

May 2013
Volume 49 No. 4



BC POTTERS

Newsletter of the Potters Guild of British Columbia

INSIDE:

- | | |
|--|--|
| <i>A Life in the Day</i> 5 | 11 <i>A Bit of Clay on the Skin</i> |
| <i>The Symposium Experience</i> 7 | 12 <i>Vancouver Gas Kiln Co-op Project</i> |
| <i>Medalta International Cup Show</i> 10 | 13 <i>NWCF: Free Curators' Talk</i> |

Salt & Pepper Shaker, by Meira Mathison.
See *Salt of the Earth*, Page 11.





Gallery of BC Ceramics

www.galleryofbcceramics.com

Representing the best of BC Ceramics



Follow us on Facebook

Interim Gallery Manager

Laura Carey

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, Samantha Knopp, Karah

Goshinmon, Karisa Evdokimoff,

Janine Grant

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](#).

2013 Gallery Exhibition

May 2 to June 3

Around the World in 80 Plates

Maggi Kneer. Opening Reception: Thursday, May 2, 5 to 7 p.m.

June 6 to July 1

Shoes

Shelley Holmes. Opening Reception: Thursday, June 6, 5 to 7 p.m.

July 4 to 29

Junichi Tanaka

Opening Reception: Thursday, July 4, 5 to 7 p.m.

August 1 to September 2

Group Show: Gallery Staff Picks

Representing the Best of BC Ceramics.

September 5 to 30

PGBBC Retrospective

Opening Reception: Thursday, Sept. 5, 5 to 7 p.m.

October 3 to November 4

Vancouver Collects: Collector David Carlin

Opening Reception: Thursday, Oct. 3, 5 to 7 p.m.

November 7 to 25

Shoerealism

Kinichi Shigeno. Opening Reception: Thursday, Nov. 7, 5 to 7 p.m.

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 see the guild website www.bcpotters.com/Guild/. Select "Forms" and then "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

Retail Jury Sessions for 2013

If you are interested in selling a full line of work in the gallery (other than mugs and salt and pepper shakers, for which you do not need to be juried), please bring your submissions to the Gallery of BC Ceramics with completed forms (find them here: www.bcpotters.com/Guild/forms.php) and jury fees by the following dates:

June: Drop-off deadline is Friday, June 7. Jury sits week of June 10.

September: Drop-off deadline is Friday, Sept 6. Jury sits week of Sept. 9.

Letters of acceptance/non-acceptance will be sent a week following the jury session. 

President's Message

It's spring, at least here on the Lower Mainland, although I have heard reports from other corners of the province that there is a change of season afoot. From the notices I see online and in the newsletter this month, the selling season is again in full swing. If my own practice is anything to go by, however, it is hard to be in the studio right now with all the yard things to do – weeding, planting, pruning, mowing – just about any reason to be out in the sun and warmer weather. On the cooler, rainier days I am still inspired by the excitement and energy from the Clay Symposium held at the Shadbolt Center in March.

It's a new season and the directors are getting a feel for their new roles. We now have a membership committee and its members are in the process of defining their rolls and thinking of ways to address the needs of the existing guild members and attracting new ones. As many of you may have already noticed, we have extended our communications to include Facebook, posting notices and sharing interesting clay related bits and pieces. If you haven't yet, please "Friend" us to keep updated. 🏠

—Denise Jeffrey

Gallery & Exhibition News *By Laura Carey*

Gallery News

The Gallery of BC Ceramics is proud to welcome three newly juried artists: Mike Allegetti, Kinichi Shigeno and Kathleen Tennock.

Based in Robert's Creek on the Sunshine Coast, Mike Allegetti's Creek Clayworks studio has recently branched out into salt firing. The gallery is happy to out some amazing large-scale salt-fired vases. Richmond artist Kinichi Shigeno is well-known for his sculpture and handpainted porcelain functional pieces. Shigeno has a brand new line of functional ware featuring cedar beetles as well as his iconic signature focus, high-heeled shoes. Whistler-based artist Kathleen Tennock is only the second artist we currently show who is creating work in a naked raku style.

Come one, come all to see these beautiful new additions in person.

May Exhibition: Maggi Kneer

Around the World in 80 Plates

May 2 to June 3; Opening May 2, 5 to 7 p.m.

Around the world in 80 plates combines the three loves of my life: clay, travel and food. I grew up in England on the south coast near Brighton, lived for one year in Germany, and 19 years in Hong Kong before immigrating to Canada 22 years ago. I enjoy exploring new cultures, cuisine and customs and find this enriches my work. I have been fortunate to have visited about 60 countries. This new body of work, using images from my own photographs and ephemera collected over the years, reflects my impressions of countries I have visited.

My work reflects nostalgia for my childhood days, afternoon teas with my grandmother, starched linen tablecloths, polished silver,



Argentina, tango dancers, by Maggi Kneer.

home baked cakes, cucumber sandwiches with no crusts and the smell of furniture polish.

My work is a mid-fire stoneware, multi-glazed and decorated with sprigging, as well as both traditional ceramic transfers and computer generated decals, many of which are taken from my grandmother's *Mrs. Beeton's*

Book of Household Management, circa 1900.

The ornamentation on my vessels is influenced by the exaggeration and excesses of the Sevres porcelain and Victorian dinnerware. The forms come from the triple curved shaped of medieval English baluster jugs, the linear rhythm of Art Nouveau vases, delicately lobed Sung Dynasty bowls and the vivacity of T'ang Dynasty tomb figures.

I hope my work will encourage viewers to pause and reflect on their own childhood days, and remember the good things of the past and maybe regret their passing a little.



Crete, Minoan pots, by Maggi Kneer.

Continued on Page 4

May Featured Artist: Kathleen McGiveron

Kathleen McGiveron is an artist whose work reflects popular ideas and icons in contemporary culture. Currently her studio is located in Langley, and is where she explores her wild ideas surrounded by figurines from thrift stores and boxes of Plainsman. McGiveron completed her Bachelor of Fine Arts with a major in visual arts in spring of 2011 at Emily Carr University and attended Simon Fraser University for their Professional Development Program where she received her Bachelor of Education with a minor in Secondary Teaching. She currently teaches in the Langley School District.

McGiveron has been represented by the SMASH gallery of Modern Art in Vancouver since September 2012.

Speaking about her work, Kathleen says "The sculptures I create are inspired by the figurine. By using the body of figurines the sculptures appear traditional, but at second glance it is revealed that these scaled-up figurines have had their decals or possessions stripped and replaced with unconventional, popular logo patterning through method of decal, or with hand built, pop icons.


"I am interested in the way pop icons and imagery can replace traditional images used as surface decoration on ceramic ware.

"Historically, culture has been preserved on the surface of ceramics; it is my aim to document as well as create a dialogue about our contemporary culture on the surfaces of my sculptures. In a way, my works are almost an anti-monument; the viewer is able to relate to



Brains, by Kathleen McGiveron

the piece and recognize that what is occurring in my sculptures are connected to what is happening today. They are about the trends people are interested in. I specifically document that which is most popular at the moment; as time passes and fads go out of style and our cultures' interests change my sculptures change as well."

Artist website: www.kmcgiveron-art.com 

Greenbarn's catalogue is
now available online.

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

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

9548 192 Street,
Surrey, B.C. V4N 3R9
Phone: 604.888.3411
Fax: 604.888.4247

greenbarn
POTTERS SUPPLY LTD.

Tuesday-Friday 9-5
Saturday 9-1
Closed Long Weekends
greenbarn@telus.net



PGBC newsletter summer schedule

Please get your articles and ads in to Melany by May 20 at the latest for the **June 1** newsletter.

There will be no newsletter July 1. The next editions will be **July 25** (submission deadline July 15) and **Sept. 1** (submission deadline Aug. 20).

If you send in your material after the scheduled date, the item may have to wait till the next month's newsletter.

Submissions can be sent to Melany at editor@bcpotters.com.

A Life in the Day Exhibition By Dianna Waggoner

As a longtime fan of Celia and Keith Rice-Jones I was eager to see *A Life in the Day* in Wildrice Studio at Maple Ridge Art Gallery where almost 100 pieces of their work are on display until June 1. This is a rare opportunity to see their work side by side—Celia's beautiful and useful cups, teapots, plates, platters alongside Keith's sculptures, flower vases, stylized reliquaries, and wall pieces. It's a chance to appreciate the similarities and differences in the scale and style of their work that comes from shared clay, kiln, and modernist sensibilities.

Celia has said, "My aim is for each piece I make to have a presence of its own, to invite being picked up and handled, and to stand quietly while waiting for use." It's difficult to resist picking up her bowls, turning them over in your hands, or resting a goblet on your fingers. And it's impossible not to imagine how they would look on your own table.

Over the years, Keith's pieces have become more assertive and though remaining in the vessel tradition, whether coil built and carved or structured from slabs, are less concerned with function. "Earlier work with stylized functional vessels and containers continues, though my current focus is with large sculptural work," he says. His work invites you to touch their textured surfaces, to peek inside and through, to walk around and let your imagination roam.

This exhibition is about the nature of their collaboration, the product of working together in their home studio for the last 25 years. An excellent example of their similar ethos is a large (5'x3.5') textured wall piece, a stylized landscape "map" in gentle shades of brown, grey and blue. Swirling around the rivers and mountains are rearranged words from Al Purdy's poem *Say the Names*. In a gallery talk, Keith explained that after he and Celia decided to create a major wall piece using lines from that poem, each one sketched his and her idea on paper. Their independent drawings were remarkably similar and *Say the Names* was created by four hands and two minds working in harmony.

The delight of this show is the light and air which allow each piece—whether a delicate porcelain bowl or shoulder height sculpture—a place of its own, room to breathe. I've had the pleasure of seeing many of these works in the past but walking through the spacious room, its light diffused through translucent banners that divide the space, I




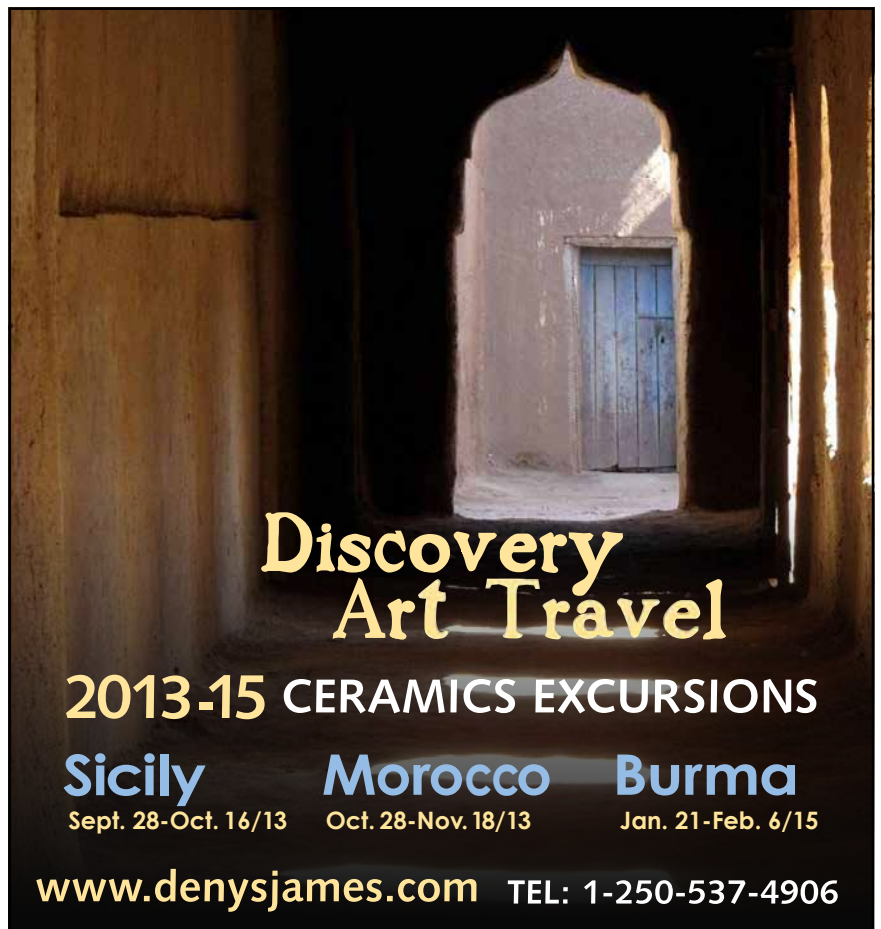
Keith Rice-Jones discusses the work *Say the Names* with gallery visitors. Photo by Michael Alexander.

felt I was truly seeing, genuinely appreciating many of them for the first time.

The five-minute film by Rene Terlinden which documents Wildrice Studio and how seamlessly Celia and Keith's work fits into their lives is a perfect conclusion to the gallery

visit. It brings another level of appreciation to see the artists creating the works which are nearby and listen to the jazz background of the film as the sun warms your shoulders.

The details: Tuesday through Saturday, 11 a.m. to 4 p.m. Exhibition closes June 1. 



Discovery Art Travel

2013-15 CERAMICS EXCURSIONS

Sicily	Morocco	Burma
Sept. 28-Oct. 16/13	Oct. 28-Nov. 18/13	Jan. 21-Feb. 6/15

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

It's a Wrap! *By Mike McElgunn, Canadian Clay Collective*

The 6th Canadian Clay Ceramic Symposium ran for a sold-out crowd March 23 at the Shadbolt Centre.

An event of this magnitude requires many hands behind the scenes to be a success. Huge thanks go out to the Shadbolt Centre for the Arts, the awesome, hardworking Shadbolt staff, our line-up of skilled and generous presenters, the Potters Guild of BC and guilds throughout the province as well as the North-West Ceramic Foundation which assists in bringing in our keynote speaker, Greenbarn Potters' Supply for the clay, and of course you, the inquisitive participant! Recognition also goes to the Canadian Clay Collective, a committee of dedicated individuals who meet and work over two and a half years to plan and run each symposium. This event is truly a gem for our local ceramics community!

Mark your calendars, the next symposium will be in 2016 and 97% of evaluations submitted stated the respondent planned to attend the next Symposium... I'd suggest you watch for information in late 2015 and register early to ensure your spot! 📅



TOP RIGHT: Presenter Robbie Lobell peruses the Mug Wall. **BOTTOM RIGHT:** Mariko Paterson spars with Brendan Tang. **LEFT:** Judy Weeden at work. **BELOW:** Les Manning critiques Road Show. All photos on this and the following two pages by Sandra Ramos and Heather Dahl, except where noted.



**Spring 2013
Adult Ceramics**

Glazing & Decorating
Join Don Hutchinson as he covers the technical aspects of decorative design, overglaze, underglaze, wax resist techniques and glaze applications.
\$83.75, 2 sessions
Wednesdays, May 22 & 29, 7-10pm
Barcode 294823
Price does not include tax.

Photo: Tim Matheson

Register: 604-291-6864 or online: burnaby.ca/webreg
shadbolt centre inc. shadboltcentre.com

City of Burnaby
Cultural Services

The Symposium Experience *By Melany Hallam*

Overwhelming, chaotic, frenetic—my first Canadian Clay Ceramic Symposium was all of that. I sit many weeks later and think about what I came away with, what will stick with me and help me in making my own pots. Here is what I learned from the sessions I attended:

Lorna Meaden:

The first session of the day, Lorna sat down and talked while she threw her pots and people asked questions. A sort of stream of consciousness list of advice and stories came out. Some practical tips:

- When throwing tall forms, drag your inside arm a bit on the inside of the rim to stabilize the pot. Make sure your elbow is straight up and don't pull forward or you'll pull the pot off centre.
- The cause of "vomiting" teapots is likely that the spout is uneven, wide-narrow-wide. Lorna demonstrated throwing and then bending a spout while still on the wheel so that you don't get a kink in the spout if you were to bend it later when it sets up.
- For handles, Lorna shapes them as much as possible before pulling them. She makes her handles thinner in the middle in both width and depth, i.e. looking at the handle from both the side and straight on for greater comfort when holding it. "The best handles are the least handled."

Thought of the session: Think about where your pots come from and why you do what you do. Do you have a case of OPP (other people's pots)? In Lorna's case, at one time she was making a lot of pots that looked like Julia Galloway's. It was the lift of the pots that she loved, where the base was the smaller point in the pot. What to do next? Go through photos of historical pots for examples, flip quickly through books and be aware of your gut reactions – and practice the 3Ps (persistence, patience, practice) always. What if...you could figure out what you like, and use that to find to your own style?

If you can't stand the heat get out of the kitchen:

Moderator D'Arcy Margesson started with a quote, "We are creatures who need to make", and then opened the discussion to the panel: John Neely (post secondary educator), Robbie Lobell (flameware potter), Vikram Vij (restaurateur) and Mariko Paterson (potter and teacher). What followed was a discussion of how we use pots and how pots made by hand enhance our enjoyment of food and drink and the people that we share them with. Some highlights:

- Making pots that work for the kitchen and the table: It really struck me when John talked about inviting his students to his home for potluck dinners when he said that new students "only bring a bag of chips and dip once." His students learn all the technical stuff in the BFA/MFA programs, but they really learn how pots are used when they're sitting and sharing meals, discussing how the pots work in real life with the food they're eating.
- Opportunity: Robbie talked about the slow food (and local) movement being a real opportunity for those who make hand-crafted and specialty pots. Vikram added that when food and handmade pots are on the table, "something different happens." With the huge local food movement, he believes that local pots will come next as part of that movement. Mariko talked about



Lorna Meaden's decorating.

hanging out for hours at the old Tomato Café drinking coffee from Suzy Birstein's mugs "coddling something that's really sexy," the feeling you get from something made with care. John added that, when he was in Japan, younger and smaller restaurant owners would talk to customers about "pots from the potter down the road." The use of local, handmade pots exists in Japan and eventually it will find its way here.

Continued on Page 8



Discussion panel: (L-R) D'Arcy, John, Robbie, Vikram, Mariko. Photo by Gillian McMillan.



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



Thought of the session: as Vikram said, people ask where pots come from all the time. People like to feel a connection to the artist who made the pot, which brings us full circle to D'Arcy's quote at the beginning of the session. What if...we are also creatures who need to use things that are created by hand? Potters and our work would gain greater respect (and popularity) that's a good thing on so many levels.

Takeshi Yasuda:

I must admit that I went into this session not knowing a thing about him. I thought that there would be some Japan worship going on, but I couldn't have been more wrong. Takeshi talked about how he has lived in England for 40 years and so he doesn't think he can really be considered a Japanese potter. He started the demo session very quietly, getting his clay on the wheel and starting to throw. Once he started talking, however, wow, my head was spinning. Here are some highlights:

- "If you want your own expression, you can't use another's technique." Takeshi talked about training in Mashiko, Japan, mass producing pots. However, when he works now he doesn't have a fancy technique. He just tries to be easy with the clay.
- "Unless you have that struggle before hand, unless you have a problem, you don't get a solution." He talked about the most important part in the struggle in finding your own style as being clarifying the problem, writing it down. Put your observations into words (rather than sentences), together with a few drawings. Conversation is also a very important part of the process, constantly redefining your meaning as you hear the words coming out of your mouth. And then really listen when others respond to you – many people are thinking about what they're going to say next instead of listening to the other person involved in a conversation.
- "What if [the] wheel is not a tool for mass production, what if it is a tool for expression?" Takeshi asked. He then quickly stood up, pulled the bat off the wheel (he'd thrown a pot with a thick rim and a much thinner area of wall below it) and threw the top of the pot off onto the floor! It almost felt like he was going to throw the pot, bat and all, into the audience. The resulting pot had an interesting torn rim – so that's how he makes all of those pieces I've seen online. (For more on Takeshi's throwing process and photos, see Gillian McMillan's blog entry on the session here: <http://www.gillianmcmillan.com/blog/2013/03/26/takeshi-yasuda>)

Thought of the session: "Art is not dangerous; it won't kill you." In any medium you are working in, think about this early, when you are developing your skill. You should be pushing the limits – what is there to lose? Takeshi mused that, maybe, people are in survival mode (in nature, you're more likely to survive if you follow the crowd), and that is why they don't tend to push limits, even when it's not a life or death situation. But, he says, his face visibly brightening, "Recently, many more people are working expressively, less safely."

At the end of the day, in Takeshi's keynote address, he explained that even traditional styles can become beautiful or exciting when they are adapted by people thinking in a new way. Anything can be a point of departure for expression—you don't have to come up with something completely new.

And that's the idea that I really came away with from the symposium: an urge to ask myself, "What if..." 🗨️



Takeshi Yasuda shares his thoughts.



Takeshi Yasuda, finished work on display during the symposium.

Photo by Gillian McMillan.

From the PGBC member web pages



Jug, by Elaine Futterman. Fired to Cone 10 in a salt kiln, glazed inside and sprayed with slips on the outside.

Sculptural vase, by Mike Allegretti. Fired to cone 10 in a salt kiln, glazed inside and sprayed with slips and glazes on the outside.



This newsletter series features your fellow guild members. 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 Elaine Futterman and Mike Allegretti, Creek Clayworks of Roberts Creek:

Elaine and Mike both became involved with clay through community college clay programs while employed as science educators. In 1990 they constructed a studio and showroom on their property in Roberts Creek on the Sunshine Coast.

Numerous workshops and classes taken over the years as well as extensive travel in Asia and Europe have been major influences on their work. Elaine throws and alters her work while Mike is known for the slabware he creates on original forms.

Firing with cone 10 oxidation often requires an emphasis on decoration. Slip trailing, glaze trailing, wax resist, spraying and layering of glazes are used to enhance the surfaces of their pots.

They sell directly to their customers from the studio and occasionally participate in fairs and shows. Commissions are frequently taken and custom dinner sets, both thrown and slabware, have become a specialty of Creek Clayworks.

See: www.creekclayworks.ca 

summer clay workshops at MISSA 2013

Join us for our 29th year on the beautiful Pearson College campus, just outside Victoria / **june 29 – july 12**

Form & Surface with Coloured Clays / Vince Pitelka

Innovative Handbuilding / Lana Wilson

Throwing & the Altered Form / Vincent Massey

Architectural Ceramics / Angela Pistrucci

Pottery as Expression / Josh DeWeese

Inquisitive Construction / Deb Schwartzkopf

Clay Sculpture Sampler / Debra Sloan

NEW! **Exploring Ceramics & Print** / Cathy Terepocki

Sculptural Relief / Angela Pistrucci

Flipside of Big Bowls / Cathi Jefferson

Paper & Plaster Molds / Samantha Dickie

Landscapes & Seascapes: 3D Tiles / Sandra Dolph

Raku: a New Approach / Larry Aguilar

july 6/7 weekend

**METCHOSIN
INTERNATIONAL
SUMMER SCHOOL
OF THE ARTS**

For details on our complete 2013 program please visit missa.ca
To register: 250 391 2420 / 800 667 3122

We also offer workshops in photography, painting, mixed media, jewelry, fabric, writing and much more!



LANA WILSON

Medalta International Cup Show

Show us your mugs (or cups, yunomis, steins, etc) and be a part of Medalta's first annual International Cup Show! This show runs Aug. 23 to Sept. 28 and is being juried by Musing About Mud blogger and Canadian ceramic rockstar, Carole Epp.

The submission deadline is Thursday, May 30, so if you're interested, have a look at the eligibility requirements, important dates and other information on this page and fill out the handy-dandy form below (along with payment). Thanks for your interest and good luck!

JUROR

Carole Epp is likely best known for her work on Musing About Mud, (www.musingaboutmud.blogspot.com) an online resource of ceramic-related content. She is a graduate of the Australian National University, produces two distinct lines of functional and sculptural ceramics, exhibits internationally, and at the end of the day is a mother to two charming young boys.

ELIGIBILITY

The exhibition is open to all international artists. Work can be either functional or sculptural so long as it addresses the idea of "the cup". Please submit only original work that has been completed in the last two years. All work must use at least 50% fired clay as the primary medium.

IMPORTANT DATES

Applications Due May 30
Email Notification Begins June 15
Accepted Work Due July 20
Show Dates Aug. 23 to Sept. 28
Opening reception TBA



AWARDS

Several of the selected artists will be featured on the Musing About Mud blog. Awards will be determined by the juror and announced at the opening reception. Artists do not need to be present to win. Students, be sure to identify yourself as such on the submission form below to be eligible for special awards.

APPLICATION & INFO

To apply, go to <http://medalta.org/showusyourmugs> and fill out the online form.

CONNIE GLOVER MOSAIC WORKSHOP

Sat. May 11, 10 – 4

design and fabrication, potluck lunch

Sat. June 1, 1 – 3

Mortar to cement or plywood backing

Sat. June 8, 1 – 3

Grouting

Registration: \$220, all supplies included

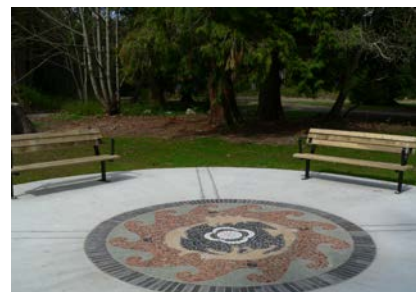
Early bird discount before May 6 - \$200

Email: cglloverclay@shaw.ca

Phone 604 531-6508

Studio: 1872 - 136th St., S. Surrey

www.connieglover.com



**SPRING
POTTERY SALE**

May 10th 10-8pm South Delta Rec Centre
May 11th 10-5pm 1720 56th Street, Tsawwassen

Now open late on Friday!

www.deltapotters.com

Photo by NGELFEARON Photography



Salt Of The Earth: Vessels For Tasteful Living

By Meira Mathison

Fired Up! Contemporary Works In Clay will hold the 29th Annual Exhibition and Sale opening May 24, 6 to 9 p.m. and continuing Saturday and Sunday, 10 a.m. to 5 p.m.


This show has the group excited to see what comes out of their collaborative salt firing at Cathi Jefferson's, and also to see each other's outrageous, gorgeous and unique salt and pepper sets. These works will be exhibited in the Fired Up! Theme Gallery in Metchosin Hall.

The exceptional work of each Fired Up! member and the five guest artists will also be displayed in their individual booths.

We chose this theme because salt has been an important element of the earth throughout the ages. Civilizations have been founded and trade routes established where salt was abundant. It has been used to flavour and preserve food. Since the 16th century potters have used salt to glaze pottery, creating amongst other vessels the iconic storage and pickle jars.

We invite you to join us for this diverse and exciting exhibition of our nine core members and five invited artists. Come and be dazzled!

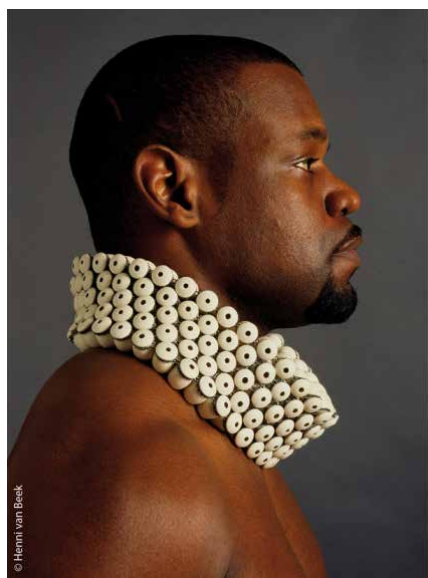
Exhibiting are: Susan Delatour, Gary Merkel, Gordon Hutchens, Kinichi Shigeno, Alan Burgess, Meira Mathison, Meg Burgess, Pat Webber, Cathi Jefferson, and guests: Louise Card, Sandra Dolph, Maeva Collins, Tina Fife and our guest coming from farthest away, Cheryl Oliver, traveling all the way from New Zealand!

For more information, please visit our website: www.firedup.ca 



TOP: Salt & pepper shakers, by Louise Card. ABOVE: Salt & pepper shakers by Cathi Jefferson.

A Bit of Clay on the Skin: New Ceramic Jewellery



A Bit of Clay on the Skin: New Ceramic Jewellery explores the appeal of ceramics, especially porcelain, in jewellery. It runs May 16 to Aug. 11 at the Gardiner Museum in Toronto, Ont. Organized by the Fondation d'Entreprise Bernardaud and curated by the renowned German-born goldsmith and jewellery artist Monika Brugger, the exhibition showcases the versatility and allure of the medium, which can be modeled or cast, used alone or with metal, wood, and stone, and vary in color and texture.

The exhibition presents 140 works and features the work of 20 cutting-edge jewellery artists, including creations by such notables

as Peter Hoogeboom (The Netherlands), Ted Noten (The Netherlands), Gésine Hackenberg (Germany), Marie Pendariès (Spain), and Shu-Lin Wu (Taiwan). While some make reference to traditional jewellery in materials and symbolism, others altogether redefine it in substance, form, and matter.

This exhibition is part of the Toronto International Jewellery Festival in conjunction with Meta-Mosaic, the 2013 SNAG Conference.

www.tijf.info

www.snagmetalsmith.org

Spanish Collar, 1995, by Peter Hoogeboom.
Necklace, earthenware, silver, 63 x 7 x 2 cm,
collection privée. Photo by Henni van Beek.

Vancouver Gas Kiln Co-op Project

By Morley Faber

For many years, we have been discussing the possibility of having a ceramics gas kiln at the Mergatroid Building. It seems like the pieces are finally falling into place. Gas prices are low, and I have approval from the City for a space that will be a covered outdoor space at 1161 Parker Street (in the parking lot area of the Mergatroid Building).

Here is an update on this project:

What is the scope of the project?

I, as representative for Mergatroid, have City approved building plans about 1000 s.f. that will be free standing studio, with concrete floors and 16' ceilings, and a washroom. Next to this building will be a covered area that is approved for a gas ceramics kiln.

Why start a gas kiln co-op?

We would only start a co-op if there was enough user interest. The overall idea of the co-op would be as follows:

- Operated as a co-op. Every "member" would be an owner.
- The co-operative model would be set up to be non-profit. Because no-one would "profit" from kiln operations, and because the administration would be minimized, the cost of operating the kiln should be a low.

What other co-ops do this kind of thing?

There are two co-ops in the Mergatroid Building:

- Terminal City Glass Co-op has been operating for about a year. They are at 1191 Parker.
- Van East Woodworkers Co-operative (formerly Parker Street Woodworkers Co-op) at #205 975 Vernon Drive.
- There is also an informal ceramics co-op at 965 Vernon Drive.

What equipment do we already have?

We already have a lot of bricks from three separate kilns that have been dismantled. We also have a few kiln shelves and misc. parts.

We also have a well used kiln that was operational last year, but, after much discussion, it seems this will likely be a parts kiln.

What do we need from you?

We are looking for people who are interested in being part of this project in any of the following ways:

1. Future users
2. Being part of the advisory team.
3. Helping to Build the kiln and set up the co-op.

If you are interested in helping, please get back to me. We will set up a meeting soon to develop our strategic plan. Please get back to me if you are interested in being involved in any way.

Morley Faber

mfaber1@gmail.com | www.mergatroid.ca

604-724-4999

Long List Announced for the 2013 Sobeys Art Award

B.C.-based ceramic artist Brendan Lee Satish Tang has made the long list of 25 artists for the 2013 Sobeys Art Award, the pre-eminent award for contemporary Canadian Art. The Art Gallery of Nova Scotia and the Sobeys Art Foundation announced the long list on April 19.

Each year the Sobeys Art Award is awarded to an artist age 40 and under who has exhibited in a public or commercial art gallery within 18 months of being nominated.

Sarah Fillmore Chief Curator, Art Gallery of Nova Scotia and Curator, Sobeys Art Award says that, "The list of artists proposed for this year's Award points to the vibrancy of practice in the country. We celebrate each of the nominated artists' achievements. Just as the artists nominated for this Award are aged 40 years and under, so are the curators who sit on this year's panel. It is hoped that this will continue to feed the next generation of curators in the country and enliven the discourse of contemporary art."

The members of the 2013 Curatorial Panel are:

- Mireille Eagan, Curator of Canadian Art, The Rooms Provincial Art Gallery;
- Marie Claude Landry, Curator of Contemporary Art, Musée de Joliette;
- Melissa Bennett, Curator of Contemporary Art, Art Gallery of Hamilton;
- Jesse McKee, Curator, Walter Phillips Gallery, The Banff Centre;
- Charo Neville, Curator, Kamloops Art Gallery.

The 2013 shortlist of the Sobeys Art Award will be announced in late June. Work by the shortlisted artists will be shown in an exhibition at the Art Gallery of Nova Scotia in Halifax opening on September 13, and the 2013 winner's announcement will take place at a Gala event at the Art Gallery of Nova Scotia on October 9.

For more detailed biographical information on the 25 long-listed artists and members of the Curatorial Panel please go to: www.sobeyartaward.ca

ClayLines

Celebrating Success in our community

EXHIBITION, Kamloops



April 30 to May 25

Thompson Valley Potters Guild invites you to *Divine Chaos* Exhibit. Open House: May 3, 6 to 8 p.m., Old Courthouse. Exhibit to run from April 30 to May 25. For more info checkout www.tvpg.ca or Facebook "Divine Chaos"

26th Annual Denman Island Pottery Tour

May 18 and 19

Saturday and Sunday, 10 a.m. to 5 p.m.,
Featuring 8 studios and the Denman Island Arts Center,
Maps available at the Ferry booth and on Island.
www.denmanpottery2013.blogspot.ca

EXHIBITION, Coquitlam

May 4 to June 1

Clay 2013: Functional Vessels & Sculptural Artifacts

Clay Master Class: May 5, 12 to 3 p.m.

Opening Reception: May 5, 4 to 6 p.m.

Pottery is an ancient and enduring art form and functional craft. Members of the Fraser Valley Potters Guild (FVPG) are connected with this ancient practice yet approach pottery with a unique and contemporary angle. FVPG's annual juried exhibition will showcase a variety of firing and finishing styles which includes burnished pit-fired earthenware, raku, electric, gas and wood-fired stoneware and electric-fired crystalline porcelains.

Evergreen Cultural Centre

1205 Pinetree Way, Coquitlam, BC V3B 7Y3

Gallery open Monday - Saturday, 12-5pm

Free Public Tours every Saturday at 2pm

604-927-6550

www.evergreenculturalcentre.ca

Unclassifieds

SALE: Fredi Rahn's Spring Studio Clear-out! It's time to clean out the studio to make way for new projects. Amazing deals on seconds and samples. Come by and find a treasure. Sunday May 5, 11 am-6 pm, 2704 Yale St, Vancouver (back lane).

Submissions for the June 2013 PGBC newsletter

Please get your articles and ads in to Melany by May 20 at the latest for the June 1 newsletter. There will be no letter July 1. The next edition will be July 25 (deadline July 15). 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.

ARTISANS WANTED, Vancouver

Deadline: May 15

The Vancouver Folk Music Festival is looking for artisans who create high quality handcrafted goods to participate in our 2013 Artisan Market at Jericho Beach on July 19-21. We have filled our quota of jewelry vendors, but we are still accepting applications from artists who produce pottery, baskets, stained glass, woodworking, handmade paper products, paintings, etc..

The Vancouver Folk Music Festival has an attendance of 40,000 patrons over the weekend. It is a great opportunity to showcase and sell your craft to a diverse audience!

Our application form can be found on our website at <http://thefestival.bc.ca/get-involved/applications/art-market/>.

Note: The final application deadline has been extended to May 15.

CALL FOR ENTRY, Pacific Northwest

Deadline: May 20

The Jansen Art Center Ceramic Program would like to invite Pacific Northwest regional ceramic artists to submit work for our first ever juried cup show. This exhibition has been organized to showcase the exceptional work of ceramic artists in the Pacific Northwest and we hope this will become an annual exhibition for the continuation of ceramic education. Details on how to apply can be found at <http://jansenartcenter.org/exhibits/call-to-artists.aspx>

Best Regards,

Jesse Rasmussen

Ceramics Program Director, Jansen Art Center

FREE CURATORS' TALK, Vancouver

May 25, 4 p.m.

The North-West Ceramics Foundation is pleased to present a free curators' talk by Nora Vaillant and Shelly Rosenblum on Saturday, May 25, at 4 p.m., to accompany the exhibition *High Fire Culture: Locating Leach/Hamada in West Coast Studio Pottery*. The exhibition, which was discussed by Jana Tyner in the April newsletter, will include over one hundred pots, as well as a collection of educational and archival material including historical photographs, videos, reference books, and a Leach kick-wheel. The exhibition will take place at the Satellite Gallery, 560 Seymour Street, 2nd Floor, Vancouver, BC, from May 24 to July 16, 2013. The Opening Reception will be held on Thursday, May 23, from 6 to 9 pm. The Curators' Talk will take place on Saturday, May 25, at 4pm. For more information, please see the website of the North-West Ceramics Foundation at www.nwcf.ca. We would love to see you there!

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+ GST
- 2/3 page, \$129 + GST
- 1/2 page, \$99 + GST
- 1/3 page, \$69 + GST (horizontal, vertical, or column)
- 1/4 page, \$55 + GST
- 1/6 page, \$39 + GST

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 + GST


**Advertising rates subject to change*

Potters Guild of British Columbia
1359 Cartwright St · Granville Island
Vancouver, BC · V6H 3R7
tel:604.669.3606 · fax: 604.669.5627

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

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. 

Potters Guild of BC Board

Denise Jeffrey, President

604.298.4980 · terranme@telus.net

Gabrielle Burke

778.838.8803 · gabriellekbburke@gmail.com

Darcy Greiner, greindar@gmail.com

Sheila Jahraus, Communications · s_jahr@yahoo.com

Linda Lewis, Communications

778-848-7207 · webmaster@bcpotters.com

Judy Osburn, Retail Committee Chair

604.734.7829 · osburnjudy@hotmail.com

Nicole Smith, Secretary · babcock.smith@gmail.com

Cheryl Stapleton, Treasurer · stapletoncheryl@hotmail.com

Nora Vaillant · 604.730.5840 · auroranora1@gmail.com

Andrew Wong, andrew@rimba.com

Membership

Membership Fees

Please note new protocol starting immediately: For 12 months, **not including GST**: Individual, \$55; Full-time Student, \$35; Senior (over 65), \$35; Institution/Group/ Corporation, \$200. All existing memberships renew in September. New members only will renew on the anniversary of their date of joining, whether renewal is made on time or not. **There will no longer be any prorated fees.** Please note: this change mainly affects new members. Existing memberships will all renew and be charged from September. 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](#).

Newsletter Committee

Melany Hallam, Editor · 604.487.1597 · editor@bcpotters.com

Andrea Maitland, Proofreader

Jan Lovewell, Mailings

Website Volunteers

Linda Lewis, Webmaster · webmaster@bcpotters.com

Becky McEachern, Member Profiles · becky.c.mceachern@gmail.com

Viv Bodnar, Member Website Links · VivThePotter@gmail.com

Sharon Grove, Membership Database · membership@bcpotters.com

