

March 2014
Volume 50 No. 2



BC POTTERS

Newsletter of the Potters Guild of British Columbia

Gail Nichols, *Moon in the Mist*, 2013, soda
vapour glaze stoneware, 28 x 30 x 27 cm.
Photo: Michel Brouet. See Page 10.

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Gallery of BC Ceramics

www.galleryofbcceramics.com

*Representing the best
of BC Ceramics*



**Follow us on
Facebook**

**Interim Gallery Manager &
Guild Operations 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

Carita Ho, Sam Knopp, Karisa
Evdokimoff, Melissa Pipe, Janine

Grant, Katherine Neil

staff@bcpotters.com



*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](#).*

2014 Gallery Exhibitions

Opening receptions for each exhibition are held on the start date of the exhibition, always on a Thursday from 5 to 7 p.m. at the Gallery of BC Ceramics on Granville Island.

March 6 to 30

***Fired Up! 30th Anniversary:
Contemporary Works in Clay***

Exhibiting artists: Alan Burgess, Meg Burgess, Susan DeLatour, Sandra Dolph, Mary Fox, Gordon Hutchens, Cathi Jefferson, Maira Mathison, Gary Merkel, Kinichi Shigeno and Pat Webber.

April 3 to 27

Capilano University

Ying-Yueh Chuang and her current ceramics students.

May 1 to 25

***Sam Kwan and Students
retrospective***

May 29 to June 29

Jackie Frioud – Salt fired works

July 3 to 27

***Function and Beyond:
Contemporary Japanese
Ceramics***

Kasumi Lampitoc

July 31 to Aug. 24

Clay Pride (Show your Colours)

PGBC members show – promoting the work of LGBT Guild members and allies. Exhibition will be concurrent with Vancouver Pride festivities.

Aug. 28 to Sept. 28

Put a Bird on it

PGBC members show

October & November

TBA

December

Staff Picks


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 2014

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 note that the dates to drop off work, all completed paperwork, forms and fees for jury in 2014 are: March 7, June 5 and Sept. 5. The Jury members will sit sometime the following week and letters will be sent the week thereafter. 

President's Message

Thanks to all those who attended this year's AGM on Monday, Feb. 24 in spite of the wet, slushy snow we had in the Vancouver area. Also thanks to those (approx.) 35 members who took the time to fill out and send in proxy forms. The annual report and financials will be available on the "members only" side of the website [here](#) in the next week or so for those who are interested. I would like to welcome new board member Tracey Maynard, (please see her bio on [Page 4](#)). Although last month I mentioned that all members present were staying on the board, Nicole Smith recently informed us that she would be stepping down in the near future due to other commitments. She will be missed on the board and it means we will be looking for someone to fill the role of secretary so, as always, we are still looking for a few more members to step up for board duty.

Having been president of this organization for two years now, and writing in the newsletter for that same length of time, I figured that perhaps you might like to hear from other voices. So moving forward, this space will no longer be the "President's Message" but rather "A Message from the Board". Over the next few months you will hear from a number of the different board members on a variety of topics from membership to events. This will be an opportunity for you to hear from and get to know some of the other people who help in the continued operation and activities of the board. 

—Denise Jeffrey

Gallery News *By Laura Carey*

PGBC MEMBER SHOWS 2014

PGBC members are invited to participate in two member shows this year! PGBC member shows are open to all members of the Guild, and works are selected for exhibition based on the same standards of quality as non-juried items such as mugs and salt and pepper shakers.

Please check out website for information on how to submit work for member shows. Go to www.bcpotters.com, click on the Guild tab, then click Forms, click Get a Form and follow to the member shows 2014 section. Call or email the gallery with any questions.

AUGUST - PGBC Pride: Show Your Colours

The Guild is happy to announce our very first Pride show! Taking place during Vancouver Pride, the exhibition theme is Show Your Colours. The concept is to transform the exhibition space into a rainbow of colorful work. This show is open to any and all Guild members, including people who identify as LGBT (side note: the acronym has evolved into LGBTTIQQ, meaning lesbian, gay, bisexual, transgendered, two-spirited, intersexed, queer and questioning) and any members who want to show support for the LGBTTIQQ community. It is important to show that our guild is a positive space that welcomes all people! *PGBC Pride: Show Your Colours* runs from July 31 to Aug. 24. Exhibition opening on Thursday, July 31, 5 to 7 p.m. All are welcome.

SEPTEMBER 2014 – Put a Bird on It!

Based on a running joke in the Gallery and also on a skit from the comedy program *Portlandia*, we have chosen to run with the theme *Put a Bird on It!* Bird imagery has become immensely popular in recent years, and we have found that anything in the gallery with birds, feathers, nests, etc. is met with great enthusiasm from customers. As the potters' adage goes, "if you can't make it big, make it blue", we would like to add "or put a bird on it". We invite all members of the guild to submit work for *Put a Bird on It!* The show runs Aug. 28 to Sept. 28. Exhibition opening on Thursday, Aug. 28, 5 to 7 p.m. We hope to see you there!

EXHIBITIONS

MARCH – Fired Up! Celebrating 30 Years

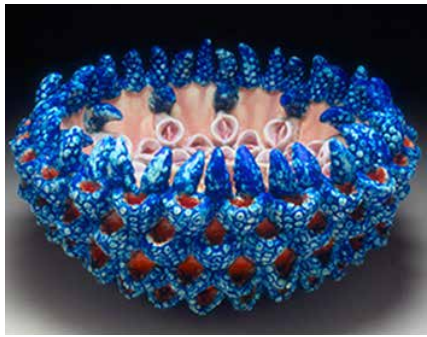
In March the gallery will host an exhibition of the Fired Up! collective, featuring the works of 11 members of the group. Featured artists include Meg Burgess, Alan Burgess, Mary Fox, Meira



Work by Gary Merkel, Fired Up! collective.

Mathison, Kinichi Shigeno, Gary Merkel, Cathi Jefferson, Susan Delatour, Pat Webber and Sandra Dolph. Now the longest-running ceramics exhibition group in Canada, Fired Up! celebrate their 30th anniversary this year. Fired Up! Celebrating 30 Years runs from March 6 to 30. Exhibition opening on Thursday, March 6, 5 to 7 p.m. Several participating artists will be present for the opening.

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Plant-Creature, by Ying-Yueh Chuang, 29 x 29 x 14 cm., multiple fired from Cone 6 to Cone 04 Ox., 2003.



It blooms on the day... by Ying-Yueh Chuang, 50 x 50 x 42 cm., ceramics, Plexiglass rod, 2004.



To be... (detail), by Ying-Yueh Chuang, 22 x 32 x 9 cm., ceramics, Plexiglass, plastic tray, multiple fired from Cone 6 to Cone 06 Ox., 2006.

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APRIL – Ying-Yueh Chuang and Capilano University Ceramics Students

As you may know, it was announced in 2013 that the textiles and studio art programs at Capilano University will be discontinued. The gallery is pleased to show support by hosting an exhibition in April 2014 of the current ceramics students and their teacher, Ying-Yueh Chuang.

If you would like to show support for the textile and studio art programs at Capilano, please follow this link to sign an online petition:

<https://www.change.org/en-CA/petitions/capilano-university-save-the-studio-art-and-textile-arts-programs>

Biography: Ying-Yueh Chuang was born in Taiwan and came to Canada in the early 1990's. She received a diploma of Fine Arts from Langara College, a BFA from Emily Carr University of Art and Design, and a Masters degree in Ceramics from NSCAD University, Halifax. Following graduation she was a resident artist at Harbourfront Centre, Toronto, for three years. She has taught ceramics at NSCAD University, Ontario College of Art and Design University, University of Regina and Sheridan College. She is currently teaching at Capilano University.

Ying-Yueh Chuang's work has been featured in many publications such as *Art in America*, *Ceramic Review*, *Ceramics Art and Perception*, *Ceramic Monthly* and others. Book publications include *The Ceramic Spectrum* and *Making Marks: Discovering the Ceramic Surface* by Robin Hopper, as well as several

of the 500 Series by Lark Books. She was an invited speaker at the 2009 Australian Ceramics Triennale Conference in Sydney, Australia and has been invited to present workshops and lectures in China, Taiwan and throughout Canada.

Artist Statement: Of all the materials I have encountered, clay has proven to be the most forgiving and accessible material, allowing me to explore ideas through the making of objects. Certain ideas I learned while growing up in Taiwan have stayed with me, while others have been abandoned. In this same way, I am selective about how I adapt to Western philosophies and ways of living, leading me to live a hybrid existence with elements from both these cultures. This way of thinking has in turn influenced my interest in hybridization, leading me to take elements from plants or sea anemones in order to combine and create forms that are symmetrical and asymmetrical.

It is by close observation of plant life that I have noticed how within each structure and environment patterns are created and repeated. In some cases, the specific organizational element of each structure makes the forms and patterns as a whole look integrated and balanced. In other instances, the density of texture increases as the size decreases, while colour enhances the structure making it more complete. It is how individual elements, while independent, can also be used like building blocks to create larger units of pattern, which in turn can create even larger patterns exponentially. 🌱

New Board Member: PGBC 2014



Tracey Maynard is a Vancouver-based marketing consultant. Her passion lies in coaching small businesses to bring their message to the world through digital media. An enthusiast of handcrafted quality, Tracey began a love affair with ceramics in 2012. When she's not meeting clients, you can catch her happily working in her East Vancouver pottery studio. www.traceymaynard.com

What's in a Frame *by Cori Sandler, Potters Place*

The Potters Place is excited to introduce and feature Sue Emerson, a new and emerging artist to our gallery March 4 to 31. Sue Emerson brings a whole new dimension to the Potters Place - a dimension that includes a unique collaboration of materials and textures. She gets her welders torch fired up and creates frames of steel for her landscaped raku boxes. This is interactive art, and you the viewer get to manipulate and rearrange a variety of ceramic pieces within their metal framework.

Many years ago, when Sue was still a teenager, she had her sights on becoming a full time artist/potter. With studio, kiln, wheel and clay set up and ready to make her mark, an unexpected turn of events occurred and life happened. Her dream was set aside as she raised her family and worked as a teacher within the public school system along with writing curriculum, consulting for *The Vancouver Sun* and becoming a master gardener. Life happened!

In her recent move to the Comox Valley, Sue has found a way to reacquaint herself with that young artist left behind 35 years ago. The artist within has finally found a voice and is alive and well in the Comox Valley. This is an emotional ride for Sue. A full-circle moment so to speak as she finds herself having built the studio of her dreams in Ships Point. As the Potters Place welcomes Sue as their newest artist – she says she feels both a sense of relief and accomplishment. She has finally found her way back home... to herself and to her “heART”.

This is the world that Sue Emerson belongs in and she loves it here. Ceramics is the perfect blend of science and art – left brain and right brain thinking and problem solving. “One can spend a life time



Landscape, by Sue Emerson. Raku tiles and metal frame.

learning about clay and never have one second of boredom”. She has found a way to incorporate her love of the natural landscapes which surround her, with her love of clay, design and science. Textures in the rock formations, the mountains, the sea, and her garden have found their way into her sculptural pieces. On display at the Potters Place from March 4 and on, will be pieces that hang on walls, sit on mantels and tables, and hopefully will encourage the artist within.

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Ceramics

COURSES *and* WORKSHOPS FOR ADULTS AT THE SURREY ART GALLERY



It's easy to register! 604-501-5100 | surrey.ca/register
PLEASE REGISTER AT LEAST 7 DAYS IN ADVANCE.

Slip Casting «FEATURED CLASS»

Slip casting is ideally suited to producing shapes not easily made on a wheel, creating decorative elements that can be added to other pottery pieces, and for small-scale production runs. Learn the tips, tricks, and processes for this versatile technique from instructor Russell Hackney. Sunday, March 30, 11am–5pm



Registered Open Studio

For this non-instructional studio time, you must have taken at least one ceramics studio class at the Surrey Art Gallery, and feel comfortable working on your own. Saturdays, April 12 to June 7, 10am–2pm



Continuing Pottery

Wednesdays, April 16 to June 11, 7–9:30pm
Thursdays, April 17 to June 12, 9:30am–12pm and 7–9:30pm

Sue Emerson is all about the connection. She loves 'the making' and is eager to share that with those around her. Philosophically, she is swayed by the concept that 'beauty is in the eye of the beholder' and therefore many of her pieces are created where the observer is encouraged to live with her art, alter her art – live with it, alter it again... and so on... as they see it. The observer is able to interact with the art by simply moving sculptural blocks of colour within the metal framework containing them. You, the observer, are encouraged to create your own narrative – a co-creation with Sue's work. This is a way to share the joy that she experiences everyday.

Sue is interested in and practices a number of firing styles but it is raku that has captured her attention as of late. What has drawn Sue to this firing style is its unique blend of aesthetic qualities, spiritual significance and raw excitement. As one learns about Japanese culture it becomes quickly evident the importance of the tea ceremony and the intimate link of raku to that ceremony. Sue has taken the Raku style far beyond its original physical intention but feels that she still honours the spiritual connection to nature and wabi-sabi ("wisdom in natural simplicity") as originally intended.

"As a true (raku) enthusiast, I belong to the Hawaii Craftsmen Association and travel to Oahu each May and June to fire on the beach with dozens of like-minded artists and gather inspiration for the rest of the year. To say that I love it would be an understatement ... but I love it!"

Come and help us welcome Sue Emerson's exciting and unique new work as we feature her at the Potters Place, March 4 to 31.



LEFT: Totem. RIGHT: Modern. By Sue Emerson.

Mark your calendars for early April! As we begin to welcome the spring, the Potters Place is thrilled to be able to host the travelling exhibition of FIRED UP – Contemporary Works In Clay (also showing at the Gallery of BC Ceramics Mar. 6 to 30). FIRED UP Potters will include Cathi Jefferson, Gordon Hutchens, Meg Burgess, Mary Fox, Meira Mathison, Pat Webber, Alan Burgess just to name a few. Keep an eye out for further details. You won't want to miss this exquisite display of the BC Pottery. 🏠

The Potter's Place is at 180B Fifth St. on the corner of Fifth and Cliffe in the Courtyard, in the cultural heart of downtown Courtenay. Open Mondays to Saturdays from 10 a.m. to 5 p.m. Parking is available at the rear of the building along the fence. For more information, call 250-334-4613, LIKE "The Potters Place Gallery and Shop" on Facebook www.facebook.com/ThePottersPlaceGallery www.thepottersplace.ca

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Exhibition Review - Julie Oakes' AWESTRUCK: Calendar

By Debra Sloan

"Awestruck Calendar" is an exhibition that was originally curated by Christian Bernard Singer, of the Canadian Clay and Glass Gallery of Waterloo, Ont. He worked closely with artist Julie Oakes to create this dynamic and controversial exhibition. Laura Carey, manager of the Gallery of BC Ceramics, assisted with the original installation at the CC and G in 2010, and she was a docent during its run. Laura wanted to bring this exhibition to the Gallery of BC Ceramics to broaden the notion of what the GBCC can show, and to encourage dialogue with viewers about expectations. Julie Oakes and Laura knew that space was limited at the GBCC, but were undaunted.

Walking into the lavender backed installation feels like entering a vortex of emotion and declaration. A flock of glass birds hangs overhead, a formation of porcelain birds is seemingly tossed and flattened onto a wall, tragic hares dangle, urns sport animal heads and what appears to be severed animal feet grace another wall. Black boxes representing archeological finds, narrating the sad plight of various animals, take up the floor. It is a fearless and abrasive presentation.

Lavender is one of those colours that inhabits an in-between world, the colour one wears in the later stages of mourning with one foot in the grave and one foot confronting life. This exhibition had a similar impact of arrested joy and speculative loss. The space feels chaotic and overcrowded, and some of the images are alarming – we are not used to being confronted with animal death - but the fine details and emotive gestures slowly draw the viewer in and the commentary of the exhibition takes over and the intention is sustained throughout.



Sirens, by Julie Oakes.

Confrontational vase-like paws, with blood red interiors, along with the porcelain animal urns seem a nod to the ceramic vessel. The birds are sculptural, and the boxes appear to be exploratory multi media. Not every piece has that satisfying combination of emotion, intention and aesthetic appeal, but many do. All of the work is made with just enough detailed attention to reveal the maker's commitment. We observe individual pieces and through our engagement, we are encouraged to support the premise of the exhibition – we must interact with our natural world, otherwise disaster looms for all.

Clay used in such a descriptive manner, is well positioned to feature in this kind of exploratory and explicit exhibition - few materials can support a narrative as effectively. Finely observed objects of the hand-held scale are naturally appealing as they absorb the emotions of the maker and are physically assessable to the viewer. The material also lends itself to many emotive manifestations - the physical abandonment of the birds, the desolation of the hanging hares, and the space within the severed paws, containing the lost soul of the animal. Despite the potential for a didactic and overbearing message there is enough tenderness combined with a grisly, but much appreciated, gallows humour to lighten the tone.

This exhibition seems to have two voices – the loud oft-heard environmental message, and something more valuable – the quiet attempt to enlist us, one by one with the appeal of the hand made object that engages and encloses the viewer in a working conversation.

The artist and the curator fearlessly abandoned careful aesthetics, and installed the exhibit with energy and exuberance, filling up space, draping the ceiling, cramming the corners, and challenging the viewer with a lot of material to observe and explore. It has been many years since so many people have had so many opinions about an exhibition at the GBCC. The ceramic practice is a bottomless well of expression, and the GBCC is the only place in Vancouver where all kinds of dialogue in clay can be seen. We need dissention and conversation to move the ceramic practice forward, so, kudos to Julie Oakes, Laura Carey and the Gallery committee for this brave venture into the world of installation and commentary. 🗨️



Register Now!

**Spring 2014
Adult Programs at the Shadbolt Centre**

Decorating Sampler: Slips & Sgraffito Instructor: Rebecca Shorten \$49.98, 2 sessions Mondays, 10am-1pm April 7 & 14 323710	Sculpting the Figure in Clay Instructor: Louise Solecki-Weir \$187.43, 7 sessions Price includes model Thursdays, 7-10pm April 10-May 29 323860
Decorating: Stencils, Silkscreens & More Instructor: Jasna Sokolovic \$51.98, 2 sessions Mondays, 10am-1pm April 28 & May 5 323699	Clay Sampler Instructors: Tony Wilson / Linda Doherty Jay MacLennan / Charmian Nimmo \$168.92, 8 sessions Wednesdays, 10am-1pm April 9-May 28 322101

Register: 604-291-6864 or burnaby.ca/webreg
Programs cover all ages and skill levels. Prices do not include tax.

shadbolt centre  shadboltcentre.com 

A Slab-built Oval Plate

by Gillian McMillan

Gillian recently wrote in her blog (www.gillianmcmillan.com/blog/2014/02/12/3979) about hand-building an oval lunch plate using a cutting tool specially designed by her son, Stephen. What a nice process and what a very handy tool, too! Here's how it's done.



Finished oval plate, decoration by Western Front artist Eric Metcalfe. Underglazes on yellow slip, clear-glazed to Cone 04.



1. This is a wheel-thrown bisqued oval form for the plate.



2. Roll out a slab on an extra canvas for lifting.



3. Place form upside down on slab and cut a little bigger.



4. Place form on turntable (a Lazy Susan mechanism installed between two wooden batts).



5. Slump slab onto form and sponge down.



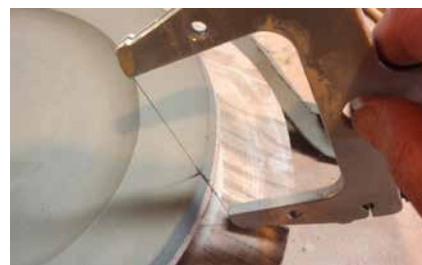
6. Emphasize rim with rubber rib while turning turntable.



7. Cut off extra clay with cheese-cutter at an angle (already on the form's edge)



8. There you are!



9. Position of cutter.



10. Sponge sharp edge



11. Next day, turn over onto turntable and sponge lower sharp edge. You could apply a foot at this stage.

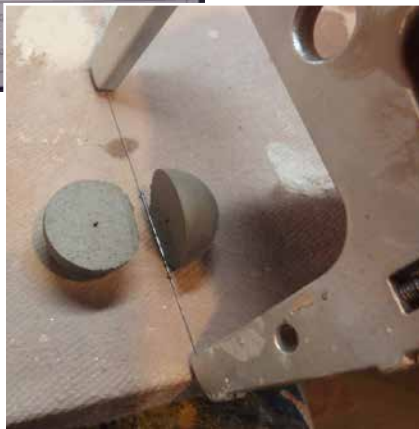


The Cutting Tool

When I make slab plates in bisqued forms I need a nice sharp wire to cut off the excess clay at a 45 degree angle. Walter Ostrom showed us how to make plates and platters in this way when he taught the 3-week summer course at ECIAD back in 1993. I've been using a rubbishy collection of dollar-store and junk shop cutters over the years but now my son Steve has designed one that is strong, rust-proof and has a replaceable wire. He designed it on his computer and has had it laser-jet cut from aluminum. In theory he could make hundreds exactly the same. The wire is a D guitar string and he's made it so that little bolts can be loosened and the string replaced, if after years it wears out.

I also use the cutter to slice a ball of clay perfectly in half and use the semi-spheres to make bird eyes. The requirement for that is that the wire must come flush with the working surface to make a clean cut.

If you think you might like to have a cheese-cutter like the skookum prototype Steve has made for me (about \$25), let me know at gillianmcmillan@shaw.ca. 📧



The cutter has been designed to allow the wire to go right down to the working surface.

NWCF Lecture: Gail Nichols

by Amy Gogarty

The North-West Ceramics Foundation is pleased to announce Gail Nichols as its featured speaker at a free public lecture Thursday, March 6, at 7 p.m. The lecture is organized in cooperation with the Shadbolt Centre for the Arts and will be held in Room 103. The Shadbolt Centre is located at 6450 Deer Lake Avenue in Burnaby. All are welcome and encouraged to attend.

Gail Nichols is recognized internationally for her innovative approach to soda vapour glazing. Born in the USA in 1953, she completed a mechanical engineering degree at Michigan State University in 1976. She worked as a Peace Corps volunteer in Malaysia for two years before migrating to Australia, where she began her ceramic studies in Sydney. Through extensive research leading to completion of a PhD at Monash University in 2002, Nichols developed her unique vapour glaze aesthetic and technical approach to materials and firing. She makes vessels with soft organic forms and lush dimpled glazes that appear to ooze out of the clay itself. Her book, *Soda Clay and Fire*, published by the American Ceramic Society, is a leading text on soda vapour glazing.




Red Dawn, by Gail Nichols, 2013, soda vapour glaze stoneware. Photo: Michel Brouet.

Nichols has developed a method of vaporizing her soda mixture in the kiln's firebox. This eliminates the need for a spray apparatus and allows for more dramatic directional effects as the soda vapour moves through the kiln. She has developed special high alumina clay bodies that interact more

effectively with the soda to create icy matte glazes. Her surfaces have been likened to "a visual impression of snow and ice moving glacially over the surface" of her forms, creating a wide palette of colours including red, yellow, blue-green, mauve, gray and black. Her sculptural ceramics contrast open and closed forms to play with volume and movement. Some forms appear to be stretched from the inside like balloons, while others conform to more graceful curves.

Nichols now lives and works at the foot of Mount Budawang near Braidwood, New South Wales, Australia, on a 120 acre rural property characterized by rugged terrain and gently curving forms, which are reflected in her ceramics. Nichols aims to create powerful, beautiful works that "quietly overwhelm" the viewer, "revealing something beyond the ordinary."

In her talk, Nichols will discuss the development of her work and unique approach to atmospheric firing. The talk will be held at 7 p.m., Thursday, March 6, in Room 103 at the Shadbolt Centre (6450 Deer Lake Ave., Burnaby). The lecture is free and open to the public, and we look forward to seeing you there.

For more information on Gail Nichols, please see her profile on the Craft ACT website at <http://www.craftact.org.au/portfolios/artist.php?id=298>. For more information on the North-West Ceramics Foundation, please see www.nwcf.ca, and for more information on the Shadbolt Centre, please see www.shadboltcentre.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
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www.greenbarn.com

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ClayLines

Celebrating Success in our community

Submissions for April 2014

Please get your articles and ads in to Melany by March 20, 2014 at the latest for the April 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.

RESIDENCY OPPORTUNITY, Medicine Hat, Alta.

DEADLINE: April 15

Medalta's contemporary artists' studio experience is one of cooperation and creativity. Artists come from all over the world and bring different experiences, techniques and ideas to our unique studios here in the Historic Clay District. Our studios are full of vibrant energy with resident ceramic artists, community education classes, workshops, and kids' classes all combining to make this a vital working museum, education centre and studio complex. Whether you have one month for an intensely creative project, have a specific project you want to get off the ground or want a long period of uninterrupted studio time, Medalta can accommodate you. For more info: <http://medalta.org/miair/> residencies. Apply here: <http://medalta.org/miair/residency-application>

CALL FOR PROPOSALS, Lower Mainland

DEADLINE: May 15

Copper & Fire is Britannia Mine Museum's premiere summer art event on Sunday, July 20. The Museum is seeking visual artists to demonstrate, display and sell their work at this event as it relates to the themes of copper, fire, and materials "of the earth". Please note that this event occurs outdoors, within the Museum grounds on a gravel compound. An honourarium will be provided to artists. Deadline for all proposals is May 15. Please review the attached Call for Proposals in PDF and MS Word format for more information or contact Michelle Chan, Exhibit & Program Coordinator, by phone at 1-800-896-4044 ext. 228 or via email at mchan@bcmm.ca. For more on the museum, see www.britanniamuseum.ca

EXHIBITION, How Nice to Have a Hobby Runs until March 31



Guild member Suzy Birstein is a guest artist in this exhibition at Leigh Square Community Arts Village in Port Coquitlam. *How Nice to Have a Hobby* addresses the question of gender bias in the art world. Inspired by a statement many female artists are quite familiar with, How Nice it is to Have a Hobby, features art by women referencing traditional women's pastimes such as crafts, hobbies and women's work. The artwork in the show provides a critique of the human, social, political, economic or environmental conditions that we all experience in our lives. It explores the barriers to being taken seriously as a female artist, real or imagined, systemic or illusory, with the hope of generating conversations about high/low art, art/craft, dilettante/artist, gender bias and the notion of hobby vs profession. Leigh Square Community Arts Village, 1100 – Leigh Square, Port Coquitlam, 604.927.8400 www.portcoquitlam.ca/leighsquare

INTERVIEW, Guild member featured

Portraits and interviews from the Vancouver People Project will be featured in Vancouver Is Awesome as a precursor to a future photographic exhibit featuring the wonderful characters who contribute to the fabric of Vancouver. Guild member Suzy Birstein was featured in this project on January 30. Read the interview here: <http://vancouverisawesome.com/2014/01/30/vancouver-people-project-volume-21-suzy-birstein/>

Gallery of BC Ceramics JURY SESSION

The drop-off date for the first jury session for 2014 is Friday, March 7 at the Gallery of BC Ceramics. Please ensure that all paper work is complete and membership is up to date. Forms are available here:

www.bcpotters.com/Guild/forms.php

CALL FOR ENTRIES, International (Hungary)

DEADLINE: April 30

The purpose of the 4th International Triennial of Silicate Arts is to stimulate both fine and applied artists to create works which give scope to the industrial and artistic application of new materials and technologies, encouraging the widening of directions in 21st century silicate arts. Organised by the Foundation for Contemporary Ceramic Arts, the Triennial will again include an international competition, an exhibition and an international ceramics symposium.

The exhibition will be held from Aug. 3 to Sept. 7 in the Kecskemét Cultural and Conference Centre, 80 kilometres south of the Hungarian capital, Budapest. Kecskemét has long been renowned for its support of cultural events and has a long tradition of artistic endeavour. The theme for the 2014 Triennial is "NEW ENERGY". The organisers expect artists to use the given theme with complete freedom and innovation. The works must be in clay, concrete, porcelain or glass and artists are free to choose the technical methods and approach to the given theme. The objects must be original works and not previously prizewinning works in any international competition.

The official languages of the Triennial are English and Hungarian. For info and application forms see: www.kitsa.org/english/information.html

Submissions & Advertising

*Published 10 times yearly, the PGBC Newsletter
is an information link for members.*

Submissions:

Send articles, reviews, images, member news, letters and information to: editor@bcpotters.com by the 20th of each month for publication the following month. Submissions may be edited for space.

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Membership

Membership Fees

Memberships for a 12 month period, not including GST are:
Individual, \$55; Full-time Student, \$35; Senior (over 65), \$35;
Institution/Group/ Corporation, \$200. Members will renew on the anniversary of their date of joining. For most of the existing members this occurs in the month of September. Please note there are no longer any prorated fees. For detailed information see: www.bcpotters.com/Guild/membership.php

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The BC Ceramic Mark Registry (BCCMR)

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 debra@arch-bc.org 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: BCCMR 