

November 2014
Volume 50 No. 9



BC POTTERS

Newsletter of the Potters Guild of British Columbia

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Remembrance Day installation, by ceramic artist Paul Cummins.
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Gallery of BC Ceramics

www.galleryofbcceramics.com

Representing the best of BC Ceramics



Follow us on Facebook

Interim Gallery Manager

Carita Ho

galleryofbcceramics@bcpotters.com

604.669.3606



Gallery Hours as of May 1:

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



Gallery Assistants

Karisa Evdokimoff, Melissa Pipe,
Janine Grant, Katherine Neil,
Cathleen Chow

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.

Nov. 6 to 30
Sticks and Stones

Keith Rice-Jones

Dec. 4 to 28
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 2015

For those interested in selling a full line of work in the Gallery of BC Ceramics (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 physical work, all completed paperwork, forms and fees for jury in 2015 are: **Mar. 6, June 5 and Sept. 4.** The Jury members will sit sometime the following week and letters will be sent the week thereafter. 📧



Gallery of BC Ceramics

Customer Appreciation Sale!

This is our way of saying thank you to our PGBC Members and our customers for all their support for the gallery through your purchases at the gallery and with supplying us with all your lovely work we carry at the gallery.

Sale date is Thursday, Nov. 27

....and we are extending our gallery hours from 10:30 a.m. to 7 p.m. This sale is for one day only, so I hope to see everyone there!

Sale Details

PGBC Members (must have a valid membership) receive 25% OFF their purchase.

Non-Members receive 15% OFF their purchase.

- no holds on items prior to sale day
- no presales
- excludes sales of gift certificates or membership fees

Please contact the gallery for more details staff@bcpotters.com.



POTTERS
GUILD
of BRITISH
COLUMBIA

A Message from the Board

As mentioned in the last newsletter, 2015 is the 60th Anniversary of the Potters Guild of British Columbia. This milestone coincides with The Year of Craft as designated by The Canadian Crafts Federation. Plans are underway for a series of exhibitions acknowledging our past and looking ahead to the future of ceramics in the province.

Based on the positive comments we received about the dinner we hosted at the Shadbolt Centre for the Arts in 2013 we have made similar arrangements to hold a dinner reception in celebration of the guild's anniversary on the evening of Saturday, March 21, 2015 at the Shadbolt Centre for the Arts immediately following *DIG THIS: Exploring BC Clay*. Tickets will soon be available through the Gallery of BC Ceramics: \$25 members/\$30 non-members. So if you still have not renewed your membership, don't delay any longer. Look for more details about this event in upcoming newsletters.

Just a reminder that the Customer Appreciation Sale at the Gallery of BC Ceramics is planned for Thursday, Nov. 27 from 10:30 a.m. to 7 p.m. We are extending store hours from 5:30 to 7 p.m. to attract more after work shoppers. There will be a discount of 15% for non-members and 25% for members.

Also, holiday sales season is also right around the corner, so don't forget to send in your notices for the December newsletter and next email broadcast. Submissions deadline for the next newsletter is Nov. 20 emailed to Melany Hallam, editor@bcpotters.com. 

— Cheryl Stapleton & Nora Vaillant
Events Committee Members

Gallery News

By Carita Ho

Your Artist Statements and Tech Spec Information are needed!

If you are a juried or non-juried artist at our gallery, we would love to have your bios and tech specs of your work. Artist statements and tech specs are given to our customer who are interested in or have purchased your pieces and would like to know more about you and the wonderful work you create. Please email your bios and tech specs to our gallery assistants at staff@bcpotters.com.

Current Exhibition

Sticks and Stones, with Keith Rice-Jones

Keith will be exhibiting new pieces he has been working on including his series of stick vases and beautiful wall pieces. *Sticks and Stones* opens Nov. 6 and closes Nov. 30. The opening reception will be Thursday, Nov. 6 from 5 to 7 p.m.



Upcoming Exhibition

Staff Picks! Dec. 4 to 28

Come see what our gallery assistants have picked out for their top ceramic pieces for this holiday season! Work displayed will include staff favourites from our juried and non-juried artists.



LEFT: Work by Fredi Rahn. ABOVE: Work by Jinny Whitehead. Both pieces are from the *Staff Picks!* exhibition.

Contemporary Ceramics of British Columbia *By Debra Sloan*

This article will be published in issue No. 3 of Ceramics Now magazine, <http://www.ceramicsnow.org/magazine> and is reprinted with permission.

In our province of British Columbia, on the far western edge of Canada, the ceramic culture was initiated through international immigration during the 20th Century. BC is one of the few places in the world where the indigenous people did not develop a ceramic technology.

Instead the First Nations were and remain masters of wood — their source of all things practical and expressive. Ceramic knowledge had to be imported, and a local audience is still in the process of being cultivated. The variability of the BC ceramic practice reflects the waves of immigration that have and continue to flow into this region. Equally various are the recipients — a polyglot of information meeting a polygon culture.

BC's first known potter was a Swede

Processes and traditions that have taken humanity millennia to develop were, upon importation to BC, freely re-interpreted and quickly disseminated. BC's first known potter was a Swede, Axel Ehbring, who immigrated shortly after WW I equipped with training in traditional pottery. A handful of other immigrants, from the UK, Belgium, Hungary, Italy, USA, Japan, Korea and China, brought their ceramic knowledge to BC between and after the World Wars. By 1955 the Potters Guild of British Columbia (PGBC) was founded. Unlike European Guilds, the PGBC was never intended to establish specific technical or aesthetic standards. Instead, during the 50s and 60s, the Guild founders sponsored many internationally renowned teachers to present workshops, such as: Edith Heath from California, Alexander Archipenko from New York, Olivier Strebelle from Belgium, Carlton Ball from the University of Illinois, Kyllikki Salmenhaara from Finland, and Marguerite Wildenheit via USA, trained in Germany, Harry Davis from New Zealand (many times) and Michael Cardew from England. The PGBC and the North-West Ceramics Foundation (NWCF) have continued in this learning tradition with an active Speaker Series and sponsoring numerous workshop opportunities.

Asian traditions

With these artists came knowledge of Asian traditions, the Bauhaus School, and the Arts and Crafts and Modernist art movements. Another important influence in BC ceramics, as elsewhere, was that of Bernard Leach, his pottery at St Ives in England, and his 1940s publication *A Potter's Book*. During the late 50s through to the 70s six potters from BC studied with Leach, bringing his philosophy back to BC initiating a surge of independent studio potters province-wide. The works of Wayne Ngan, Ron Vallis, Sam Kwan, and Jackie Frioud show a variety of influences of the Leach Mingei traditions. Leach had been affected by all of these art movements, but was most profoundly affected by Soetsu Yanagi, author of *The Unknown Craftsman*, and founder of the Mingei - Japanese folk art movement, and Yanagi; himself, had been affected by the philosophy of the British Arts and Crafts movement. The works of Brendan Tang, Kinichi Shigeno, and Mariko Patterson are examples of how European and Asian philosophies have come full circle in British Columbia and are expressively hybridized.

By the 1940s some education in ceramics was available at the old Vancouver School of Art (VSA), and by the 50s at the University of



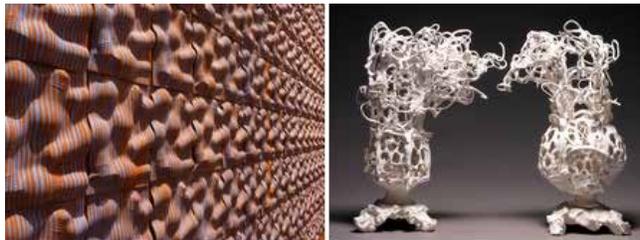
British Columbia as well as at small private pottery schools. Presently there are 4 universities in BC and there are many colleges and art centres offering classes. The works of Don Hutchinson, Darcy Greiner, Debra Sloan, and Evan Ting Kwok Leung are diverse examples of four artists who were self-taught or initially trained in BC. In the early 70s author and artist Robin Hopper with his knowledge of many technologies, emigrated from the UK and began teaching in Ontario and then in BC. Emily Carr University of Art and Design, ECUAD, replaced the VSA, and offers a BFA in ceramics, and has commenced a graduate programme. The ECUAD ceramic programme was led by Tam Irving and Sally Michener for over 20 years, and is now headed by author and artists, Paul Mathieu, Justin Novak and Julie York. Another avenue for learning has been to pursue post-graduate degrees or residencies abroad. Artists Ian Johnston, Alwyn O'Brien, Eliza Au, and Ying Yuen Chuang are among the many who have travelled and studied in the UK, Europe, Australia, USA and Asia. There are a few residency opportunities in Canada. In BC, the Museum of Anthropology recently hosted Lisa Henriques for a six-month residency. Medalta, in the province of Alberta, has an extensive international residency programme. The Banff Centre has an established ceramic residency and this year is partnering with NCECA. Les Manning, one of the jurors for the 2013 1st Cluj Ceramics Biennial, and a participant at the 9th Symposium in Cluj-Napoca, was instrumental in establishing

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both of these residencies. Red Deer College also in Alberta, has an established Artist in Residence programme.

Absence of indigenous ceramic culture

The absence of an indigenous ceramic culture in BC has had cultural consequences. Public institutions did not have a framework in place to study ceramics and the general populace did not have a tradition of supporting and using local handmade ceramics. Consequently public galleries, museums and other institutions have been slow to find a context for or to support the ceramic practice. Very few regional institutions have BC ceramic art in their permanent collections, and ceramics are rarely included in exhibitions of contemporary art. In terms of awards or grants there is one provincial government grant agency, the provincial BC Arts Council and there are several civic agencies. The B.C. Achievement Foundation has an annual award and the NWCF funds an Award of Excellence. Progress is being made slowly as ceramicists are actively striving for their art practice to receive greater recognition and integration, and to promote a culture



of collecting and connoisseurship. Several Guilds and Co-ops support small galleries and shops largely through the tremendous initiative and work ethic of their members. At the Federal level there is the Canada council for the Arts, which has grants for the 'fine crafts' separating them from 'fine art' and there have been several private foundations that award the material arts, The Chalmers Award for Creativity and Excellence in the Arts, (now discontinued), the Governors General Award in Visual Arts, and Saydie Bronfman Award for Excellence in Craft. One outcome of the limited cultural support in BC is that many artists seek exhibition, residency and teaching opportunities outside of BC and Canada, and it is interesting to note how many have achieved international recognition.

Influence of vast distances and weather

There are the other factors, quite apart from the cultural aspects mentioned above, that have an affect on the BC ceramic practice. BC had been populated by the First Nations for milenia. Their way of life was changed forever when thousands of immigrants flooded in after the railway across Canada was completed in 1881. The previous alternatives were — after 1869 when the trans American railway was completed — to travel, by land or sea, the 1500 kilometers from San Francisco to Vancouver, or to endure the perilous months-long sea journey around the Cape Horn. The next factors are what Canada is known for — distance and weather. Canada itself is over 7000 kilometers from sea to sea. In BC, from east to west, one travels nearly 1000 kilometers, and over 2500 kilometers north to south. Consequently the distances between the small towns and cities in BC are vast, making transport and travel expensive and time consuming. In BC the distance factor is combined with daunting geography and capricious weather. The massive Rocky Mountain Range acts as an isolating barrier between BC and the rest of Canada. The Rockies made building the railway a deadly enterprise, where an unknown number of contract labourers brought in from China lost their lives. Eighty years later the Rockies also challenged the progress of the Trans Canada Highway, which was only completed in 1962. In addition, within the province, there are the Selkirk and the Coastal Mountain ranges. Vancouver itself, where most of the BC population lives, is situated in the Southern corner of BC, beside the Pacific Ocean.

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Outside of this rainy and temperate coastal region, winter weather and those mountain ranges combine to prevent easy travel from October to April. Coastal BC is a northern rain forest and is often referred to as the “Wet Coast”. Clouded skies, rain, and blue-grey mists prevail an average of two hundred days a year. The powerful affect of these landscapes and environment can be seen in the works of Cathi Jefferson, Mary Fox, Laurie Rolland, and Rachelle Chinnery.

Taking all these disparate factors into consideration and adding the globalization of ceramics into the mix, BC ceramics are, at this time, difficult to categorize. In addition, there has been increasing cross-fertilization between contemporary art practices, as barriers crumble and art practices expand their perception of material use. Perhaps by virtue of being corralled within the geographical “isolation” of mountains and sea, and by having commenced a practice free of traditional restrictions, the ceramics made in BC will, over time, speak for this region through the spirit of their variable and unconstrained nature. Future historians may be able to discern influences carried forward from other contemporary art practices, the environmental impact, international heritages, the Leach/Mingei principles and the powerful imagery of the First Nation’s totemic and form-line traditions. The works featured in this article demonstrate vitality, individualism and breadth — characteristics of the province of British Columbia — and represent only some of the dynamic artists working in the province of British Columbia. 🍷

This article is based on Debra’s presentation at the 9th International Symposium Ceramics and Glass between Tradition and Contemporaneity that accompanied the first Cluj International Ceramics Biennale Exhibition in Oct. & Nov. 2013, in Romania. Visit Debra Sloan’s website, www.debrasloan.com.

Publications about BC Ceramics and Material Arts

- 2012 - *Back to the Land - 1970-1985*, Art Gallery of Greater Victoria, Diane Carr, Nancy Janovicek
- 2011 - *Thrown, British Columbia’s Apprentices of Bernard Leach and their Contemporaries*, Edited by Scott Watson and Naomi Sawada, 978-0-88865-803-6, Helen and Morris BELKIN Gallery
- 2009 - *Fired Up, Contemporary Works in Clay*, 978-0-9811862-0-7, Cathi Jefferson, Meira Mathison
- 2009 - *Seeking the Nuance*, Glenn Lewis, Potters Guild of British Columbia, 098-0-9696077-1-7, Project editor Phyllis Schwartz, Editor Debra Sloan
- 2009 - *The Art of the Future, 14 Essays on Ceramics*, Paul Mathieu
- 2002-2007 - *Craft, Perception and Practice*, Vls I, II, III, Rondale Press, Artichoke Publishing, 0-921870-94-9, 1-55380-026-5, 978-1-55380052-1, Edited by Paula Gustafson and Amy Gogarty for Vol. 111
- 2007 - *Transitions of a Still Life, Ceramic Work by Tam Irving*, Carol E Mayer, 978-1-895636-82-6, Burnaby Art Gallery
- 2005 - *Source Book, 1955–2005* (disc) Potters Guild of British Columbia, Al Sayer, Debra Sloan

REMEMBRANCE INSTALLATION, England



To commemorate the centennial of Britain’s involvement in the First World War, ceramic artist Paul Cummins (www.paulcumminsceramics.com) and stage designer Tom Piper conceived of a staggering installation of ceramic poppies planted in the famous dry moat around the Tower of London. Titled *Blood Swept Lands and Seas of Red*, the final work will consist of 888,246 red ceramic flowers—each representing a British or Colonial military fatality—that flow through grounds around the tower.

Volunteers began placing the poppies several weeks ago and the process will continue through the summer until a final flower is symbolically planted on November 11th. You can read more about the project over on the Historic Royal Palaces website (<http://poppies.hrp.org.uk/>), and see the volunteers’ progress by following the #TowerPoppies hashtag on Twitter.



- 2005 - *TransFormations*, Burnaby Art Gallery, 0-9738251-0-3, Carol E. Mayer
- 2004 - *A Modern Life, Art and Design in British Columbia*, Vancouver Art Gallery and Arsenal Pulp Press, 15515217177, Alan C. Elder and Ian M. Thom
- 2004 - *Hot Clay, Sixteen West Coast Ceramic Artists*, Surrey Art Gallery, 0-920181-60-0, Liane Davison
- 2003 - *Sex Pots, Eroticism in Ceramics*, Paul Mathieu, A&C Black Ltd, UK. 07136-5804-5
- 1988 - *Made of Clay, Ceramics of British Columbia*, Potters Guild of British Columbia, Douglas McIntyre, 1-55054-655-4, Compiled by Linda Doherty

Review: Bruce Cochrane Workshop & Lecture

by Sam Knopp



Sept. 18 & 20 at the Shadbolt Centre for the Arts

I must admit, I wasn't too familiar with the work of Bruce Cochrane before his lecture and workshop this September, hosted (respectively) by the North-West Ceramics Foundation and the Shadbolt Centre for the Arts. Thankfully, I was encouraged to attend the NWCF lecture and found myself immediately engaged by Bruce's process: cut and paste altered thrown-ware. It was easy for me to see continuity between his work and that of younger makers with which I'm more familiar and interesting to engage with someone who might be seen as a forerunner of this now popular method.

Although Bruce spoke about the influence of rural architecture and the idea of containment during his lecture, it's undeniable that his work is grounded in process from beginning to end, the intricate construction methods to the soda and gas firing finishes. As he moved from slide to slide describing the scale and process of making for each object it became obvious that attending the workshop would be the best way to appreciate and understand his practice. Having a chance to experience the making of these objects (even if in their green state) would be invaluable.

I was pleasantly surprised by the demonstration-style of Bruce's workshop, having anticipated something more hands-on. About 30 attendees were gathered in chairs around Bruce, watching closely as he created five of his signature forms. Each of these pieces was made of at least four parts with each part thrown or slab built and then altered, so we were witnessing Bruce working at a breakneck pace – he informed us that this itinerary was more typical of a multi-day workshop! Thankfully there were many assistants with Shadbolt technicians stepping in to blow-dry, attach, and move all of these components as Bruce hopped from piece to piece. Despite the aura of productivity I found this workshop to be surprisingly intimate. Perhaps it was because of the shortness of the time or perhaps it was just Bruce's personality, but it felt like we were really witnessing the artist at work rather than a staged performance; we had been invited to experience Bruce's intense focus and rhythm alongside him. The workshop was, of course, friendly and dialogical, but I found myself most captivated by the silent moments when Bruce slipped into his studio mode, seemingly unaware of the 30 watchers surrounding him.

There were many tricks and tips in the workshop, which also made the experience very educational. One thing of particular note (I will let Vin Arora's photographs do the rest of the explaining!) was the thickness of Bruce's original thrown or slab forms. This allowed him to easily alter them, attach them to other parts and then shape and define them, most interestingly when he would vigorously shave them down to size with his favourite tool: a hand-held cheese grater.

I left Bruce's workshop with a few new ideas and techniques to test, but I think the more important piece for me was this opportunity to watch. I found myself most inspired by the rhythm and the confidence of Bruce's process. This was no doubt developed over many years, but it has now been embodied, where the knowledge seems to be imprinted in one's body rather than the mind. This embodied process, it seems to me, now guides his work every bit as much as his conscious thought patterns, and that is truly beautiful to watch. 📸

For more on Bruce Cochrane, see: <http://www.brucecochrane.ca/>



TOP: Bruce refining the edges of his lidded box with a hand-held cheese grater. CENTRE: Teabowls with undulating rims. ABOVE: Works in process with the help of the heat gun. Photos by Vin Arora.

DIG THIS: Exploring BC Clay *by Mike McElgunn, Shadbolt Centre*

March 21, 2015 at the Shadbolt Centre for the Arts in Burnaby

Highlighting four dynamic British Columbia-based ceramic artists "DIG THIS: Exploring BC Clay" features Brendan Tang (Vancouver), Sarah Lawless (Kaslo), Robin Dupont (Winlaw) and Kathleen Raven (Salt Spring Island). This month we take a closer look at Brendan and Sarah.

Brendan Tang was born in Dublin, Ireland, and is a naturalized citizen of Canada living in Vancouver. Brendan has exhibited in juried and invitational shows around the world and his work has been collected by such notable institutions as the Vancouver Art Gallery, the Canadian Museum of Civilization, the Seattle Art Museum, the Canadian Department of Foreign Affairs and the Gardiner Museum, among others. Brendan holds a Master of Fine Arts degree from Southern Illinois University, Edwardsville, and a Bachelor of Fine Arts degree from Nova Scotia College of Art and Design. Currently Brendan teaches Ceramics courses at ECUAD (Emily Carr University of Art and Design) and uses his personal practice to explore the interface between culture and material.

Learn more about Brendan and his work at:
<http://brendantang.com>
<http://vimeo.com/50178667>
<http://youtu.be/INfXXgWXhhE>

Sarah Lawless studied ceramics at Kootenay School of the Arts in Nelson. Sarah worked as assistant to acclaimed potter Wayne Ngan, and has received several awards for her work. In 2008, she was the recipient of a BC Creative Achievement Award, and she was nominated for the 2012 RBC Emerging Artist Award. Sarah lives and works in Kaslo. "My own journey with clay began when I moved to the Kootenay region of BC, where the natural world refuses to be ignored. The objects I make are therefore reminiscent of beach stones and wind-swept landscapes, imbued with fecundity and growth, and emerging incidentally from the natural



TOP: Work by Brendan Tang. ABOVE: Work by Sarah Lawless.

propensities of the primordial muck itself: my chosen medium."

To see Sarah in action watch:
<http://youtu.be/cEjvPLzKet8>

DIG THIS: Exploring BC Clay early bird registration including lunch will be \$95 until Jan. 15, 2015. After that date the cost will be \$110. Registration is now available online through the City of Burnaby's "Webreg", or by calling the Shadbolt Office at (604) 291-6864. Quote barcode #342124. Other related events at Shadbolt will include a pre-conference wood firing workshop with Robin Dupont, *Firing the Train Kiln*, barcode #344861, and a post-conference workshop with Kathleen Raven, *Teapots With Attitude*, barcode #344248. More information can be found in the current City of Burnaby Leisure Guide.

To round out this celebration of clay, on Friday, March 20, the evening preceding **DIG THIS**, the Gallery of BC Ceramics on Granville Island will host a reception from 5 to 7 p.m. featuring an exhibition of our presenters' work. Artists will be in attendance. Following this reception the North-West Ceramics Foundation is sponsoring an artist talk and slide show with our four presenters at the Emily Carr University campus.

Next year is also the PGBC 60th anniversary. Join the celebration at a special dinner event sponsored by the guild at the Shadbolt Centre on the Saturday following **DIG THIS**. Tickets will be available from the PGBC.

More details about each of these events will be included in upcoming PGBC newsletters and through the event sponsors.

Mark the dates on your calendar - these are events you will not want to miss! 📅

Mia Muse

PRELUDE:
Aug. 22 - 28

CERAMICS WORKSHOP
 with **SUZY BIRSTEIN**
 on Greek island paradise Skopelos,
 where *Mama Mia* was filmed!

Aug. 28 - Sept. 12, 2015 - Skopelos Foundation for the Arts
 Info & registration: 604.737.2636, www.suzybirstein.com

A Large-Scale Mud Mural by Yusuke Asai

Artist and painter Yusuke Asai has a new mud mural on display at the Rice Gallery in Houston, Texas. Working day and night with a team of assistants, the Japanese artist, who is known for his “earth paintings” made from locally sourced mud and dirt, spent just under two weeks covering the walls and floors of the gallery with soil collected in Houston.

“There are so many kinds of soil in Houston and Texas,” says Asai. “Initially I had hoped for 10 different shades, and ended up with 27: the widest spectrum of colors representing a specific place that I have ever used.”

The brown, yellow, pink, red, and even green soils were collected before Asai’s arrival and ground to fine pigment. Only water had to be added to create paint.

The installation depicts a dense landscape full of imaginary creatures and characters. Foxes, birds, cats, insects, tiny people, floating bubbles, and sunrays become detailed worlds within worlds as rolling mountains, geological forms, and tribal patterns, spill from the gallery walls to floor.

The resulting large-scale mural is titled *yamatane* (mountain seed, in Japanese) and



features real and imaginary creatures and plants. Asai thinks of *yamatane* as a living universe and ecosystem showing just one moment of a world in constant change. As he explains, “Dirt is by nature very different than materials sold in art stores! Seeds grow in it and it is home to many insects and microorganisms. It is a ‘living’ medium.”

The mural is on display until Nov. 23. 🏠

- For a time lapse video see: <http://vimeo.com/107665406>
- For info on Yusuke Asai: http://www.arataniurano.com/artists/asai_yusuke/index_en.php
- Rice Gallery, <http://www.ricegallery.org/>

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.

JOIN THIS FALL PROGRAM IN PROGRESS AT A PRO-RATED FEE.

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, to December 6, 10am – 2pm

Kiln Operations Workshop

Learn all about electric kiln operations from the kiln manager at the Surrey Art Gallery. Topics include trigger adjustments, kiln loading, re-wiring, firing schedules, cones, troubleshooting, and safety.

Sunday, November 30, 2pm – 4:30pm



Surrey Art Gallery
13750 88 Avenue
www.surrey.ca/artgallery



Canada Council
for the Arts
Conseil des Arts
du Canada

Salish Sea Series at The Potters Place, Courtenay

by The Potters Place Staff

How do you know when you have 'arrived' in the Comox Valley?

Well, when you are a potter, a good indication is when your pottery looks like the Salish Sea.

Cori Sandler's pottery nourishes the soul, feeds the heart and smiles back at you. When Cori is not serving amazing breakfasts on handmade pottery to her Bed and Breakfast guests, she's in her studio playing in the mud and that makes her a happy woman! Making pottery while hearing eagles sing and sea lions bark is pretty magical, and a far cry from her Toronto studio of the past.

Sandler has been in the valley for five years now and in that time has been an active part of the Comox Valley Potters Club. She has been a potter for over 25 years, and her work is in collections across the country and abroad. Cori's skills show in elegantly thrown forms and unique designs and glazes. In her new work that she calls the Salish Sea Series, you can almost hear ocean waves roll in and out. Both the ocean and the ocean floor have



Woodfired yunomi, by Cori Sandler.

found their way onto some of this current work, reflecting the imagery and texture of ripples in the sea and sand.

Cori's pottery is predominantly functional, making the everyday ritual of eating and

sharing food with friends and family a beautiful and special experience. She also likes to call some of her work Clay Paintings. Many of Cori's flanged bowls and platters can be hung on the wall. Her beautiful forms are glazed with careful consideration, so that you won't want to store them in a cupboard, but rather, add them to other pieces of your art collection.

"I take on the task of making functional pottery as a very serious responsibility. If you are to chose to have me join you and your family, and guests on a daily basis in your kitchens and dining rooms, I want you not only to enjoy using my pots, but my hope is that you get great pleasure from just having them around you."

Cori thinks a mug is the most personal piece of pottery you are likely to own. She says she is truly humbled by the idea that you might wake up, stroll into the kitchen, your eyes barely open and choose one of her mugs for that first cup of the day. "That you have chosen to spend that quiet time, or perhaps it is fast and furious moment, with a piece of my work in hand, is a wonderful feeling".

Cori is one of our valley potters that offer small classes and workshops in her studio during the winter months. The classes are fun and all you have to bring is your imagination and willingness to explore (www.corisandler.com).

Sandler will also be among the many potters who will take part in the annual holiday pottery event Light the Fire, presented by the Comox Valley Potters Club (www.comoxvalleypotters.com) on Nov. 29 at the Florence Filberg Center in Courtenay.

Come and see Cori Sandler's beautiful collection of pottery as Featured Artist, along with a special display of *Pots for the Table* by various artists at The Potters Place throughout November 2014. 📍

The Potters Place is located at the corner of 5th and Cliff, in the Potters Courtyard in the cultural heart of downtown Courtenay; open 10 a.m. to 5 p.m., Monday to Saturday. Parking located at the rear of the building along the fence.

Greenbarn's Hour of Operation
are **CHANGING!**
Beginning in January 2015, Greenbarn will
update its hours to the following schedule:

Saturday:	Closed (NEW)
Sunday:	Closed
Monday:	Open: 8:30-5 (NEW)
Tuesday:	Open: 8:30-5
Wednesday:	Open: 8:30-5
Thursday:	Open: 8:30-5
Friday:	Open: 8:30-5

Please give us a call if you have
any questions about our changes
and we will be happy to assist.

greenbarn
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40 years of the Aberthau Potters Club *by Andrea Maitland*



Aberthau Potters Club is celebrating its 40th anniversary as a collective of passionate amateur ceramicists on the west side of Vancouver.

It's been 40 years of potting, community, co-operation and the occasional squabble in the old coach house beside the Aberthau Mansion - part of the West Point Grey Community Centre.

One of the founding members, Maria G. Tomsich, is still active in the club. There is always a long waiting list for the 60 memberships, but it is not any kind of exclusive experience.

The coach house and its community spirit are shared with students who enroll in WPG centre pottery programs. Students and members learn from each other and students often go on to join the club.

(Full disclosure: I have been a member of the club for more than 10 years. The warmth of potters and the challenge of acquiring new skills cushioned the shock of retirement.)

Club president Fran Safarik says the club is special because of the camaraderie and team atmosphere and the opportunities to learn.

"I think people teach each other. The workshops that we have that people can attend to improve their skills," she said.

Safarik wants to bring knowledge of pottery to the greater public.

In England, there is a widespread respect for crafts, she says, "People grow up with that. Everybody has pots in their houses."

She has been organizing displays in banks and at a local theatre group, trying to teach the public that a hand-crafted piece is much better than something factory-made.

Though the club operated informally for a while before, the first sale was Nov. 19, 1974.

Currently the club holds two sales a year. The next one is **Saturday, Dec. 6, in the Aberthau Mansion at 4397 West 2nd Ave. in Vancouver, from 10 a.m. to 4 p.m.** 📍

For more information see www.aberthauptotters.com. Be sure to take a look at a very lovely slideshow of club members' pots and people, with photos by Jane Weitzel here: www.aberthauptotters.com/gallery.html



TOP: Marika Deutsch, Chava Rubenson, Lyle Young, Eike Ahlborn, Olga Turok and Jean Ellis celebrate a successful sale.

MIDDLE: Twice a year Aberthau Potters Club turns the main floor of the Aberthau Mansion into a gallery of beautiful pots for sale.

ABOVE: Visiting potter Clive Tucker is one of many accomplished potters who have given workshops to Aberthau Club members.

Studio Visit: Semiahmoo Potters

by Gabrielle Burke & Sam Knopp

PGBC Studio Visits is interested in interviewing and spreading the word about the amazing ceramic artists that call our province home. Thoughts, suggestions and volunteers for future articles are welcome so please contact us if you want to be involved

—Gabrielle & Sam
knopp.sam@gmail.com

This month we switched things up and profiled an organization, the Semiahmoo Potters (based out of White Rock). We met up with a few of their members, Diane Petersen, Pat Jahnke and Teresa Hotell, to learn more about their organization and their new home in the brand-new South Surrey Arts Centre! Their clean, spacious and brand-new studio came out of a joint partnership with the City of Surrey, the City of White Rock and the Semiahmoo Arts Council and we were curious to check out the new space and learn more about this mixed-use arrangement.

The Semiahmoo Potters have been together for almost 20 years. Can you share a bit of your history and your original mission?

SPS had our 20-year anniversary this August, which we celebrated at our September AGM. One of the 1994 founding members, and recent Past President, Pat Jahnke, whose recent health issues now limit her continued full participation, explained the goals of the original club:



New glaze tests thanks to studio technician Tony Wilson. Photo by Gabrielle Burke.

“We wanted people who share a passion for working with clay to come together to make pots, throwing on a wheel or by hand building in a studio setting. We wanted to work and learn together, making pots, mixing glazes and firing them.” The eleven members found a rental space in a former Industrial Arts annex of the former Semiahmoo Secondary School. Their meetings involved the usual organizational components, but they also included some sort of skill building workshop as part of the evening. Local potters Don Hutchinson and John Wright and Kwantlen Ceramics teacher David Lloyd [co-founder of the Fraser Valley Potters Guild] were some of the guest presenters. Members led activities too. Two years later membership had grown to 24, and by 1999 to 38. Obviously the club fulfilled a creative need for Semiahmoo peninsula potters. We continue to do so today.

You became a non-profit in 2006. What prompted this decision? And can you explain a bit of the process involved?

We wanted to apply for grants in 2006 and therefore needed provincial non profit status. We were also thinking of applying for a tax receipt number so that we could seek donations and but we did not pursue that avenue as of yet. Any group interested in achieving a not-for-profit status can check out the procedure by viewing the B.C. Society Act website, and reading the regulations.

Semiahmoo Potters has been somewhat nomadic throughout its history until (hopefully!) now. Can you explain a bit about your new tenancy situation at the South Surrey Arts Centre?

We have been seeking a home since our 1994 inception due to the fact that there is little affordable space available for potters and equipment. When the Surrey School District reclaimed the school annex in 2000 the club was able to share use in a local industrial park with the White Rock recreation pottery classes. After this option ceased we actually rented space in a member's large backyard outbuilding; we took turns hosting our monthly meetings in our homes! When this potter decided to sell her property we luckily were able to rent studio space in a tiny home on the same lot as Don Hutchinson had his large

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COLUMBIA

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studio. Don has been a tremendous landlord, mentoring us as individuals, sharing his passion in workshops, and encouraging our quest to work out of the new South Surrey facility. We are actually renting user time from the Semiahmoo Arts Council, which manages all the Arts Centre rooms—multi-purpose spaces, art room and potters studio. They are the equivalent of “property managers” who run things for the building owner, in this case, the City of Surrey.

How did you approach this project or rather were you approached?

After years of lobbying with both the Surrey and White Rock recreation services for studio space, in June 2011 members were encouraged to complete a long South Surrey Culture questionnaire. We were told that if public interest supported having a second community pottery studio in Surrey, then the city would consider the addition to their building at the South Surrey Recreation Centre site. With all the members completing the questionnaire plus outside community members a need was demonstrated. Sheila McKinnon, Manager of Arts Services for Surrey invited potters to participate in talks with other potential South Surrey Recreation space users in the fall of 2011. In the mean time, we researched other public space/private club relationships such as those of the North and South Delta clubs, the Richmond club, the Burnaby Potters’ Guild. Ultimately, the Semiahmoo Arts Council sought to manage the arts space, the South Surrey and White Rock Arts Society gifted Surrey with \$250,000 towards the arts space, so both the Arts Umbrella and Semiahmoo Potters Society began the process of working out user agreements with the arts council.

Why do you think you were allowed to partake? What does your club and could other groups like yours offer in these situations?

Our club provided ceramics advice at all the meetings that ensued: initially we suggested modifications to the blueprints regarding best use of space and equipment, we helped with sourcing and pricing equipment, and the City of Surrey listened. For the Semiahmoo Arts Council we paid one of our members to design public ceramics programming and find pottery instructors for both the spring and summer sessions. We also recommended the studio technician they hired to run the studio



CLOCKWISE FROM TOP LEFT: Semiahmoo Potters member using some of the new shared equipment; members' work waiting for the firing; Semiahmoo Potters member helping to lead youth workshop; South Surrey Recreation & Arts Centre (Photo from City of Surrey website). Photos by Gabrielle Burke, except as noted.

and handle the glaze and firing aspects of public and Arts Umbrella classes. The city and the Semiahmoo Arts Council were grateful to both the painters’ and potters’ contributions as perspective users; we were thrilled to be included in planning the space.

So how have the first few months been? How have your members experienced the transition and what has the community response been?

We just moved in officially Aug. 1 - due to the massive task of moving out of Don’s place and into the new studio (if you imagine changing tires on a moving vehicle you get the picture!). It has been gratifying to work with the tremendously dedicated core members who contributed their energy to the move, reinforcing our club’s core values yet again. Obviously adjusting to studio user time limitations and communicating effectively with studio tech, programmer and Semiahmoo Arts Council office staff is all new for us. Members like using the new equipment and bright space, and having room to create and decorate together. We can still work in our home studios, using club glazes and studio kilns if we choose. We have to rethink how we can continue to fulfill our club’s goals, co-operatively sharing all the facets of potting—creating, work-shopping, glaze mixing, firing, publicizing—while partnering with the community and the facility staff. We have to remind ourselves that, after three years

of attending new site meetings, we have to be patient as we work out what our partnership entails. But as a result of our new space we have met and added several new members to our club; by participating with the grand opening events we also made new friends and connections and having pictures of the space on our club website www.semiahmoootters.com has definitely enhanced our club’s profile.

Moving forward what are some of the goals the Semiahmoo Potters has?

We want to let everyone know about our new location. This will also be the first sale—Nov. 22 and 23—at this venue. Increasing our membership and involvement in the community, particularly with youth and seniors are of particular interest to our members. In the past three years we have given workshops to local Brownies, applied and received a Surrey Cultural Grant for working with local youth. Last year, we also had four tile decorating sessions with Surrey high school students and have been invited to do this again. Part of our partnership agreement with the SA is to open up workshops to the community, and we already did this in June with PGBC member Mary Fox. Ultimately, we feel excited that with this new and larger facility we can now more easily carry out our mandate and new logo, “Connecting Communities with Clay.”

Holiday Sales

BURNABY

Burnaby Potters Guild

The Burnaby Potters' Guild is having its annual Christmas show and sale on Saturday & Sunday, Nov. 29 & 30, 10 a.m. to 5 p.m. at the Capitol Hill Hall on Hastings and Howard. For all your Christmas gift needs - local, artisanal handcrafted pottery by our members. More info, bpinfo@gmail.com.

DELTA

DELTA POTTERS



**Delta Potters
CHRISTMAS
SALE**

Nov 7th 10-8
Nov 8th 10-5
Nov 9th 10-4

South Delta Recreation Centre 1720 56th St. Sawwassen
www.deltapotters.com

KELOWNA

OKPA
2014 Okanagan Potters Association
Juried Artisans &
POTTERY
Christmas Sale
Mission Community Hall
Lakeshore Rd., Kelowna

Saturday Nov 29 10am-5pm
Sunday Nov 30 10am-5pm

FREE ADMISSION

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www.okanaganpotters.ca

NANAIMO

Nanaimo Pottery Co-op



The Nanaimo Pottery Co-op's show and sale will be held Friday, Saturday & Sunday, Nov. 7 to 9. The venue will be Country Club Centre 3200 North Island Highway, Nanaimo. For more information visit www.nanaimopottery.com

MISSION

MISSION CLAY WORKS
33038 2nd Avenue, Mission
(entrance and parking via the alley)
604-556-1501

Pottery Sale
Nov. 1 & 2
11am to 4pm

Classes for Adults and Kids

www.missionclayworks.com

PORT MOODY

TRICITY POTTERS

2014
Christmas POTTERY SALE
by Tri-City Potters

NOV 21-23
Fri, 21st, 4 - 8
Sat, 22nd, 10 - 5
Sun, 23rd, 11 - 4

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www.spatialartstudio.com
www.tricitypotters.ca

ROBERTS CREEK

Creek Clayworks

Creek Clayworks
Christmas Pottery Sale
Nov. 22 and 23
10am-5pm
1738 Lockyer Rd., Roberts Creek, 885-2395
Elaine Futterman & Mike Allegretti invite you to their
Studio Open House for
FINE POTTERY & TASTY GOODIES

We are located at 1738 Lockyer Road, Roberts Creek, on the Sunshine Coast, approximately 20 minutes from the Langdale ferry terminal.

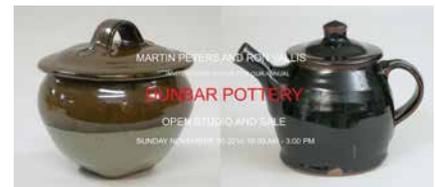
VANCOUVER

Aberthau Potters Club



ABERTHAU POTTERS
Saturday Dec 6
WINTER SHOW & SALE
10am until 4pm
Cash & Cheques Only
Aberthau Mansion 4397 West 2nd Ave www.aberthaupotters.com

Dunbar Pottery



Martin Peters and Ron Vallis
Open Studio and Sale
Sunday Nov. 30; 10 a.m. to 3 p.m.
4056 West 27th Avenue, Vancouver

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ClayLines

Celebrating Success in our community

VANCOUVER (HOLIDAY SALE CONT'D)

Suzy Birstein's Sale and Studio Open House



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

Exhibiting NEW Pottery, Ceramic Sculptures, Paintings, Monotypes and Cards (Inspirations: Greece & Spain). 3436 W 2nd Ave, Kitsilano. or by appt: 604-737-2636
www.suzybirstein.com

WILLIAMS LAKE

Cariboo Potters Guild

Christmas shopping at its best! Everything from mugs for everyday use to one of a kind sculptures. The Cariboo Potters Guild are having their Annual Fall Show & Sale, Friday, Nov. 7 from noon to 8 p.m. and Saturday, Nov 8, from 10 a.m. to 3 p.m. It takes place at the Central Cariboo Arts & Culture Centre in Williams Lake.

Unclassifieds

FOR SALE: High fire gas reduction downdraft kiln, reduced to \$2,500! 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 for December 2014

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

Function as Art, Art as Function

The artwork of Sue Griese



This is an experiment on different ways to involve the public and galleries in ways to view functional pottery as an art form.

This show will coexist in two gallery spaces.

Nov. 7 to Jan. 4 – Studio 126, 126 East Pender St., Vancouver (opening Saturday, Nov. 8, 2-5 p.m.)

Nov. 14 to Dec. 21 – Gallery Gachet, 88 East Cordova St., Vancouver (opening Friday, Nov. 14, 7-10 p.m.)

Sue Griese is a ceramic artist whose work involves extensive wheel throwing, sculpture, masks and some low relief tiles. As a teenager, she lived on the Indian sub-continent, surrounded by interesting architecture and sculptures that influenced her decision to forge a career in the arts. She received her Bachelor of Fine Arts from Emily Carr University and her teacher training at Simon Fraser University. She has been a pottery instructor for 35 years with Parks and Recreation, currently teaching at The Roundhouse. She has displayed her work in numerous galleries, both locally and internationally.

EMPLOYMENT OPPORTUNITIES, New York

Assistant Professor, Tenure-Track Position: Ceramic Art
DEADLINE: Nov. 30

The School of Art and Design, New York State College of Ceramics at Alfred University is seeking candidates for a tenure-track faculty position in the Division of Ceramic Art at the assistant professor rank with an emphasis in functional pottery, vessel, and design.

Associate/Full Professor, Tenure-Track Position: Ceramic Art
DEADLINE: Nov. 30

The School of Art and Design, New York State College of Ceramics at Alfred University is seeking candidates for a tenure-track faculty position in the Division of Ceramic Art at the rank of associate or full professor with an emphasis in sculpture/ceramic sculpture.

Artist/Ceramics: The Robert Chapman Turner Teaching Fellow in Ceramic Art
DEADLINE: Nov. 16

The School of Art and Design in the New York State College of Ceramics at Alfred University is seeking candidates for The Robert Chapman Turner Teaching Fellow in Ceramic Art. The Turner Teaching Fellow will be an emerging artist with an MFA or equivalent degree. Broad-based knowledge of contemporary art is expected. Prior teaching experience is welcome. The fellowship is non-tenure-track and renewable up to three years. The fellowship is \$35,000 per year, plus a stipend up to \$3,000 per year for professional development. A studio space will be provided with full access to ceramic facilities.

For detailed information: <https://cfileonline.org/jobs-three-ceramic-positions-alfred-university/>

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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All ads are payable upon receipt of invoice

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- 2/3 page, \$129 + GST
- 1/2 page, \$99 + GST
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- 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*

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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 



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