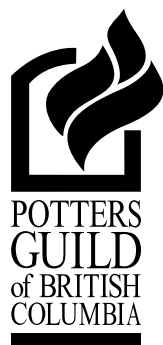


July/August 2013  
Volume 49 No. 6



# BC POTTERS

*Newsletter of the Potters Guild of British Columbia*

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**Gwyn Hanssen Pigott, Australia, Yellow cluster. 2012.**

*Photo: Brian Hand.*





## Gallery of BC Ceramics

[www.galleryofbcceramics.com](http://www.galleryofbcceramics.com)

*Representing the best of BC Ceramics*



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**Interim Gallery Manager**

Laura Carey

[galleryofbcceramics@bcpotters.com](mailto: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,  
Karisa Evdokimoff, Melissa Pipe

[staff@bcpotters.com](mailto: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

**August 1 to September 2**

**Group Show: Gallery Staff Picks**

Representing the Best of BC Ceramics.

**September 5 to 30**

**Back to the Future**

Sally Michener. 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/](http://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](http://www.bcpotters.com/Guild/forms.php)

## Last Retail Jury Sessions for 2013

For those 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/send your submissions to the Gallery of BC Ceramics with completed forms (find them here: [www.bcpotters.com/Guild/forms.php](http://www.bcpotters.com/Guild/forms.php)) and jury fees by Friday, Sept. 6. Jury sits during the week of Sept. 9. Letters of acceptance/non-acceptance will be sent a week following the jury session.

Tentative dates for new work to be juried next year are the first weeks of March, June and September. Exact dates will be confirmed in January 2014. 

## PGBC newsletter schedule

**Submissions:** Do you have equipment for sale? Are you seeking some? Are you in a show you'd like to tell us about or teaching a workshop that needs more attendees? Have a great new studio tip to share?

All of us have a story to tell about how we discovered pottery and became the creative, inspiring artists that we are. You can also submit a story about someone you know.

This is great marketing practice for letting people know about you and your artwork.

**Newsletter schedule:** The next newsletters will be **Sept. 1**, **Oct. 1** and **Nov. 1** (submission deadlines Aug. 20, Sept. 20 and Oct. 20 respectively). 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](mailto:editor@bcpotters.com).

# President's Message

Ahhh, the lazy, hazy, crazy days of summer...well for many of us. There may be some exceptions, but every potter I know seems busiest during the summer months. Be it preparations for and participation in summer markets or working on weather-sensitive projects or just getting the most out of the fine weather, free time seems limited.

I did, however, make time to get to the Satellite Gallery on Seymour Street in downtown Vancouver to take in the exhibition *High Fire Culture- Locating Leach/Hamada in West Coast Studio Pottery*. Coming from and receiving my ceramic education on the east coast, although somewhat familiar with Leach and Hamada, I only knew about their North American influence in the context of the U.S. It was a real education and treat to find out about the connections of the nine B.C. residents featured in the exhibition to the Leach/Hamada tradition—then to find out the connections, direct and indirect, these individuals have had to the PGBC. This got me thinking in two directions. First, in the kind of lineage we have in our teachers. Jiansheng Li, visiting professor from Jingdezhen, China at NSCAD (1997/1999), once said to me and my classmates, that it is like a kind of inheritance we have in the information we receive from our teachers. Similar to the way we inherit certain characteristics from our parents, our work, our pots, inherit certain characteristics from what we have learnt from our teachers. And those of us who teach pass that onto the next generation. All of those who studied under Leach/Hamada and went on to teach others

here in B.C., continue that kind of lineage. If one looks around the Gallery of BC Ceramics you will still see that strong influence in much of the work. I now also have a greater understanding of the prevalence of reduction firing here in B.C.

The second direction of thought was membership in groups and what that means. My understanding of the Leach/Hamada philosophy is that it was the coming together to learn and share, which is, of course, the underlying philosophy of a guild model. These potters would come together in groups, whether formally or not, to share ideas, make pots and fire kilns. Out of that came the PGBC and, for much of its 57 years, it has continued to hold dear the fundamentals of sharing and teaching. Although such things as government regulations, costs, time and distance make it difficult, we like to think we still can share ideas and educate. I know I am talking to the converted and the committed since, if you are reading this in July/August, you are currently a member. This is hoping that each of you continues to remain members, renew your membership in September and even convince someone else—maker, collector or enthusiast—to join the guild.

I hope everyone has a great rest of the summer and we look forward to hearing from everyone in September for membership renewal. 🍷

—Denise Jeffrey

## Gallery & Exhibition News *By Laura Carey*

### Staff Changes

In the month of June we bid 'bon voyage' to our teammate Janine, who will spend the summer in France.

We have gained a wonderful new staff member in the meantime. Our new teammate Melissa is a former student of Langara and a current Emily Carr undergrad, studying ceramics. Her enthusiasm for ceramics along with her knowledge of glazes and techniques is an asset to the Gallery. Melissa is here to serve you on Saturday and Sunday each week.

### July Exhibition: Junichi Tanaka

#### *A Moment of Peace*

July 4 to 29; Opening July 4, 5 to 7 p.m.

I was in Japan in February 2013. It was almost two years since I had visited there. I was a little worried about how people in Japan had adapted and recovered from the disaster, shaken there on March 11, 2011, since I had briefly shared the cruel experience with them, including strong emotions such as fear, sorrow, tension and restlessness.

However, under the sunny, cold Tokyo sky people looked relaxed and moved much slower than when the earthquake and tsunami struck Japan. I even saw many smiling faces

around that made me feel relieved. I felt they deserved to enjoy the peace after two years' effort and struggles for the recovery from the disaster. At the same time, I sensed that people knew their journey for the recovery was not finished yet. They were enjoying a transient peace for tomorrow.

Over the last ten years or so, through various comments from buyers of wholesale shows and from people coming to my booth at retail shows, I start to think vaguely of the meanings of me doing pottery, the role of me in a society as a potter. And these journeys to Japan, totally different impression from the two journeys, make me clear a little for the purpose of me doing pottery. That is "a moment of peace."



*Continued on Page 4*

*Continued from Page 3*

In the real world, people living without any stress are rare, I believe. In their everyday lives, people sometimes feel restlessness, tension, even fear and sorrow, just as I experienced two years ago in Japan. In such busy stressful world, what is given to me is to create a pottery piece that makes the surroundings of a pot peaceful environment as I experienced in Japan three month ago. I know I do not arrive at the destination, yet, but I keep making pots, believing someday I will arrive at the destination.

### **July Featured Artist: Karl Brown**

Through the years, I have sculpted with wood, metal, rock, and clay. Of them all, I enjoy clay the most. It allows both additive and subtractive techniques, and allows changes in the sculpture right up to the moment it is fired. It doesn't rot or rust. Like rock, it is durable, but much lighter. Plus, I love the feel of clay.

I sculpt with a message in mind: we are all beautiful.

It is so easy to criticize our bodies. Advertising media daily teaches us how to find fault. It is also easy to find beauty. I am

trying to teach all of us how to find beauty in each body.

So many of us believe that we are too fat, our hair is bad, our teeth aren't perfect... on and on. In these sculptures, I am trying to create an image that simultaneously holds both:

1. The desire that we can find in someone, and
2. Their little imperfections.

When I succeed in this challenge, it becomes apparent to us that we don't need to have perfect bodies to be loved. When we look at our loved ones, we don't see these imperfections. Instead, we see crooked teeth that are charming, wrinkles full of character, and because we love them, any extra pounds just make hugging more wonderful.

Wrinkles, tummies, extra pounds...all become invisible when we love someone.

Through art, I try to fight back against the onslaught of body-hate advertising messages that bombard us minute-by-minute.

I hope my sculptures show imperfections, but in ways that make someone look perfect.



### **August Featured Artist: Liz De Beer**

Klaywerk Studio on the Sunshine Coast is the home base for clay artist Liz de Beer.

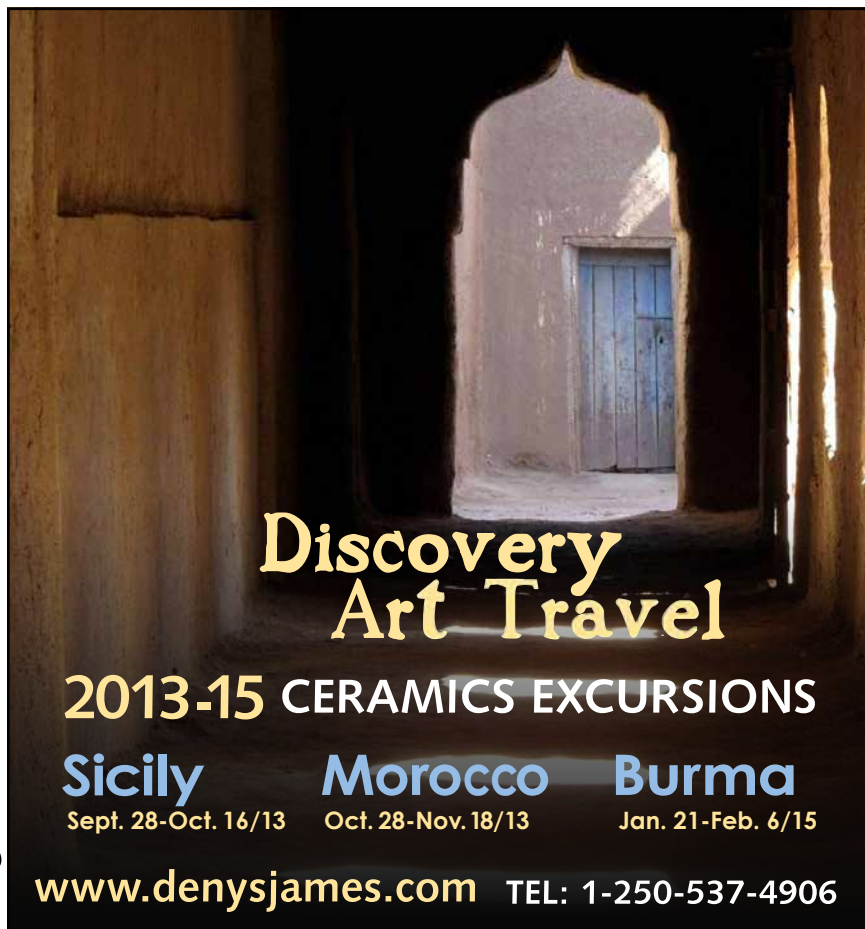
After practicing and teaching art for more than 10 years in B.C., Liz believes that her work has reached a point where it reflects a fusion of West Coast and African sentiments and ideas.

She has a preference for earthenware vessels that are simple in shape and unglazed on the outside and uses a combination of oxides to produce surface coloration on the raw clay surface that is striking but not distracting. She also has an interest in surface manipulation through carving and use a variety of different techniques to achieve the results that she wants. Liz has no interest in mass producing items and sees herself as a clay artist rather than a potter.

[lizdebeer@gmail.com](mailto:lizdebeer@gmail.com)

[www.klaywerkstudio.com](http://www.klaywerkstudio.com),

Facebook: Klaywerk Studio, Liz de Beer 



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# Gwyn Hanssen Pigott, 1935-2013

*Friends, acquaintances and lovers of ceramics were saddened by the recent death of internationally recognized ceramist, Gwyn Hanssen Pigott. From November 3, 2012 until March 24, 2013, visitors to the Museum of Anthropology at the University of British Columbia in Vancouver were treated to a unique exhibition, "Pleased to Meet You: Introductions by Gwyn Hanssen Pigott", curated by Dr. Carol E. Mayer and Susan Jefferies. Working closely with museum staff, Pigott selected objects from the Museum's permanent collection and reassembled them with her own works in "surprising new relationships." The opening was accompanied by a public lecture and tour sponsored by the North-West Ceramics Foundation, during which many had the opportunity to meet and listen to the remarkable artist.*

*The following is written by Moyra Elliott from New Zealand and reprinted with permission from Cone Ten and descending, a blog produced by Elliott and colleagues.*

I have just heard that Gwyn, marvellous lady and, without doubt, Australia's most eminent and revered ceramic artist, has died in Charing Cross Hospital, London, after a stroke and brief illness.

Gwyn had an early interest in art and gained a B.Arts (in art history) from Melbourne University in 1954. While a student she developed an interest in pottery and read Leach's *A Potters Book*. In 1955 she apprenticed with Ivan McMeekin, who had established Sturt Pottery in 1953 at Mittagong in NSW, as a production and teaching studio modelled after the St Ives and Winchcombe Potteries in England. There all clay bodies, unavailable as commercially pre-mixed products, were made from hand-processed raw ceramic materials. McMeekin emphasised the use of local materials and she learned an appreciation for materiality and process that stayed with her always. After two years at Sturt she went to England and worked at Winchcombe under Ray Finch, then moved to the Leach Pottery at St Ives. In 1959 she went to Wenford Bridge to work for Michael Cardew and remembers it as "a fine time and, I guess, my graduation." Following that she spent time at Aldermaston in Berkshire under Alan Caiger-Smith.

By this time she had married Louis Hanssen, theatre designer and writer, and together they moved to London and established a basement studio in Westbourne Grove, near Portobello Road from which she also attended some evening classes at Camberwell taught by Lucie Rie, who was a near neighbor and friend. It was Rie who helped Gwyn set up outlets at Heals and Liberty and together, Gwyn and Louis made large bowls for the famous vegetarian restaurant in Soho – Cranks – and they exhibited at Henry Rothschild's Primavera gallery. Emmanuel Cooper began his potting career under her tutelage here. In London, Gwyn's five-year marriage to Louis Hanssen ended but they remained firm friends until his death in the late 1960s.

In 1966, after several visits, sometimes with American potter, Warren MacKenzie, she moved to Archeres, near La Borne, France,



where she set up her own studio. There she bought a small house and built a three-chambered wood kiln with modified Bourry fireboxes, "more McMeekin than Cardew in design." By this time she had developed a reputation for her pots and was teaching at Harrow and West Surrey College of Art and Design, at Farnham in England. At Archeres she worked with stoneware and porcelain and also salt-glazed. Like Cardew, she never produced a standard line, published a catalogue or made a vase. Every piece was important - jugs, teapots, cups, bottles and beakers and always, the bowl. Simple forms, clean lines and only the decoration of process foretold her later mature works. "The domestic pot is considered to be an inferior object. For me there is no distinction between repeated and individual wares." She made, according to Tanya Harrod, "some of the most beautiful ceramics to come out of the studio pottery movement" and they were justly celebrated in a large show at London's Crafts Centre of Great Britain in 1971.

The year 1973 was a watershed year for her. In her words, "... something happened to change the focus of my life. I stopped potting for a while in order to absorb my discoveries and walked away from my French Idyll taking only what I could carry in my bag." It was time to return to Australia, and home, via the U.S.A. By this time she bore one of the most distinguished CVs and lineages possible and she returned first to teaching.

*Continued on Page 6*



## 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](http://www.suzybirstein.com)



Australia at that time had progressive arts policies and grants were made possible for a variety of activities including studios and apprenticeship training schemes plus expansion into craft courses at art schools, societal formations and gallery growth. Gwyn received a grant to create a workshop in Tasmania, established Linden Rise in Kingston and began again. John Pigott, a student at East Sydney Tech while she taught there, joined her and they built the studio, a kiln and entered research into the local materials. He became her second husband.

Again the ware centred on domestic needs and John Pigott's lyrical decoration, based on Japanese Oribe style, enlivened the production. From 1974, Gwyn taught at the Tasmanian School of Art in Hobart alongside Les Blakeborough. She also taught in women's prisons and special needs schools – experiences she valued highly.

In 1980, she moved to Adelaide and a residency at the Jam Factory, leaving John Pigott to continue making pots in Tasmania, although they later exhibited together. She moved to Queensland where she continued to develop work at a residency at the Queensland University of Technology, and, from here, was also a regular teacher for the Australian Flying Arts School outreach programmes. From here, between various journeys overseas, for finally she was beginning to gain some financial independence as her pots sold readily for increasing sums and she was picked up by good galleries, she moved to Netherdale in sugar-cane country in central Queensland in 1989. It was isolated, surrounded by, as she told me, sugar-cane workers, and she embarked also on her most productive period, not necessarily in numbers of pots but in solo and group exhibitions all over the world. Despite her increasing recognition across all sectors of the art culture, her confidence meant she never succumbed to the attitude that her work should only be seen in a fine art context. She happily acknowledged her roots in craft and was comfortable showing anywhere that was prepared to display her work as she wished. On this she was meticulous, sent carefully prepared maps and notes as to placement plus instructions on height for viewing and lighting.

"I have come to a point in my work where I am almost exclusively making work for exhibition. The content of my work, although always rooted in a tradition of wheel-thrown vessel making, has deepened,



**Works by Gwyn  
Hanssen Pigott.**

and I feel the work, still always domestic in scale and purpose, is best seen only by itself; presented as still life, or installation, to give strength to its voice...They are as much for contemplation as for use. They are as much for use as for contemplation."

Later, over the 1990s, she worked and taught in Cambodia and exhibited in Switzerland, Germany, Thailand, Tokyo, Barbican in London, Museum of Modern Art in Oxford, Faenza in Italy and Garth Clark Gallery in New York. Her first major survey exhibition was at the Queensland Art Gallery, and she was part of several group shows of Australian ceramics that toured to Korea, Italy, Germany, Brazil, Uruguay and Chile as well as inclusion in the seminal *Raw and the Cooked* in London curated by Martina Margetts and Alison Britton.

Honours have been numerous. In 1993, she was awarded a three-year Artist Development Fellowship from the Visual Arts and Crafts Board. In 1997, she was presented with an Australia Council Emeritus Award, and in 1998, was awarded an Australia Council Fellowship. Throughout these years she has been in residencies in many centres around Australia and off-shore and received several grants so that her work might progress.

She moved to Ipswich in south-eastern Queensland in 1999 and the exhibitions and honours continued. Besson in London, LACMA in Los Angeles, 8th Frankfurt Triennale, Germany, The Powerhouse in Sydney, New York, Washington DC and Philadelphia in USA, Helsinki in Finland, Toronto, Icheon in Korea and Gifu in Japan. She held a major solo show *Caravan*, at Tate St Ives in Cornwall in England.

In 2005, a major survey show, drawn from private and public collections in every area of Australia plus from the UK, celebrating 50 years of making pots, was set up at the National Gallery of Victoria and was accompanied by a beautifully designed, substantial, richly-illustrated catalogue with several excellent texts by writers including Tanya Harrod, Alison Britton and Emmanuel Cooper. It's a catalogue that should be in every library.

Gwyn was a regular visitor to New Zealand. A workshop tour took place in the early 1970s, when she stayed briefly in many places over the country and formed lasting friendships with Warren Tippet and Graeme Storm. She was judge for the Fletcher Brownbuilt Award in 1982 when she awarded the premier prize to Chester Nealie and importantly, continued to do us honour by sending an entry for many years afterwards. It was here, in 1988, she first showed more than one piece together: *Two Inseparable Bowls*, in



**Gwyn Hanssen Pigott, Australia, Bowls--Shigaraki. 2012.**

Photo: Brian Hand

honour of gallerist partner-friends who had died over the previous year. From these, her still life works were born. She was unfailingly generous when asked to contribute and went to great trouble to borrow back several works (so that she could make up the requested five works) for a show I curated for The Dowse in 1997/8, *Singular Views: The Ceramic Still Life*, a show from four makers from four countries with four approaches to what was then a new genre. Ann Verdcourt, James Makins from USA and Dorothee Schellhorn from Switzerland made up the other three. She enjoyed the show and the contrast in qualities evidenced. In early 2000s she participated in an exhibition I put together for Anna Bibby's Gallery, in Auckland, also concerned with the still life and in 2010 she again sent work for my International Biennale curated exhibition, *Korero*, at the International Ceramics Museum in Taiwan and turned up for the opening in support. She came to New Zealand on private visits too and was always a gracious house guest and a wonderful raconteur on her various adventures and observations. She would sit, in her pure linen or pure cotton, white or indigo-dyed clothes (never anything



else) be fully engaged and quietly smile or hoot with laughter as memories returned and the night became ever later.

She was pleased with the circles her work had traversed and happily acknowledged her many teachers from McMeekin and Harold Hughan, to Cardew and Rie and influences from the meditative qualities of the Northern Song wares to the paintings of Morandi or Ben Nicholson. There were more; her aesthetic passions were legion. We would discuss the clarity of form that might be taken for Scandinavian apparent in her work; the refinement to a state where nothing more might be taken away and the silence and calm this engenders. The cool warmth and deceptive simplicity evident that masked the considerable attention she had given to reconciling the desire to be original and true

to a creative spirit with the responsibility and weight of a tradition. Gwyn was an intelligent, dedicated maker who had reflected extensively on this over time.

"I no longer care if the cup, with its careful handle and balanced weight (the heritage of years of tea set making), stands unused among a quiet group of table-top objects arranged as a still life, somewhere higher than table height. It is still a cup – an everyday object as ordinary and simple as can be – but from somewhere, because of its tense or tenuous relationship with other simple, recognised, even banal objects, pleasure comes. I am surprised. It is a weird idea. It is not what I thought my work would ever be about when I tried to live like the unknown craftsman in a hamlet in France, or a hillside in Tasmania. It is alarmingly contradictory; to make pots that are sweet to use and then place them almost out of reach. To make beakers that are totally inviting and then freeze them in an installation."

Gwyn was warm and positive, interested in everything and always a vibrant and lively presence. She will be sorely missed by her numerous friends, admirers and mentees around the world who will remember her for her numerous attributes and wonderful work, and as one of Australia's most significant artists in any genre. 🍵

*Moyra Elliott is an independent writer and curator in ceramics. Her recent projects include curating the Taiwan International Ceramics Biennale 2010; participating in the 2010 European Ceramics Symposium, presenting at Critical Santa Fe, a symposium on critical writing in ceramics 2010 and publishing Cone Ten Down co-written with Dr Damian Skinner on studio ceramic history in New Zealand. In 2012 s presented at Ceramic Visions at the Taiwan Ceramics Biennale in July, at Subversive Clay in Adelaide in October, and she was a moderator and panellist for presentations at the International Academy of Ceramics Assembly, Santa Fe, NM, in September. Her current projects include research towards a second book on ceramic history in NZ and the blog Cone Ten and descending. (<http://conetenanddescending.wordpress.com>) which she produces with a small team of colleagues.*

*Those wishing to record their memories and observations of Gwyn Hansen Pigott are invited to log on to the blog and contribute to the comments.*

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now available online.

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are phasing out our printed catalogue,  
in favour of a downloadable version  
available on our website.

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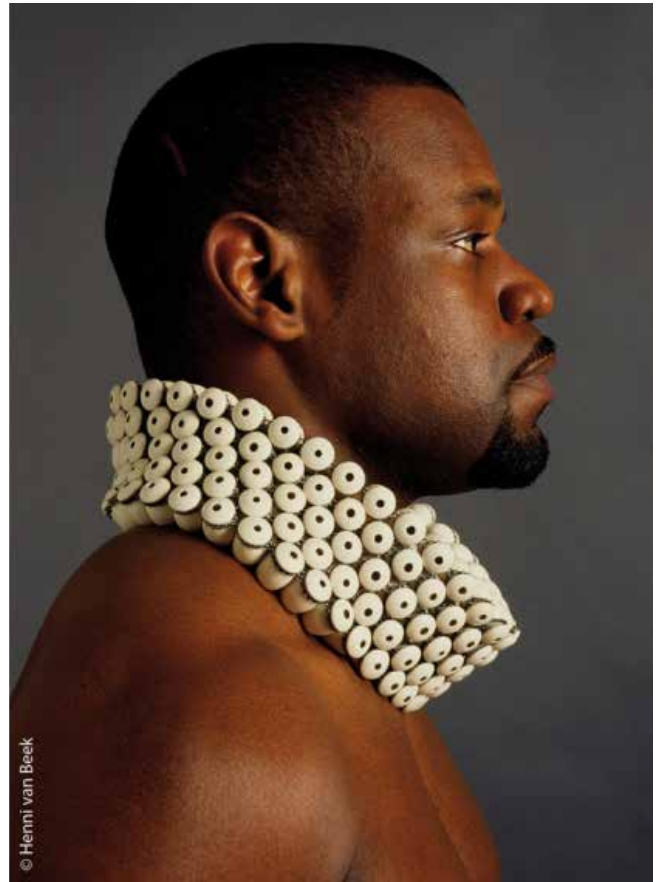


## Review: A Bit of Clay on the Skin *By Amy Gogarty*

*A Bit of Clay on the Skin: New Ceramic Jewellery*  
Gardiner Museum of Ceramic Art 16 May to 11 August, 2013

Humans have adorned themselves with precious metals, stones and other materials for millennia. Jewellery, like ceramics, bears a close and intimate relationship to the body, although for ceramics, that relationship often centers on the storage, preparation and presentation of food. In contrast, jewellery has been used historically to express identity, signify social status, indicate religious or political affiliation and mark significant life rituals and events. As with ceramics, the 20th century gave birth to studio movements in which artists trained in all facets of their craft to produce unique objects of aesthetic and conceptual merit. *A Bit of Clay on the Skin: New Ceramic Jewellery* at the Gardiner Museum of Ceramic Art in Toronto showcases 140 works by twenty artists who use ceramics in jewellery. Curated by Monika Brugger for the *Fondation d'entreprise Bernardaud* in Limoges, France, the exhibition has travelled to New York, Paris, Taipei and elsewhere. Most artists are European-born and trained, and nearly half are under forty. All bring high levels of skill, innovation and conceptual sophistication to their work.

While many ceramists make jewellery, jewelers bring different skill sets, sensibilities and perspectives to their work with ceramics. Ceramics is but one material among many in their repertoire, and they subject it to many of the same technologies—casting, cutting, grinding, laminating, setting and stringing—that they do to more conventional materials. Contemporary jewelers tend to focus on



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

Upcoming Ceramics Workshops



**Clay Animal Sculpture with**  
**Nan Jacobsohn** | 16 yrs +  
\$296.04, 2 sessions  
September 21 & 22  
Sa & Su, 10am-4pm  
Barcode 309884

**Beth Cavener Stitcher**  
**Ceramic Workshop** | 18 yrs +  
\$145, 3 sessions  
September 27-29  
F, 12noon-4pm  
Sa & Su, 10am-4pm  
Barcode 310314

Register: 604-291-6864 or online: [burnaby.ca/webreg](http://burnaby.ca/webreg)

**shadbolt centre** inc. [shadboltcentre.com](http://shadboltcentre.com)

themes relating to identity, sexuality, mortality and display, and these are well-represented in this exhibition. Organized around these themes, the exhibition groups related work together, allowing for a richer and more complex understanding of contemporary jewellery concerns.

Not surprisingly, the body is a potent and frequent theme. Wearing jewellery is a very sensuous and intimate experience; it is often received as a gift from a loved one, and its beauty and preciousness enhance the sexual allure of the wearer. One lovely yet surprising series of brooches by French artist Carole Deltenre features porcelain casts of female genitalia. Mounted in silver and gold to resemble cameos, they make for vivid, individual portraits while commenting on seduction and the history of the female body. Yasar Aydin from Sweden creates porcelain forms that coil around the neck yet resemble testicles or internal organs. Mortality is invoked by a series of elegant surgical devices created by Dutch artist Katja Prins, who projects a world caught between science fiction and the anatomy lab. Her intricate creations of silver tubes, tiny screen-printed porcelain vessels and rubber stoppers speak about the body, its frailty and our attempts to ward off death through medical intervention. Using surgical steel and dental porcelain, Andi Gut from Germany suggests both identity and decay with a series of signet

*Continued on Page 9*



rings that resemble eroded tooth crowns that have seen better days. These works could all be considered controversial or edgy, yet they are beautifully made, and by speaking to darker themes, they demonstrate the conceptual rigour of contemporary art jewellery.

A number of works address ceramics as tableware, making associations between jewellery and ceramics as heirloom possessions. Dutch artist Gésine Hackenberg questions differences between table and body ornaments, invoking the pleasures associated with family gatherings. She cuts out circles from heirloom plates, combining them into a variety of brooches and necklaces, which she displays with the plates to commemorate personal and familial events. In a series of evocative works titled *Fleeting Moments*, Swiss artist Luzia Vogt excerpts fragments of nature scenes on printed plates, framing them in silver and gold. The images are always partial, abstracted to the point of indecipherability, yet they convey a sense of familiarity and nostalgia for a longed-for paradise. French artist Marie Pendariés takes novel approach to heirloom china, recycling and female rituals. Removing the bottoms from the plates, bowls and cups of her grandmother's dinner service, she creates objects that can be worn as necklaces, bracelets, cuffs and rings, a "futurist" suit of armour for the modern bride.

Other works reinterpret traditional jewellery, updated with new materials and new perspectives. Manon van Kouswijk of the Netherlands revisits the convention of the pearl necklace, slip-casting porcelain "pearls" moulded quickly by hand. Ted Noten, also of the Netherlands, is critical of most commercial jewellery and questions our craving for luxury and the display of wealth. He creates large, showy purse-shaped pendants cast from inexpensive porcelain covered by a thin layer of gold. Shu-lin Wu from Taiwan, who studied in France, is inspired by the Japanese metal technique of Mokume, in

which layers of precious metals are laminated together and worked to resemble marble. Recalling Wedgwood's jasperware, Wu simulates the technique using layers of coloured porcelain to form large beads, which she carves to reveal the different colours. Willemijn de Greef (NL) looks at the *kraplap*, a traditional form of shawl worn by women from the Zuiderzee region. Her work consists of heavy hemp or flax ropes that incorporate sections cast from red earthenware. Using natural materials, these drape over the body in much the same fashion as the traditional garment.

Other artists question issues of scale, considering at what point something large can no longer be considered jewellery. Christophe Zellweger (Swiss) strings porcelain vessel-like forms inspired by recent discoveries in genetics onto leather thongs, which can be thrown over the shoulder or hung on the wall as part of a sculpture. Peter Hoozeboom (NL) combines hundreds of small porcelain components with silk and steel to create oversized lace-like collars and cuffs. Finnish artist Tiina Rajakallio scrutinizes common jewellery materials, questioning whether objects created using toxic or politically offensive materials can ever truly be considered beautiful. She creates strange forms from human hair and waste materials to explore contradictions inherent in her field.

The exhibition is fascinating for ceramists, who can observe their materials used in innovative and challenging ways not generally found in ceramic practice. For those who tend to overlook the shiny baubles on store counters, these provocative and thoughtful works establish a new credibility for jewellery in its capacity to engage with ideas and expressive modes. Given their scale, facture and address to the body, the works remain firmly within the discipline of jewellery, but they suggest ways that ceramics and jewellery might interact to expand both fields. At this point it would be interesting to see an exhibition of ceramists who work in jewellery and to observe how specific crafts and materials mold the sensibilities of practitioners from that perspective.



## Mystery Potter *By Laura Carey*

Wendy from Victoria is asking for help identifying the maker of this well-loved mug. Can anyone in the guild identify this chop mark? Please call Laura at the Gallery of BC Ceramics with any information about this potter: 604.669.3606, [galleryofbcceramics@bcpotters.com](mailto:galleryofbcceramics@bcpotters.com).



# New Artist in the Gallery

By Laura Carey



*We are excited to welcome Vic Duffhues (a newly juried artist) and his exciting "alligator glaze" to the gallery! Vic, of JoVic Pottery, is based in Ladysmith.*

As a potter, I feel deeply connected to our planet and its rich human history. Many potters will tell you that working in clay is perhaps the first act of creation developed by people. I'm not sure that they weren't doing some carving first, after all, we weren't there to see. But I do know that museums around the world have treasured ancient bowls, and I feel a deep connection to each of the potters who found working in clay so deeply satisfying. Clay vessels always make a statement about the culture that was present at its creation. I like to think most of the work has a spiritual connection. It certainly does for me, so yes, working in clay lets me attain my own goals and life purpose in a way that not only fulfills my creative needs, but is spiritual for me as well.

While I am considered a production potter, I'm proud to say that I don't make factory ware, and I absolutely refuse to use molds or presses. It's true that a ram press can result in total consistency, but it leaves me cold because it lacks individuality. It's rather like artificial insemination, it works, but it takes all the fun out of it. In any event, very few of my pieces would physically lend themselves to presses. It's actually comical that I strive for consistency in dinnerware, while many who operate ram presses use multiple molds to create slight differences and thus create "faux" hand-crafted works.

I know that my work reaches far back into the past and will live on well into the future. But unlike ancient potters, I have modern technical advantages, like the pug mill I use to make sure my clay is well-blended, and the computer technology that helps me to ensure that my functional stoneware is completely food-safe. Our glazes are the result of many years of testing and development, and they too, are the result of a creative joy, albeit sometimes also frustrating struggles.

[www.jovicpottery.com](http://www.jovicpottery.com) 




## Island Artisans Featured in New Gallery *By Andria Lee Winters*

The Island Artisans Association is pleased to present the Excellence in Crafts Gallery, a pop-up gallery open for the summer and committed to supporting local artisans and their work. We are located at the heart of beautiful Victoria, in unit 210 of The Bay Centre, near the Douglas Street entrance on the second floor. We are open seven days a week, during the generous hours of the shopping centre, and host an ideal outlet for local artists and craftspeople to expose their talents and artistic abilities to locals and visitors alike.

All work is made locally on Vancouver Island and the Gulf Islands, and the artisans commit to in-gallery volunteer hours each month to help promote their work and support the association. A collective of potters, wood-turners, jewelers, weavers, photographers, sculptors, painters, textile artists, metalworkers, glass artists, and many other skilled artisans, the members strive for excellence in their respective craft offering value and beauty to those who enjoy quality. All items

in the gallery are for sale, and the work is in constant rotation as new artisans join and unique work is made and introduced.

With a mandate to foster excellence in crafts and to support local artisans in developing a successful craft industry, the Island Artisans Association has maintained over 70 members for the past 10 years and is rapidly expanding. Much like the summers of 2011 and 2012, when our gallery space was located in the heart of Chinatown, we are again open for business, eager to support our members in this opportunity to display and sell their handcrafted work.

For more information about what we do and the products that we offer, please email [gallerymanager@islandartisans.ca](mailto:gallerymanager@islandartisans.ca) or call the gallery at 250.383.1983. To learn more about the Island Artisans Association and for membership information please visit [www.islandartisans.ca](http://www.islandartisans.ca). 

## Exhibition Visit: *High Fire Culture* By Gillian McMillan

*This article was originally written as a series of posts on Gillian's blog at <http://www.gillianmcmillan.com/blog> and is reprinted with permission.*

**May 23 to July 6; *High Fire Culture*; Locating Leach/Hamada in West Coast Studio Pottery at Satellite Gallery, [www.satellitegallery.ca](http://www.satellitegallery.ca)**

Curated by potter and independent researcher Nora Vaillant and Shelly Rosenblum, curator of Academic Programmes, Morris and Helen Belkin Art Gallery, *High Fire Culture* assembled work by nine B.C. potters who have been influenced by the Leach/Hamada pottery tradition via the first generation of Leach apprentices from BC. Those four were featured in the Belkin Gallery's previous show *Thrown*: John Reeve, Glenn Lewis, Michael Henry and Ian Steele along with their contemporaries Charmian Johnson, Wayne Ngan and Tam Irving.

I will take the liberty of taking Nora Vaillant's first paragraph from the useful catalogue folder to outline the purpose of the show.

*"High Fire Culture examines an artistic community linked by the aesthetic sensibilities and philosophy developed by English potter, Bernard Leach (1887-1979) and his Japanese colleague Shoji Hamada (1894-1978). The West Coast potters Lari Robson, Sam Kwan, Andrew Wong, Ron Vallis, Cris Guiffrida, Heinz Laffin, Vincent Massey, Martin Peters and Hiro Urakami share this lineage. Inspired and influenced by the first generation of Canadian potters who apprenticed with Bernard Leach at his pottery in St. Ives, Cornwall, the artists in this exhibition delineate an historical period in which the imaginations of many young potters around the world were captured by the studio pottery movement."*

Nora's whole essay is a clear description of the careers of the potters chosen to illustrate this BC studio pottery tradition.

Apart from Lari Robson, who died in 2012, and Cris Guiffrida, who lives in Italy, all the potters attended the opening. It was a marvellous evening to say hello to all my favourite people once again! Cris surprised us all by coming for the closing reception in July.

Each potter had a shelf devoted to their work, and then down the middle of the gallery were two long planks where common colour, glazes, firing methods and forms by all of them were shown.

The other room had a quietly elegant display of a yunomi by each potter. Display cases showed photos, note books, posters and samples illustrating the shared experiences within the group. Three video screens were running constantly. Potters could sit mesmerized by film of Leach and Hamada at work.

To complement the theme of studio pottery and its relationship



Top, left: Yunomi by Ron Vallis, kaki and temmoku glaze. Top, right: Yunomi by Vincent Massey, stoneware. Right: Martin Peters sits at his Leach treadle wheel. Bottom of the page: A shelf of Andrew Wong pots.



with Modernism there are paintings by B.C. artists who travelled to and were influenced by Japan; BC Binning, Roy Kiyooka and Takao Tanabe.

The North-West Ceramic Foundation sponsored talks to accompany the ceramic show at Satellite gallery. Potter and researcher Nora Vaillant walked around the exhibit, explaining the relationships between the featured potters and their mentors. All demonstrate clearly their passion for the Leach/Hamada philosophy. This is not to say that they never work outside this aesthetic but, like many of us, they are cheerfully influenced by the studio pottery movement's ideas and lifestyle.

Nora's colleague in this show, Shelly Rosenblum of the Belkin Gallery spoke to us afterwards, explaining the pieces and information in the display cases, and where studio pottery of the sixties and seventies fitted into Modernist ideals. At the end of Shelly Rosenblum's talk in the second gallery, we watched as Martin Peters sat at his very-clean Leach kick wheel. There was discussion about how realistic it was to see it so spruced up. But Nora insisted that the wheel, made in Minnesota exactly to Leach standards was a work of art in itself.

The show really was a feast of fine form! 🍷





# ClayLines

Celebrating Success in our community

## Ceramics on the Edge 5 Exhibition

By Debra Sloan

Sunshine Coast Arts Centre, 5714 Medusa, Sechelt, B.C.

July 10 to Aug. 4, 2013

Betty Keller, Joanne Scanlan, Heather Waddell, Robert D'Arcy, Mary White and Jan Major are the people behind an excellent exhibition and catalogue, which showcases 14 ceramicists on the Sunshine Coast in the 5th annual exhibition *Ceramics on the Edge 5*. The previous four exhibitions focused on innovative ceramics, but this year the group decided it was time that the excellent functional ceramicists in the region should be included. Thus making this exhibition more representational of the regional ceramic practice.

I was asked to 'jury' the exhibition. This year it was decided to make it an inclusive show, and my role would be as commentator. This means that the exhibition is representational of the wide range of sensibilities and levels of the expertise in the region.

Every participant sent in a short bio and statement as well as images to be included in the excellent catalogue. I was to comment on how their work reflected their intentions for the catalogue and during the opening.

Many of the participants write about how they are affected by the environment they experience in their daily life, or by memories of places they have been. Many are doggedly exploring surface treatments and complex glaze and firings technologies that are possible when away from urban restrictions. Many find rich inspiration through objects found in the woods or on the beaches of their region. Everyone in the exhibition seems to benefit and draw upon living on the Sunshine Coast.

Artists wrestle with concept, emotion and compulsion - otherwise things made hold little meaning. Everyone in this exhibition is exploring ideas and technologies, and doing their best to acquire an understanding of the ceramic practice - a profoundly process-driven, technically complex activity. Sometimes the skill-sets are still in development, but trying to make ideas visible and intriguing, is an immensely difficult task, and worth pursuing.

These are the kind of events that influence and shape a local culture and contribute greatly to our provincial ceramic profile. There were only a handful of local ceramicists who were not a part of this exhibition. If they were to participate next time, it would increase the appreciation of what is being accomplished in this region.

Thank you to the organizers for setting such an excellent example of adding value to your exhibition, by making a catalogue. It has been filed into the PGBC archives, and a copy will be sent to the Rare Books and Special Collections at the UBC Library archive, as well as the VAG library.

This exhibition was also supported by:

The Sunshine Coast Arts Council, The District of Sechelt, The Sunshine Coast Regional District, The BC Arts Council



## CERAMICS ON THE EDGE 5

14 Sunshine Coast Artists in the Region's Only  
Juried Ceramics Showcase

Works by:

Mike Allegretti  
Susanne Biden  
Heige Boehm  
Marilyn Butt  
Liz deBeer  
Pat Forst  
Elaine Futterman  
Pam Horner  
Katie Janyk  
Betty Keller  
Jack Olive  
Joanne Scanlan  
Pia Sillem  
Heather Waddell

And works by

Debra Sloan, Juror

July 10 - August 4, 2013

Sunshine Coast Arts Centre

Wednesdays through Saturdays 11:00 - 4:00, Sundays 1:00 - 4:00  
5714 Medusa (at Trail Avenue), Sechelt, BC Tel: 604-885-5412



"torso" by Debra Sloan.

## CALL FOR ARTISTS, Coquitlam

Place des Arts seeks artists who create things small and beautiful for its annual *Positively Petite* exhibition. This miniature exhibition runs from Nov. 14 to Dec. 20, 2013 and provides artists with the opportunity to display their work in time for the Christmas shopping season.

The opening gala reception, a wine and cheese affair, is on Thursday, Nov. 14 from 7 p.m. to 9 p.m., in conjunction with the opening of Place des Arts' annual Christmas Boutique.

Works in any media are eligible for entry and may be 2- or 3-dimensional. The deadline for entry is Sunday, Oct. 20. This is also the deadline for new artists to deliver their works, as they must be juried before acceptance.

Returning artists must deliver their work, with artwork identification cards attached, between Monday, Nov. 4 and Thursday, Nov. 10. All works are for sale, and artists set prices for their works. Place des Arts will retain 30% of the retail price.

Interested artists may visit [www.placedesarts.ca](http://www.placedesarts.ca) and follow the "Galleries & Shop" to "How to Exhibit" for submission guidelines, size restrictions and to download the entry form and artist identification cards.

For more information, interested artists may call Place des Arts' Exhibitions Programmer, Michelle Chan, at 604.664.1636 ext 32.



# ClayLines

Celebrating Success in our community

## EXHIBITION, Vancouver

July 1 to Aug. 31

Traditional & Contemporary Pottery & Ink Paintings by Wayne Ngan is on at the Dr. Sun Yat-Sen Classical Chinese Garden. Distinguished Canadian artist Wayne Ngan is highly respected for many reasons. He's the first living potter to have a piece in Taiwan's National Palace Museum. He won the prestigious Saidye Bronfman Award as an outstanding Canadian craftsman in 1983. Twenty-three years after his first exhibition at the Garden, he has returned with a collection of his recent works. During the month of July and August, Wayne will regularly demonstrate pottery making and ink paintings at the Garden. Come see this legendary artist in action! Exhibited works will be available for purchase at the Eight Treasures Shop, 578 Carrall St., Vancouver, 604.662.3207, [www.vancouverchinesegarden.com](http://www.vancouverchinesegarden.com)

## SLOW FOOD (& POTTERY) TOUR, Fraser Valley

July 27 & 28

And, coming very soon, our Fraser Valley Slow Food Cycle Tours offers a fun weekend in the country in both Agassiz and Chilliwack—with Potters on both tours, lots of food sampling and demos! See <https://www.fraservalleycycletours.com> for full details, and where to register. Click on the "The Back Porch" icon for the Potter on the Agassiz tour, Saturday, and the "Greendale Pottery" icon to find the Potter on Sunday's Chilliwack cycle tour.

## STUDIO/COUNTRY SAMPLER TOUR, Chilliwack

Aug. 25

Our Greendale Country Sampler event Aug 25 is very popular, and a free event (or donate \$2 for a button and passport to win a huge prize). See [www.greendalesampler.com](http://www.greendalesampler.com) for full details and a map of all the stops which include Greendale Pottery & Country Guest House, where guild member Holly McKeen will be at the wheel doing throwing demonstrations throughout the day, along with Studio tours.

## CRAFT COUNCIL FREE EVENTS, Vancouver

In celebration of our 40th anniversary, Circle Craft & Craft Council of BC has two free events this summer:

### SUMMER CRAFT MARKET - July 25 to 28

If you like our Christmas Craft Show, please join us at the 2013 outdoor Summer Market! 70+ BC Artisans, Vancouver Convention Centre's, Jack Poole Plaza (near the Olympic Cauldron)

Thurs., July 25; 12 noon to 9 p.m.

Fri. & Sat., July 26 & 27; 9 a.m. to 9 p.m.

Sun., July 28; 9 a.m. to 5 p.m.

<http://circlecraft.net/content/summer-market-information>

## Submissions for the September 2013 PGBC newsletter

Please get your articles and ads in to Melany by Aug. 20 at the latest for the September 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](mailto:editor@bcpotters.com).

### 'PUSHING BOUNDARIES' EXHIBITION – Aug. 6 to 28

44 Circle Craft members will be participating in a group exhibition titled "Pushing Boundaries".

Pendulum Gallery downtown

HSBC Building

885 West Georgia, Vancouver

<http://circlecraft.net/content/pendulum-gallery-show>

## FREE ARTIST TALK, Burnaby

Sept. 27

There is a free public artist's talk, by Beth Cavener Stichter, from 6 to 8 p.m. on Friday, Sept. 27, at the Shadbolt Centre Studio Theatre, followed by a reception. The talk will be a condensed history of how Beth first began seeing the world through the eyes of an artist and scientist, using the animal figure to describe the tangled web of human emotions and relationships. Seating is limited, so students should contact the Shadbolt office at 604-291-6864 and quote barcode #315016 to reserve a spot. <http://www.burnaby.ca/Things-To-Do/Arts-and-Heritage/Shadbolt-Centre-for-the-Arts.html>

## CALL FOR SUBMISSIONS, Coquitlam

DEADLINE: Nov. 3

Place des Arts is currently accepting proposals for its 2014-2015 gallery exhibitions. Place des Arts offers three gallery spaces where local emerging artists and art groups may exhibit and sell their works. Artists living in British Columbia who are not represented by a professional gallery are considered local, emerging artists. Place des Arts welcomes submissions in 2D and 3D media and techniques including fibre arts, pottery, sculpture, painting, photography, prints and drawings; we are not able to accommodate multimedia work at this time. For full details and to download an exhibition proposal package, visit [www.placedesarts.ca](http://www.placedesarts.ca) or contact exhibitions programmer Michelle Chan at 604.664.1636 ext. 32 or [mchan@placedesarts.ca](mailto:mchan@placedesarts.ca).

## TEACHING OPPORTUNITY, Burnaby

Are you an experienced potter with skills or techniques to share? Trout Lake Pottery Club would like to run a different workshop each month with a variety of topics and instructors, and are now accepting proposals (the workshop leaders will be paid). Workshops would ideally be single sessions on Saturdays at our studio at Trout Lake Community Center beginning in September. The club has new studio space and has been running for over 20 years, and is completely volunteer run. If you are interested in running a workshop for us please contact: Stef St.Loe at [stefstloe@gmail.com](mailto:stefstloe@gmail.com) or 604.603.7852.



## 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](mailto: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](http://www.bcpotters.com/Guild/chops.php)

You can email it back to Debra Sloan at [debraesloan@gmail.com](mailto: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

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Andrew Wong, [andrew@rimba.com](mailto: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](http://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

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