

April 2014
Volume 50 No. 3



BC POTTERS

Newsletter of the Potters Guild of British Columbia

INSIDE:

- | | |
|-------------------------------------|---|
| <i>Changing of the Guard</i> 4 | 9 <i>Fired Up! at the Potters Place</i> |
| <i>Exhibition: Glenn Lewis</i> 5 | 10 <i>Fifty Shades of Clay</i> |
| <i>NWCF Lecture: Robin Dupont</i> 8 | 11 <i>Spoon Me! @ Medalta</i> |

Robin Dupont, *Plates*, atmospheric firing.
See Page 8.





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.

April 3 to 27

Chrysalis - Capilano University

Ying-Yueh Chuang and her current ceramics
students

May 1 to 25

Retrospective

Sam Kwan and students

May 29 to June 29

Settle

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

Oct. 2 to Nov. 2

New works

Debra Sloan

Nov. 6 to 30

Sticks and Stones

Keith Rice-Jones

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: June 5 and Sept. 5. The Jury members will sit sometime the following week and letters will be sent the week thereafter. 

A Message from the Board

Welcome to the new incarnation of the President's Message now known as A Message from the Board! Each month will feature a message from a different member of the PGBC board of directors. My involvement with the board is entering its second year and my focus is on communications. The last year has been very educational as I learned not only the role, but also so much more about the who, what and where of ceramics in British Columbia. I look forward to working with a great communications team this year including Sheila Jahraus and our brand new board member, Tracey Maynard. We welcome your comments, ideas and feedback as we work on and start to roll out some exciting changes to our website, newsletter and social media in anticipation of celebrating the guild's 60th year in 2015.

It's the last day of winter as I write this and I love the anticipation of an entirely unspent spring and summer lying in wait. I look forward to any opportunity to wine and dine outside where the glazes on our pots can catch the sun's rays and live their best life. One of the highlights that I am looking forward to this summer is the *PGBC Pride* exhibition which opens at the gallery starting July 31.

It's a first for our guild and I'm very excited to see how members and friends of two of the communities that I love—the ceramic community and the LGBTTIQQ community—choose to express and represent themselves in clay. The exhibition will coincide with the celebration of Vancouver Pride and will be a great opportunity to showcase the fine work our guild members. I urge all members, whether you identify as LGBTTIQQ or count yourself an ally to consider participating and creating work for this exciting show. The call for entry information for this and for the *Put a Bird On It* member show can be found on the forms page of our website or [here](#).

On a more sombre note, we are also saying goodbye to our gallery manager and guild operations manager, Laura Carey. Her passion and advocacy for ceramics will certainly be missed. We wish her all the best in her future endeavours. The board is thrilled that Carita Ho will be stepping up into the role of interim gallery manager. 🐦

—Darcy Greiner
greindar@gmail.com

Gallery News *By Laura Carey & Carita Ho*

STAFF CHANGES

Hello, my name is Carita! Over the five years that I have been working with the gallery, I have had the opportunity to meet and work with many of the members of the potter's guild.

Laura will be leaving us in April, and we are so sad to see her go. But she is moving on to amazing new things and we wish her all the best in her new adventure! With Laura moving on, I will be stepping in to take her role as interim gallery manager and I wanted to introduce myself to everyone in my new position. I look forward to doing everything I can to help our members and the gallery.

APRIL EXHIBITION - Chrysalis: Ying Yueh Chuang and Capilano University Students

Chrysa•lis, Definition: A moth or butterfly at the stage of growth when it is turning into an adult and is sheltered or enclosed in a hard case.

The title *Chrysalis* is referring to a comparison between a graduating student and a creature that is no longer a caterpillar, but not yet a fully formed adult moth or butterfly. After spending two years as a student, each of these budding artists is about to emerge from their 'chrysalis', and if they continue on the path of their artistry, they will flourish like butterflies.

Sadly, this show represents the last class of students to graduate from Capilano University's ceramics program, as the studio arts program has been discontinued.

Under the guidance of award-winning ceramicist Ying-Yueh Chuang, the students have gained the fundamental knowledge to create work in clay. The results are as diverse as the students themselves. It is now up to them to pursue their vision.

We wish this group of emerging artists all the best of luck in the future. For more on instructor Ying-Yueh Chuang, see the March newsletter [here](#).

Instructor:

Ying-Yueh Chuang

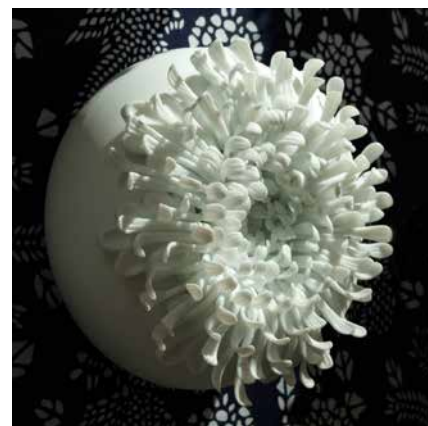
Students:

Ava Andrea Copp
Anna Delaney
Andrea Mateescu
Alanna Reyse
Bradley Ishii
Dorothy Doherty
Denise Urcola
Emma Wedman
Ho Tung (Tiffany) Wan
Jo-Ann Cook
Jodi Fung
Julia Hewko
Jason Nan Jiang
Kiki Cao



Lilla Mihalik
Rachel Sanvido
Shokoufeh Beikkhani
Somchat Jitvichayakul
Sean Marsden

Work by Ying-Yueh Chuang. TOP: Flower Series #6 (detail). ABOVE: Cross Series #3 (detail).





Work by former student, Dorothy Doherty.

Continued from Page 3

MAY EXHIBITION PREVIEW - Sam Kwan and Students Retrospective:

In May, the gallery is pleased to host a retrospective exhibition of Sam Kwan and his students. Sam was an instructor at Capilano University (then known as Cap College) for over 20 years. His teaching had a profound influence on many potters, and we would like to pay homage to Sam.

Please join us May 1 to 25 for a look at Sam's work and the work of more than 15 former students.

Participating artists include:

Sam Kwan	Guity Moarefi
Yoshiko Goda	Eliza Wang
Sandra Ramos	Diane Espiritu
Rona Ander	Mayu Suzuki
Priscilla Chan	Coralie Triance
Bica Gomes	Erika Kertesz
Dorothy Doherty	Cindy Faulkner
Carol Demers	Lynn Halverson
Anna Delany	

Changing of the Guard – The Long Goodbye *by Laura Carey*

My dear PGBC members: It is with a heavy heart that I must inform you that I will be leaving the Gallery of BC Ceramics. As the interim gallery manager, I was hired to cover a maternity leave for Brenda Beaudoin, and my contract stated that my employment would end in January 2014. As this was the agreement, I had made a point of spreading the word that I was looking for work to begin in early 2014.

As you know things have changed and Brenda will not be returning to the gallery for another year. However, I had a wonderful opportunity come my way as a result of looking for work.

In mid-April 2014, I will be starting a new role with Circle Craft, working with Paul Yard on the summer and winter craft markets. Craft shows are my first love – my parents are award-winning folk artists who were part of the first wave of the One Of A Kind show in Toronto. I recently asked my Mom how old I was when I went to my first craft show, and her answer was “you were a fetus”. Technically the first show I attended out of the womb was at four months old – I was in a little car



seat under the table in my parent's booth. In my hometown of Waterloo, Ont., I was a founding member of a craft collective called Stitch N Kitsch that started a funky little craft show in 2005. Now active for almost 10 years, the group was nominated for a Waterloo Regional Arts Award in 2013.

While I look forward to this new opportunity, it is truly bittersweet. My love for the gallery and the guild is tremendous, and this decision was very difficult. The good news is that you will be in very capable hands!

Our wonderful assistant manager, Carita Ho, will be taking on the role of interim manager in April. Carita has been with the gallery for five years and has built very strong relationships with the members. I know that she will continue to serve you with passion and dedication.

I hope to continue to be in touch with PGBC members, and I can be reached via my personal email address at Lauracarey@gmail.com. Please feel free to contact me in the future. I also plan to try to do some curatorial work as a freelancer, so any conversations about show ideas are welcomed. I would love to hear your feedback about my performance as your gallery manager, and any notes about areas I could grow would be much appreciated.

Thank you again for all your support – this community has been so warm and welcoming to me. This has truly been my most positive work experience to date. I love you, PGBC... don't you forget it!

Sincerely yours with love,

—Laura Carey

Exhibition: Glenn Lewis *by Debra Sloan*

Glenn Lewis, *From the Leach Pottery and St Ives 1962/2013*

**Trench Gallery # 102- 148 Alexander Street,
Vancouver, February / March 2014. Craig
Sibley, Gallery Director.**

From the Leach Pottery and St Ives, 1962/2013, Picturing Alchemy, Glenn Lewis's exhibition at the Trench Gallery, featured pottery and images taken from Glenn's 2013 residency at the Leach Pottery and Museum in St Ives. The exhibition revealed how the ceramic practice that founded and informed his expansive art career remains a presence 50 years later.

The history of Glenn's ceramic experience can be traced back to the 50s when Glenn attended the Vancouver School of Art, first studying painting and sculpture, and later studying pottery with Reg Dixon. Dixon knew of apprenticeship opportunity at the famed Leach Pottery in Cornwall, and John Reeve was the first of Dixon's students to apprentice with Bernard Leach from 1958, Glenn following in 1961. [Four more BC artists studied at the Leach Pottery over the next 15 years.] The apprenticeship was what Glenn called his first 'initiation into art'. Glenn returned to Vancouver in 1964 and the intervening years up to 2013 are filled with too many of Glenn's hugely varied



career to list, but here is a portion.

Upon his return, Glenn taught ceramics at the Faculty of Education at UBC. He became involved with the Potters Guild of BC, editing and writing for the *Western Potter*, and briefly serving as president. From 1970-71, Glenn was a visiting professor at Alfred University teaching ceramics. He then taught in the Fine Arts Department at UBC. By the mid-70s Glenn changed his focus - working with artists who advocated the idea of how 'social practices are an artistic medium'. He was a member of Vancouver's artists' collective, Intermedia and the New Era Social Club, where events like dinner parties were explored as alternatives to art-making and presenting, as well as co-founder of the historic Vancouver artist-run center, the Western Front, one of the first in Canada in 1973. Glenn was Head

of the Media Arts Section of the Canada Council, 1987-90. He moved to Roberts Creek, and between 1993 and 2006, built and ran the botanical nursery Fragrant Flora.

By 2008, Glenn's reconnection to the PGBC was serendipitous. A decade prior, Phyllis Schwartz's 10-year-old son was peering inside an old kiln in the ceramic department at UBC and found a card file box containing hundreds of Glenn's glaze recipe cards, used while teaching at UBC in the 60s. The recipes were results of experimentation and were versions of Leach glazes, compiled by Glenn and other well-known potters. The information in the cards revealed the ceramic community at that time in Vancouver - the active potters, suppliers and international connections. Phyllis recognized the historic value of the cards and safeguarded them for a decade. She contacted me in 2007 and we mulled over what to do with them. We approached Jinny Whitehead and the PGBC board for support to publish the cards. Meanwhile, Glenn had returned to Vancouver. Sam Kwan had invited him to be Artist in Residence at the now defunct ceramics studio at Capilano University, where Glenn was able to work for a brief while, until the demise of the department. He was throwing pots for a 2010 exhibition at The Western Front. Phyllis contacted Glenn and we worked together to create a coherent use of these cards. Phyllis scanned all the cards, Glenn selected which recipe cards to use, and to give the cards historic context we all did some writing - about the significance of glaze, biographies of the contributing artists, and the historic Leach connection to British Columbia. *Seeking the Nuance* [ISBN 098-0-9696077-1-7] was published under the auspices of the Potters Guild of British Columbia, in 2010, as hard copies and online.

In 2011, *Seeking the Nuance* was discovered online by Alex Lambley, a PHD student at Falmouth University College in Cornwall and a research fellow at the restored Leach Pottery and Museum in St Ives. Alex was researching the connection between the Leach Pottery and the pottery apprentices from B.C. to demonstrate the diaspora of the Leach/Mingei influences. Alex contacted the PGBC and then myself, and consequently, in 2012, for her PHD, Alex spent a month in Vancouver living at my home, and interviewing dozens of people,

**Discovery
Art Travel**
2014-2015
CERAMICS EXCURSIONS

Nicaragua
**Myanmar
(Burma)**
Sicily

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

Continued from Page 5

including, of course, Glenn Lewis. From that contact with Alex, and to celebrate this B.C.-Leach Pottery connection, Julia Twomlow, Director of the Leach Pottery, invited Glenn to return to the Leach Pottery in 2013 - 50 years after his apprenticeship.

During this short residency, Glenn worked on his original wheel in the historic part of the restored Leach Pottery, talking with visitors. Glenn has a history of adopting personas in his performance work, and so it was synchronous for him to embrace the tweed vest and jacket, along with the swept back silver hair of Bernard Leach, himself a dapper Edwardian gentleman, delighting the staff, potters and visitors at the Leach Studio. The photography of stonewalls, the bowls and lidded jars that Glenn made during this residency are the foundation of the Trench Exhibition, *Picturing Alchemy*.

From the Leach Pottery 1962/2013 opened to a large crowd on Feb. 13, 2014, and gallery director, Craig Sibley, hosted a talk with Glenn, to another crowd, on Feb. 26. Glenn discussed his motives for the exhibition. His foremost intention being to challenge the entrenched Western tradition of holding the material craft arts in lower regard than the 'fine arts'. Glenn wanted to 'confront' this notion that has been tiresomely nurtured for the last 200 years. He visually elevated the pots and combined them with photographic images, some of which parlayed as abstract paintings – a nod to the 'fine arts'. The pots lie at the heart of each of these formal arrangements. The combination of pots and photographs are an example of what Glenn calls 'poetical thinking'. Taking something from ordinary life - the pot - that during an encounter with something else - in this case an image - creates tensions and relationships.

Glenn floated his pots - combined to form shrine-like displays – with the photographic images on the walls of the Trench Gallery, using simple translucent Plexiglas stands. To situate the floating pots, a group of his landscape photographs of St Ives from 1962 and 2013 were hung above each pot on the wall. Most were details of stone walls found around St Ives – a city of stone. In the back room were several thrown and altered porcelain pieces from the 60s – made in a different spirit – based on whimsy and humour. Acknowledging that the pots could not be freely handled, as is the desire of any ceramic enthusiast, Glenn made the foot of each pot visible by angling small mirrors at the base of the Plexiglas stands. Glenn explained that another motive for combining the stonewall pictures with the pots was to speak about the alchemy of the clay process - the intervention of the potter applying transformative heat to a material that is the result of millennia of decay, causing the fired clay pots to appear returned to their origin.

At the talk Glenn discussed the role of Bernard Leach as one of the original interpreters of the Japanese aesthetic to the western world. Leach was born in Hong Kong, spent some of his early youth in Singapore and only came to the UK in 1905 to attend a Jesuit school. After art school in London, he travelled to Japan as a young man to continue his art studies. Leach was a man of religious sensibility and later converted to the Baha'i faith. He was a Modernist, deeply influenced by the essayist, Ruskin, and the Arts and Crafts, Bauhaus and Mingei art movements. Bernard Leach almost single handedly popularized the notion that a meaningful and independent life could be found through a studio practice that celebrated the ethics

Continued on Page 7

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.



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



Surrey Art Gallery
13750 88 Avenue
surrey.ca/artgallery



**BRITISH COLUMBIA
ARTS COUNCIL**
An agency of the Province of British Columbia



**Canada Council
for the Arts** **Conseil des Arts
du Canada**

of form and function, encouraging the artist to embrace learning the entire spectrum of ceramic processes. A question worth thinking about: how many of us would be involved in ceramic practices if Leach had not written and published *A Potters Book* in 1940?

From the Leach Pottery 1962/2013 is another milestone marking the connection between British Columbia and the Leach Pottery in St Ives that started over 50 years ago. This fruitful connection has informed and enhanced many ceramic practices around the province. The viewer is challenged to question how these disparate, but ordinary things, pot and picture, can be intentionally arranged to form a new idea. Glenn used the pot and what surrounds the notion of this common object, in our experience and memory, to demonstrate that it is not what comprises or how an artwork is made, what matters is the affect of any artistic intention. Looking at these floating arrangements we are asked to reconsider how we experience, perceive and consequently value art.

Glenn left for Amsterdam in early March for his exhibition at the Kunstverein. The trip included a discussion with Luis Jacob at

Glenn's floating, shrine-like displays – with the photographic images of St Ives on the walls – using simple translucent Plexiglas stands, and mirrors below the pots showing the pot's foot.



the Stedelijk Museum, Amsterdam as part of the ongoing lecture series of ArtEZ/Stedelijk entitled *Common Grounds, Common Practices* initiated by the Werkplaats Typografie. While there, Flakey (a pseudonym from the 60s Correspondence Art), as Glenn is affectionately known, mounted a performance of his legendary *New York Corres Sponge Dance School of Vancouver Shark Fin Swimmers* at the Mirandabaad pool. In August 2014, Glenn will resume his journey of ceramic experiences with two three-month residencies in Japan, at the ancient Shigaraki and Bizen potteries, and he hopes to return to the Leach Pottery for another and longer residency later. Clearly ceramic processes along with the avant-garde will continue to add their alchemy to Glenn Lewis' practice. 🍂

Debra Sloan will spend April 2014 at the Leach Pottery, also at the invitation of the Director, Julia Twomlow, and she will continue her discussions with Alex Lambley about B.C. ceramics. Debra has been asked to research and 'respond', with her own interpretations, to the rare roof-top finials in St Ives made by Bernard Leach.

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

NWCF Lecture Robin Dupont: Beyond the Surface *by Amy Gogarty*

The North-West Ceramics Foundation is pleased to announce Robin Dupont as its featured speaker at a free public lecture Wednesday, April 9, at Emily Carr University of Art + Design in Vancouver. All are welcome and encouraged to attend.

Robin Dupont has focused on wood and atmospheric firing, studying ceramics at the Kootenay School of Arts in Nelson, B.C., at the Australian National University in Canberra, and at the Alberta College of Art and Design (ACAD) in Calgary, where he earned his BFA in 2004. From 1999 to 2002, he apprenticed with production potter Jim Etzkorn. In 2010, he completed his MFA at Utah State University in Logan, studying with John Neely, a master of atmospheric firing. Dupont focuses his interests on ceramic processes and relational aspects of functional objects, conducting research and work study in Canada, the U.S., Australia and Korea. He currently lives and maintains a studio in Winlaw, B.C.

Dupont has exhibited his ceramics in solo exhibitions and major group exhibitions including in 2013 *Hot Mud*, at the Burlington Art Gallery, *The RBC Emerging Artist People's*



Choice Award Exhibition at the Gardiner Museum and NCECA in Houston, Texas. He is interested in what he calls the "relational" aspect of utilitarian objects, often staging his work so as to invite audience participation. For example, in conjunction with another exhibition in the ACAD gallery, he mounted his plates on the wall and invited visitors at the opening to remove and use them for refreshments. When he sells his work, he asks buyers to photograph and send him images of his plates "in action," thus emphasizing connections between utilitarian objects and daily life. He believes the meaning is in the

use, and he strives for ways to document his work beyond the pot floating on the white background. As he writes:

My work is an inquiry into the ceramic process and the relational aspects of utilitarian objects. Utility is the vehicle that allows for deeper engagement with my work; one that promotes not just visual and intellectual engagement, but physical interaction so that the work can become a conduit for a social circumstance or experience. I make objects that are accessible and have the ability to perform in many contexts; in the kitchen, at the table, on the wall and in the gallery setting. My work is created with the intention for it to go on to have a life of its own, one beyond my influence.

In his lecture, Dupont will discuss his working process and unique approach to functional wares. The lecture will take place **Wednesday, April 9, at 7:30 pm, Room 245, North Building, Emily Carr University, Granville Island (1399 Johnston Street).** We look forward to seeing you there. 📍

For more information on Robin Dupont, please see his website at <http://robindupont.com>

Ceramic Arts at the Shadbolt Centre

Tip Toland Workshop

Internationally acclaimed artist Tip Toland builds large scale human figures and busts. In her workshop, *Putting Expression into the Portrait*, she talks about human anatomy and demonstrates how emotion, aging and complex psychological states can be expressed through sculpting clay. Lecture/demonstration in the Studio Theatre

June 21 & 22, 10am-4pm

\$95 early bird registration until May 15, \$110 after May 15

Barcode 322102

Free Public Lecture

June 20, 6pm Barcode 323337



Register burnaby.ca/webreg | 604-291-6864 | In person

shadboltcentre.com **shadbolt centre**



For ages 18 yrs +

FIRED UP! featured at the Potters Place



TOP: Gorden Hutchens with wood-fired vase.
ABOVE: Mary Fox unloading her kiln.



For anyone on Vancouver Island who missed the recent Fired Up! Contemporary Works in Clay 30th Anniversary exhibitions at the Gallery of BC Ceramics and at the Fraker-Scott Gallery in Seattle, The Potter's Place in Courtenay will be exhibiting new work by the entire Fired Up! core group from April 2 to mid-May, 2014.

Fired Up! is the longest running clay exhibition collective in Canada. Group member Meg Burgess lives in the Comox Valley and has forged a link with the Potters Place.

The first Fired Up! event was hosted by Robin Hopper and Judi Dyelle in their Metchosin garden 30 years ago, and brought together 12 ceramic artists who shared a vision of more than just another pottery sale. It was to show the public the many diverse ways of working with clay by demonstration and exhibition. This vision continues today with this year's Fired Up! 30th Anniversary show *A Toast to Clay*, scheduled for this May in Metchosin. It will be a joyful event that features every glaze colour, firing method, and forming approach imaginable. A sample of this exciting work will be on display in April at The Potters Place Gallery, Courtenay.

Over the past 30 years, there have been a total of 22 members rotating through the Fired Up! group. Members featured in The Potter's Place display are: Alan Burgess, Cathi Jefferson, Susan Delatour, Pat Webber, Meg Burgess, Gordon Hutchens, Kinichi Shigeno, Meira Mathison, Sandra Dolph, Mary Fox and Gary Merkel.

Current core members of Fired Up! will be on hand at The Potters Place for an artists meet and greet on Saturday, April 5. Drop in for some baked treats and delightful, insightful conversation with these amazingly gifted potters. Perhaps you have been a collector of pottery by Gordon Hutchens from Denman Island...well, come and meet

him, ask him questions – he absolutely loves to share his passion for pottery. Maybe you have collected Meg Burgess' beautifully carved plates, and also studied with Meg, or Alan Burgess who was recently the featured artist at the Potters Place? Mary Fox's work can be found in many Comox Valley homes as she was a guest/featured artist at the Filberg Festival just a few years ago.

The Fired Up! 30th Anniversary travelling show opens at the Potters Place April 2 and runs until mid-May. This wonderful show of British Columbia's pottery who's who will only be on display here for a short time. Be sure to come by to see this truly inspired show.

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. It's 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: 250-334-4613, www.thepottersplace.ca.

LIKE "The Potters Place Gallery and Shop" on Facebook

www.facebook.com/ThePottersPlaceGallery

For more on the Fired Up! Contemporary Works in Clay group:

<http://www.firedup.ca/>

ClayLines

Celebrating Success in our community

FIFTY SHADES OF CLAY, Williams Lake

March 7 to 31



Work by Christy Richardson (left, Saggar fired) and Joan Beck (right, Cone 6) took part in *Fifty Shades of Clay*, March 7 to 31.

A group show ran this past March in Williams Lake, featuring current works reflecting the individuality of each member of the Cariboo Potters Guild. Member Lesley Lloyd (also a member of the Potters Guild of BC) writes:

"The hardest part of pulling a group show of this size together is the naming of it. In an effort to be as inclusive as possible, encouraging members of all skill levels, it was voted to call it *Fifty Shades of Clay*. There are probably over 20 different types of clay used and firings range from low-fire saggar to high fired reduction and everything in-between. One of the founding members of the Cariboo Potters Guild, Anna Roberts still digs her own clay, burnishing and smoking her pieces to beautiful subtle shades. Newer members use underglazes of every colour in eye-popping mixes. The Cariboo Potters Guild has been in existence for over 45 years so there are some very accomplished potters producing wonderful functional wares. The show took place at the Stationhouse Gallery in Williams Lake."

<http://www.stationhousegallery.com> | <http://cariboopotters.ca>

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

Submissions for May 2014

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

FREE ARTIST TALK, Port Moody

the arts centre
port moody
Since 1998

Art & Arthritis with Otto Kamensek



Thursday, May 1
7 - 9pm

Port Moody Arts Centre 2425 St. Johns Street

Suggested \$10 Donation (proceeds to the OK Bursary)

Ceramics Artist in Residence, Otto Kamensek, discusses the release of pain, frustration and stress through art. Otto is an Emeritus member of the Consumer Advisory Board at the Arthritis Research Centre of Canada. He will do a tour of his studio and exhibition *Shard's, Bone Deep*, showing at the Port Moody Arts Centre from April 17 - May 8.

Reservations required. Please call 604-931-2008 to book your seat now.

CALL FOR ENTRIES, 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

ClayLines

Celebrating Success in our community

SPRING SHOW & SALE, Vancouver May 3

The Aberthau Potters Spring Show & Sale is one of two much-anticipated sales each year both held in the historic Aberthau Mansion in the Vancouver neighbourhood of West Point Grey. Functional pottery, whimsical creatures, raku fired sculpture - the show covers the gamut. Go to www.aberthaupotters.com to see a sample of some of the work of this creative collective of over 50 Potters. May 3, 10 am to 4 pm; 4397 West 2nd Ave, Vancouver (Trimble and West 2nd).

STUDIO TOUR, Denman Island May 17 and 18

27th Annual Denman Island Pottery Tour. Sat. and Sun., May 17 and 18, 10 a.m. to 5 p.m. Ten studio's and The Art Centre filled to the brim with unique pottery pieces! On the tour are PGBC members Shirley Phillips and Tom Dennis. Don't miss it! www.denmanpottery2014.blogspot

CALL FOR ENTRY, Spoon Me! @Medalta DEADLINE: June 30

It all started in September 2013 with our SEASE invitational residency (South East Alberta by South East Asia) and the talented Vipoo Srivilasa. Vipoo challenged all of our residents to a spoon competition and we were all hooked. The spoons created during this competition travelled with Vipoo's work to the Ceramic Top 40 exhibition at Red Star Studios and are now off to Boston with his project OBJECT:SPOON.

As all this was happening we started seeing spoons everywhere. With this object - that has gone in and out of fashion - making a serious comeback in studio ceramics, we decided to extend the challenge to our international invitational exhibition. Spoons are the New Cup!

Spoon Me!

2014 DETAILS & IMPORTANT DATES

- Application Deadline: Monday, June 30
- Exhibition: Sept. 1 to Nov. 29
- Email notification begins July 15
- Accepted work due Aug. 15
- Submission Fee: \$20 (CAD) for up to five entries

So this year, send us your SPOONS, your ladles, your scoops and your servers. If a spoon is the feature of an object such as a soup tureen or a larger set, send us your soup tureens and sets too. We want to see what you come up with. Not working in ceramics? No problem - this year we are opening it up to our friends in other craft mediums too ... clay, metal, glass, wood & fibre.

For last year's featured artists & Carole's fabulous coverage of the previous year's show click here: <http://musingaboutmud.blogspot.ca/2013/09/medalta-international-cup-exhibition.html>

AWARDS & PRIZES

GRAND PRIZE! One lucky artist will win one month in Medalta's June 2015 residency!

We're cooking up even more prizes this year, we'll update you here (and Facebook & Twitter) as soon as we have more to report. So check back often!

Purchases Prizes will be awarded for Medalta's Contemporary Ceramics collection.

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.

Visit the website to apply:

<http://medalta.org/spoonme>

Questions?

Jenna Stanton, jenna@medalta.org
Curator, Exhibitions & Collections
Medalta
Medicine Hat, Alberta, Canada



Unclassifieds

FOR SALE: Brand New Skutt Kiln KS818-3". Thought I needed a new kiln, but Ole Nellie revived to fire another day. New Kiln is in container box at Green Barn. If interested, I will supply all specifications. Paid \$1635, will sell for \$1250. Call: 604-465-4988 or 604-617-1401.

FOR SALE: High fire gas reduction downdraft kiln, \$5000. Includes 4 burners and all gas plumbing (with underground supply pipe with tracer, pressure regulator, cutoffs, 4 thermocouples), pyrometer, plus all kiln furniture. Kiln has iron exterior frame. Have arch form for rebuilding. Very accessible. Gloria (Cumberland, BC) 250-336-8325.

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>

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

Sam Knopp, Secretary · Knopp.sam@gmail.com

Tracey Maynard, Communications · tracey.maynard@gmail.com

Judy Osburn, Retail Committee Chair

604.734.7829 · osburnjudy@hotmail.com

Cheryl Stapleton, Treasurer · stapletoncheryl@hotmail.com

Nora Vaillant · 604.730.5840 · auroranora1@gmail.com

Andrew Wong, andrew@rimba.com

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

Newsletter Committee

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

Andrea Maitland, Proofreader

Jan Lovewell, Mailings

Website Volunteers

Darcy Greiner, Webmaster · webmaster@bcpotters.com

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

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

Andrew Wong, Membership Database · membership@bcpotters.com

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 