or add your profile, becky.c.mceachern@gmail.com.


*This month's web page profile is from **Pamela Nagley Stevenson** of Winlaw:*

Pamela Nagley Stevenson was born in Honolulu, Hawaii, and majored in ceramic studies at the University of Hawaii, the University of Victoria and the Banff Centre for the Arts.

She has been a studio potter in the mountainous Slokan Valley since 1976, and she has taught clay studio and ceramic history courses at the Kootenay School of the Arts at Selkirk College in Nelson, B.C., since 1993. She specializes in making high-temperature porcelain vessels suitable for daily use and ceremonial occasions. Her work embraces the vital relevance of sacred mythologies and the traditional faiths of many cultures.

Pamela rebuilt her old wood kiln in 2009 to be a much larger 73-cubic-foot catenary arch, two-chamber wood-soda kiln. She built

it in collaboration with colleagues Susanne Ashmore, Diane Burt and Cameron Stewart. Each firing has been spectacularly successful and her new work continues to evolve in form and surface, celebrating complex luminous surfaces of rich flashing with joyful accents of brighter colors achieved through slips and soda glaze.

"Spinning out of ancient cultures and gentle gestures, my mythopoeic pottery plays with archetypal forms and symbolic references, and invites both contemplation and intimate functional use. I ask my clay work to communicate in the universal language of devotion, offering and libation." 

Adult Programs Fall 2012 / Winter 2013 at the Shadbolt Centre

Registration for Fall 2012 & Winter 2013 adult programs is underway.

Family Keepsakes in Clay

(3-4 yrs + parent)
Instructor: David Robinson
\$33.44 per person, 4 sessions
Sundays, 12:30-1:30pm
Starts October 28, Barcode 277078
Starts January 20, Barcode 277526
Starts February 17, Barcode 277527
No internet registration for this program.
Register in person or call 604-291-6864.

Figure & Surface Treatments:

Clay Relief (Includes model)
Instructor: Debra Sloan
\$62.87, 2 sessions, Barcode 282880
Mondays, 6-10pm, Starts November 5

Daytime Pottery

Instructor: Vin Arora
\$164.84, 8 sessions, Barcode 280118
Mondays, 10am-1pm, Starts January 21

Painting with Smoke **NEW!**

Instructor: Linda Doherty
\$144.86, 7 sessions, Barcode 283349
Tuesdays, 10am-1pm, Starts January 22

Pots for Food & Drink

Instructor: Rosemary Amon
\$164.84, 8 sessions, Barcode 282343
Tuesdays, 7-10pm, Starts January 29

Clay Relief: Focus on Portrait

\$62.87, 2 sessions, Barcode 285335
Mondays, 6-10pm, Starts February 4

Canadian Clay Symposium: Elementum – Form, Function, Feast **NEW!**

Canadian & International Presenters
canadianclaysymposium.com
\$115 (earlybird fee to January 15), 1 session
\$135 (after January 15), Barcode 283425
Saturday, 9am-5pm, March 23
No refunds after January 15

Takeshi Yasuda **NEW!**

Instructor: Takeshi Yasuda
\$65 (earlybird fee to January 15), 1 session
\$80 (after January 15), Barcode 283521
Sunday, 10am-4pm, March 24
No refunds after January 15

Classes are for 18 yrs + unless noted otherwise.



Takeshi Yasuda



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



Brendan Tang: RBC People's Choice Award

By Melany Hallam

Brendan Tang of British Columbia was announced as the winner of the 2nd Annual RBC Emerging Artist People's Choice Award on Oct. 2, taking home a prize of \$10,000. The competition was presented by Ontario's Gardiner Museum.

Besides Brendan, the other four contending Canadian artists identified by the five-member nominating committee were: Jason Holley, Nfld.; Sarah Lawless, B.C.; Janet Macpherson, Ont.; and Julie Moon, Ont.

Brendan's work, a piece from his *Manga Ormolu* series, enters the dialogue on contemporary culture, technology, and globalization through a fabricated relationship between ceramic tradition (using the form of Chinese Ming dynasty vessels) and techno-Pop Art. The futuristic update of the Ming vessels in this series recalls 18th century French gilded ormolu, where historic Chinese vessels were transformed into curiosity pieces for aristocrats. But here, robotic prosthetics inspired by anime (Japanese animation) and manga (the beloved comics and picture novels of Japan) subvert elitism with the accessibility



Brendan Tang and his competition piece: *Manga Ormolu Ver. 5.0-K, 2011*, ceramics and mixed media.


of popular culture. Working with Asian cultural elements highlights the evolving Western experience of the "Orient." This narrative is personal: the hybridization of cultures mirrors his identity as an ethnically-mixed Asian Canadian. Brendan's family history is one of successive generations shedding the markers of ethnic identity in order to succeed in an adopted country—within a few generations this cultural filtration has spanned China, India, Trinidad, Ireland and Canada.

Brendan was born in Dublin, Ireland,

of Trinidadian parents and is a naturalized citizen of Canada. Tang's professional practice has also taken him to India, Trinidad and Japan. He has been a resident artist at the Archie Bray Foundation for the Ceramic Arts (Helena, Mont.) and participated in an international residency at the European Ceramic Work Centre ('s-Hertogenbosch, Netherlands) in 2011. Tang's work has been showcased at galleries and in printed and online media. He has exhibited at the Seattle Art Museum, the Musée d'art contemporain de Montréal (as a Sobey Finalist 2010), and Art Labor in Shanghai. For more on his work, see: <http://brendantang.com>.

As a part of the award process, each artist was able to showcase their new works of ceramic art specifically created for the competition. This year, the exhibition of the nominated artists' work was on display at the Gardiner Museum and on the museum's website from Sept. 4 to Oct. 7.

"Thousands of people voted for the RBC Emerging Artists People's Choice Award this year and many hundreds took the opportunity to comment on the artist of their choice on our website. This award successfully stimulates discussion about contemporary ceramic art, and helps to raise the profile of the nominated artists. We congratulate all participating artists for being nominated and Brendan Tang on his success," said Alexandra Montgomery, Executive Director of the Gardiner Museum.

The Gardiner Museum bills itself as Canada's national ceramics museum. Its collections span continents and time, giving a glimpse into the development of ceramic processes, decoration and form. See more on the museum here: www.gardinermuseum.on.ca/home 

Greenbarn's catalogue is now available online.

In an effort to be more environmentally friendly, by reducing our use of paper, we are phasing out our printed catalogue, in favour of a downloadable version available on our website.

Now you can check prices and item descriptions just by logging onto www.greenbarn.com

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Eliza Au wins 2012 Winifred Shantz Award *By Melany Hallam*

The Canadian Clay and Glass Gallery announced the winner of the 2012 Winifred Shantz Award for Ceramics: Eliza Au of Richmond, B.C. Carole Epp of Saskatoon, Sask. was runner-up. The winners were announced at an awards ceremony held in Waterloo, Ont. on Oct. 10.

Eliza Au received her BFA from the Nova Scotia College of Art and Design (2005) and her MFA from the New York State College of Ceramics at Alfred University (2009). Au's work is ceramics-based and centres around the process of slipcasting. She is interested in how sacred space is transformed by the use of pattern and geometry in Gothic and Islamic architecture; in how systems work and how they relate to symmetry, repetition and scale. In recent work, she is expanding into other materials, including paper, metal, glass and wax. She has completed residencies with Greenwich House Pottery (New York City, NY), The Museum of Contemporary Craft (Portland, Ore.), The Pilchuck Glass School (Stanwood, Wa.) and the Corning Museum of Glass (Corning, NY). Recent exhibitions include the 66th Scripps Ceramic Annual at Scripps College and The RBC Emerging Artist People's Choice Award at the Gardiner Museum in Toronto, Ont.



Axis, 2011, ceramic, 3'x3'x3'. By Eliza Au.



It wasn't such a piece of cake, 2010, by Carole Epp. Mid-fire clay, engobes, underglaze, china paints, altered found object.

Eliza writes on her website that, "Axis consists of twenty-seven modules that are stacked in nine columns of three modules each. It was first drafted in the CAD program Rhino for the dimensions and visualization of the entire piece, and eventually cast in clay. This piece was a continuation of exploring pattern in a three-dimensional form, and refers to the axes x,y and z. The thicket-like form creates different visual compositions depending on the viewer's angle."

Carole Epp (runner up) is a Canadian ceramic artist and writer, who received her Masters Degree in Ceramics from the Australian National University. Her ceramics

branch off into two distinct bodies of work wherein she produces lines of sculptural and functional objects. Her sculptural-based work incorporates the production of collectible figurines whose traditional genre is subverted by revealing a more truthful representation of behaviour and morality in contemporary society. An analysis of consumer culture is unveiled and dialogue is presented regarding the personal relationship one has with global events and politics. The functional domestic wares investigate contemporary industrial design aesthetics and their sustainability through handmade qualities, including what has traditionally been deemed glaze-faults,

in combination with the clean and calculated look of mass-produced wares. Her work has been exhibited in Canada, Scotland, Australia and the United States. Her artwork and writing have also been published in the past few years in magazine publications, websites and books. She is editor of *Musing About Mud*, an online blog which showcases information, calls for entry, exhibitions and artist profiles related to the ceramic arts.

To be eligible for the Winifred Shantz Award for Ceramics, artists must have a history of professional public presentations and publications, seek payment for their work, and actively practice their art. All applicants have maintained an independent professional practice for at least three to a maximum of ten years prior to their application. 📌

For more on these two artists, see:

<http://elizaau.wordpress.com> • www.caroleepp.com

COME ONE, COME ALL to a dinner feast!

Hosted by the PGBC immediately following events at The Canadian Clay Symposium: "Elementum: Form, Function, Feast". The dinner will be on Saturday, Mar. 23, 6 to 10 p.m. at The Shadbolt Centre for the Arts.

Tickets sold in advance \$25 BCPG members, \$30 non-members. Cash bar/buffet dinner with vegetarian and meat selections. Ticket sales start Dec. 1.

Look for details in the December newsletter



CERAMICS WORKSHOP

with **SUZY BIRSTEIN**

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

Sept. 7 - 21, 2013 - Skopelos Foundation for the Arts

Info & registration: 604.737.2636, www.suzybirstein.com



Ying-Yueh Chuang: *In Search of Paradise* By Amy Gogarty

As a collector of things, it is the small elements that most people overlook that inspire me most, the pieces that are thrown out or read as undesirable.

The North-West Ceramics Foundation is pleased to announce Ying-Yueh Chuang as their featured speaker at a free public lecture Thursday, Nov. 29, at 7:30 p.m.

Born and raised in Taiwan, Ying-Yueh Chuang came to Canada in the 1990s, attending and receiving a diploma from Langara College in 1997 and a BFA from Emily Carr Institute in 1999. She received her MFA in Ceramics from NSCAD University, after which she participated as an Artist-in Residence at Harbourfront Centre in Toronto, where she continues to live and work, from 2001 to 2004. She has also participated in residencies in Jingdezhen, China (Pottery Workshop and Sanbao International Ceramic Residencies) and at the Banff Centre for the Arts.

Chuang scrutinizes the world around her, finding inspiration in things as simple as a grocery store, where the myriad forms and textures of vegetables suggest possibilities for exploration. Observing plants, she notices how structures and environments integrate and repeat to make complex wholes, which have the potential to expand exponentially. Much of her work incorporates complex symmetries, which she observes in nature, using hundreds of brightly glazed components assembled on site. Duality features in the work; prolonged looking dispels any sense her attractive components are benign—the curving tentacles seem like they might sting you, or draw you in only to feed on your flesh. Often organized geometrically, her compositions suggest scientific specimens, with figures pinned to a board rather than

left living and free. Underlying the candy-coloured surfaces is an examination of order and freedom, both personal and social, which reflects her experience in both the populated, fairly homogenous culture of Taiwan, where rigid expectations govern family and social relations, and the sparsely populated and heterogeneous Canadian environment. Chuang values both, and her installations grow out of mediating the tensions between the two cultures.

Chuang received the Winifred Shantz Award for Ceramics in 2006 as well as a number of provincial and Canada Council awards for her work. Her work is included in numerous public collections such as the Art Gallery of Nova Scotia, the Canada Council Art Bank, the Burlington Art Centre Permanent Collection and the WOCEK Icheon World Ceramic Centre in Korea, and it has been featured in *Art in America*, *Ceramics Monthly*, *Ceramic Review* and *Ceramics Art & Perception*. She has participated in exhibitions in Canada, the United States, Hungary, Taiwan, Korea, China and Australia. In May of 2012, her work was shown in a two-person travelling exhibition with Eliza

Au, *Variations on Symmetry*, at the Evergreen Art Gallery in Coquitlam.

The lecture will be held in Room 245 in the North Building of Emily Carr University of Art + Design (1399 Johnston Street, Granville Island, Vancouver). All are welcome and encouraged to attend. We look forward to seeing you there. 📍

Ying-Yueh Chuang www.yingyuehchuang.com
North-West Ceramics Foundation, www.nwcf.ca



LEFT: Flower Series #1 (detail). Fabric, Porcelain. 302 x 265 x 12 cm. 2011. BELOW: Cross Series #3 (detail). Ceramic, Plexiglas rod, wood. 366 x 366 x 64 cm. 2008.



Rice-Jones Workshop By Christy Richardson, Cariboo Potters

In late September, 18 Cariboo potters enjoyed an inspiring weekend workshop in Williams Lake with Keith and Celia Rice-Jones. They shared a wealth of knowledge and demonstrated a wide range of techniques.

On Friday evening we watched a PowerPoint presentation that introduced us to their studio and their work. This gave us a glimpse of what to look forward to over the weekend.

Some of the Rice-Jones' work is collaborative, but Keith focuses more on larger sculptural pieces made with his own coarse clay body. His early training as a woodworker is evident in his approach to design. Celia's work is mostly done with a finer white body. All their work is reduction fired to Cone 10 in a gas kiln.

Some of Keith's work is made with clay wedged with sawdust in an approximate ratio of 50/50. The sawdust burns out during the bisque. He then wire brushes it to remove burrs and ash, brushes and sponges on copper oxide to accentuate the pits, and sprays on soda ash to seal the oxide and give a hint of sheen in the glaze firing.

He has created a number of metal scraping tools from old hand saw blades. He scores all his joins with a fork and slaps on a slip of clay and magic water.

Celia demonstrated a series of wheel forms. She finds perfectly symmetrical forms uninteresting and alters mugs with the swirl of a stick. She also made and helped workshop participants make thrown rings that were then altered into oval or rectangular walls for pots with slab bases. She then demonstrated a variety of different handles and helped people enhance the pots they had made.

Each participant was given a squared tube (12" to 14" long x 3"



Keith and Celia Rice-Jones demonstrating their techniques.

wide) of extruded sculpture clay. We could sketch or start with a maquette, but our challenge was to cut and rejoin the clay of the tube to create a sculptural form. All the original clay had to be present in the final piece. Cutting and joining angles, balance, rhythm, movement, repetition, focus and view from all sides needed to be considered—a daunting challenge with fun results.

At the Saturday evening potluck we saw slides of a two-month residency Keith and Celia had done in Seto, Japan, a number of years ago. It was fun to learn about the cultural traditions that surround pot-making there.

It was an inspiring weekend with generous instructors. Thank you Keith and Celia. 📷

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 Center for the Arts in Burnaby**

"As pottery can be more than a container, food may be more than physical sustenance. Together pottery and food frame the events of a thoughtful, observed life and the possibilities of a value-driven life every day."

—Linda Arbuckle, 2012

When choosing that *perfect serving vessel* to share a special treat with friends, you probably look for an impeccable form (hand-made of course) of just the right shape. Colour plays an important role in your choice, as does the thoughtful and possibly whimsical hand painted decoration.

Linda Arbuckle, a tenured professor teaching ceramics at the School of Art and Art History at the University of Florida, makes just such work. Her mainly majolica earthenware creations feature themes gathered from nature painted deftly with bold strokes and an unapologetic use of colour. With more teaching, workshop/demo presentations, lectures, awards, jurying and committee appointments under her belt than one would think possible, Linda is the consummate presenter, sharing her skills and thoughts freely. We are fortunate to have Linda as both a presenter and moderated panel member at the Canadian



Linda Arbuckle and recent work.



Clay Ceramic Symposium next March at the Shadbolt Centre.

- To learn more about Linda and her works, visit her website and the links at <http://lindaarbuckle.com>
- Watch Linda do a decoration demo at <http://www.youtube.com/watch?v=j8Wg8nehaXc&feature=relmfu>

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 📷

Holiday Sales



OKPA
Okanagan Potters Association
Juried Artists &
POTTERY
Fall Show & Sale
Best Western Vernon Lodge

Friday Nov 02 10am-8pm
Saturday Nov 03 10am-5pm

FREE ADMISSION
Serving the Okanagan with
quality shows for 45 years
www.okanaganpotters.ca

Nov. 16 - 18, Pitt Meadows

12th ANNUAL POTTERY EVENT with Linda Reedman

Friday, 4 to 8 p.m.
Saturday & Sunday, 11 to 4 p.m.



First 30 people will receive a free gift with purchase if they bring their own bag or box.
-CASH OR CHEQUES ONLY PLEASE-
Amy Reedman of The Blending Bar will be joining me again this year on Friday, 4 to 6 p.m. and Saturday, 11 a.m. to 4 p.m. Check out Amy's website, www.theblendingbar.ca to familiarize yourself with her talent.
11957 194B Street
Pitt Meadows; 604-465-7093

Dec. 1, Vancouver

Aberthau Potters Winter Show & Sale

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

This is one of two much-anticipated sale events each year held in the historic Aberthau Mansion in the Vancouver neighbourhood of West Point Grey. Functional pottery, whimsical creatures, raku fired sculpture—the show covers the gamut, and with prices that

will delight. Bring boxes and bags to carry home your finds! Go to www.aberthauptotters.com to see a sample of some of the work of this creative collective of more than 50 potters. 4397 West 2nd Ave, Vancouver.

Nov. 25, Vancouver

SUZY BIRSTEIN'S SALE & OPEN HOUSE

Sunday, 11 a.m. to 7 p.m.



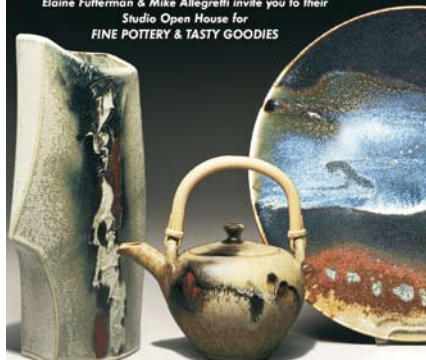
Drop by to see NEW Ceramic Sculptures, Paintings, monotypes, Cards
3436 W. 2nd Ave, Kitsilano
or by appt: 604-737-2636
www.suzybirstein.com



**Delta Potters
Christmas
Sale**

South Delta Rec Center
1720 56th Street, Isawwassen
www.deltapotters.com

Friday Nov. 2, 10am-5pm
Saturday Nov. 3, 10am-5pm
Sunday Nov. 4, 10am-4pm



Creek Clayworks
Christmas Pottery Sale
Nov. 24 and 25
10am-5pm
1738 Lockyer Rd., Roberts Creek, 885-2395
Elaine Futterman & Mike Allegretti invite you to their
Studio Open House for
FINE POTTERY & TASTY GOODIES

Nov. 30, Dec. 1 & 2, Coquitlam & Vancouver

32nd Annual Coquitlam Christmas Craft Sale 2012

Friday, 5 to 9 p.m. • Saturday, 10 a.m. to 4 p.m.
Sunday, 11 a.m. to 4 p.m.

Featuring homemade goodies, fine creations in glass, ceramics, textiles and wood, as well as skincare and unique housewares from 120 B.C. Crafters. PGBC member Roxanne Gagnon will be taking part in the sale. 624 Poirier Street, Coquitlam. Adults, \$2; Seniors & Children \$1. Roxanne will also be taking part in: "Ornament Show & Sale" at Ainsworth Custom Designs—opening is Nov. 23, 5 to 8 p.m., Granville Island, Vancouver.



The Fraser Valley Potters Guild presents
A unique gift selection opportunity...

Christmas Pottery Show and Sale

Saturday Nov 3rd 2012
10:00 am to 5:00 pm

For more Information:
fraservalleyppg@hotmail.com

Newton Cultural Center

13530-72nd Ave
Surrey, British Columbia



ClayLines

Celebrating Success in our community



Crystalline Magic

November 9th to December 9th, 2012

*Linda Doherty
Brandon Martin
Pat Schendel
Holly McKeen
Linda Ward*

Five crystalline artists of the Fraser Valley present their unique ceramic offering for the Holidays.

Opening Reception:
Saturday, November 10th,
2pm to 5pm

Artemis
Studio / Gallery / Events
www.artemisgallery.ca
778-233-9805
artemisinthecove@gmail.com
#104C - 4390 Gallant Avenue,
North Vancouver, B.C.

Exhibition Hours: Tuesday to Sunday, Noon - 5pm

MARY FOX at the TriCity Potters

Nov. 21, Port Moody

Vancouver Island potter Mary Fox will be the speaker for the next TriCity Potters' meeting. She will give us a PowerPoint presentation on her work and will talk about finding your style and the creative process.

Everybody is welcome, attending is free but you may well be invited to become a member of TriCity Potters!

The meeting will take place at Port Moody Senior High School, 300 Albert St, Port Moody, BC V3H 2M5 Room 214 on Wednesday, Nov. 21 at 7 p.m. www.tricitypotters.ca

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".

Submissions for the December 2012 PGBC newsletter

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

SUSAN DELATOUR LEPOIDEVIN

Nov. 3 to 30, Seattle, Wa.

PGBC member Susan Delatour LePoidevin has a piece accepted into the North American Juried Exhibition, UN-WEDGED 2012, sponsored by Pottery Northwest in Seattle. The Juror, Andrew Lee, Resident Artist Director of the Archie Bray Foundation, chose 21 pieces from the U.S., Mexico and Canada. The show runs Nov. 3 to 30; opening reception Nov. 3; 6 p.m. to 9 p.m. Susan says, "My piece, *Ancestors on the Edge* [see cover photo] is one of a series I am currently working on that is inspired by the coastlines of the Gulf Islands and San Juan Island region which borders the Salish Sea. I have bike toured and camped many of these islands. My smoke-fired sculptures reflect on the generation of first people traveling by foot or boat who inhabited the coasts beside the Salish Sea. My pieces also allude to the delectable feast of colours and textures in the many tide pools of seashells, crustaceans, pebbles, star fish and sea urchins. I create figures that represent shadows of ancestors looking out, looking in, all on the edge of an unknown territory, before any borders were drawn." See www.pottery northwest.org or Susan's Facebook site, Susan Delatour-Ceramic Artist, or www.susandelatour.com.

POTTERS PLACE, Featured Artist

Nov. 13 to 27, Courtenay

Laurie Davis is the featured artist for November. She creates visual-scapes, using a variety of firing methods (including raku), producing unique patterns and designs in both functional and decorative work. Laurie recently graduated from the North Island College fine arts program and we are thrilled that she represents both The Potters Place and NIC so beautifully. The artist will be in the gallery Nov. 13 and 27; 10 a.m. to 5 p.m. The Potter's Place: 180B Fifth St. on the corner of Fifth and Cliffe in the Courtyard. Open Mondays to Saturdays from 10 a.m. to 5 p.m. - 250.334.4613, go to www.thepottersplace.ca and Like "The Potters Place Gallery and Shop" on Facebook.

Unclassifieds

GAS KILN FOR SALE: The largest of the Randy Brodnax Fiber Kilns, about 12 years old, lots of life still left. New Fiber and exterior Foil. Will include 2 whisper burners (long flame, very quiet), shelves and stilts. Great deal at \$1200, needs to be picked up on Galiano Island; sandradolph.1@gmail.com.

WANTED: Langara College Fine Arts department in Vancouver is seeking an instructor to teach one section of Foundation Ceramics, a 3-credit course that introduces the student to the basics of hand building, wheel throwing, glazing and firing kilns. Course begins Jan. 2013. See: www.langara.bc.ca/about-langara/employment-opportunities/faculty/fine-arts-instructor-f048-12.html

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 debrasloan@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

Please note new protocol starting immediately: For 12 months, **not including HST**: Individual, \$55; Full-time Student, \$35; Senior (over 65), \$35; Institution/Group/ Corporation, \$200. The date a new member joins will become the member's date of record. Renewal notices will be sent, and all subsequent renewals will be charged from that date whether or not renewal is made on time. **There will no longer be any prorated fees.** Please note: this is a change from the previous policy of memberships renewing in September and mainly affects new members and those renewing late. Those whose renewal date has been set in September will continue to renew at that time. 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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