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# BC POTTERS

*Newsletter of the Potters Guild of British Columbia*

## INSIDE:

*Bill Rennie, 1953 - 2015* **4**

*Review: RIFF* **11**

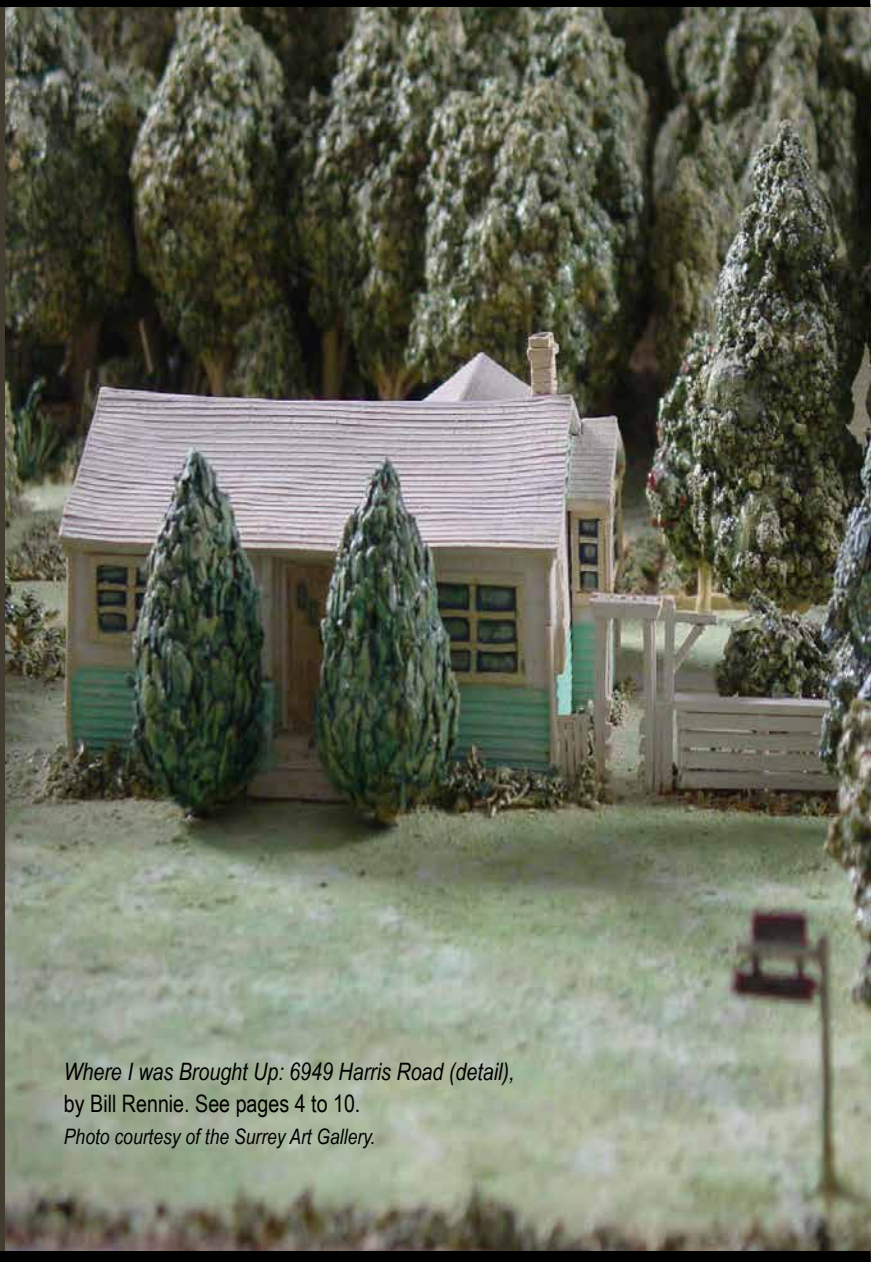
*PGBC New Grads feature* **12**

*Pizza: Building Community!* **13**

*A Kind Jury* **15**

*Vote! RBC Emerging Artist* **15**

*This issue is dedicated  
to Bill Rennie,  
a B.C. ceramics pioneer.*



*Where I was Brought Up: 6949 Harris Road (detail),  
by Bill Rennie. See pages 4 to 10.*

*Photo courtesy of the Surrey Art Gallery.*



## Gallery of BC Ceramics

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

*Representing the best of BC Ceramics*



**Follow us on Facebook**

**Interim Gallery Manager**

Carita Ho

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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](mailto: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](#).*



POTTERS  
GUILD  
of BRITISH  
COLUMBIA

## 2015 Gallery Exhibitions

**July 2 to July 26**

***New Industrial Revolution***

Amy Chang

Opening reception:

Thursday, July 2, 5 to 7 p.m.

**July 30 to August 30**

***Unearthing Beauty***

Mary Fox

Opening Reception: Thursday, July 30, 5 to 7 p.m.

**Sept. 3 to 27**

***The Art of Tea: A Celebration of Teabowls***

PGBC Member Show

Opening Reception:

Thursday, Sept 3, 5 to 7 p.m.

**Oct.1 to Nov. 1**

***Traditions***

Ron Vallis and Martin Peters

Opening Reception:

Thursday, October 1, 5 to 7 p.m.

**Nov. 5 to 29**

***Bob Kingsmill and Former Students Exhibition***

Title: TBA

Opening Reception:

Thursday, Nov 5, 5 to 7 p.m.

**Dec. 3 to 27**

***Staff Picks***

Gallery assistants pick their favourite pieces of the season

## Exhibition Juries

Members can apply for an exhibition at the Gallery of BC Ceramics at any time during the year.

For more specific information on either jury, please see the guild website [www.bcpotters.com/Guild/](http://www.bcpotters.com/Guild/). Select "Forms" and then "Get a Form," which will take you to a page with forms. For the gallery, select "Gallery Jury Application," and for exhibitions, select "Exhibition Jury Application." The direct link is:

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

## 2015 Retail Jury Sessions

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 **Sept. 4**. The jury members will sit sometime the following week and letters will be sent the week thereafter. 📧

## Gallery News *By Carita Ho*

### Current Exhibition

***New Industrial Revolution with Amy Chang***  
**Show Dates: July 2 to 26**

"My collection of work plays with the idea of combining rational and iconic industrial elements in compositions that suggests mysterious and unpredictable functions. Fusing organic elements with industrial parts allowed me to explore a fantasy where machines are integrated into our natural environment, and functions as important parts of our often unexplainable biology, therefore I named it *New Industrial Revolution*." –Amy Chang

Thank you to all who were able to come to the opening night of Chang's exhibition July 2 - a fantastic evening!



***Hand, by Amy Chang.***

*Continued on Page 3*

# A Message from the Board

Greetings guild members! A reminder about our upcoming PGBC member's exhibition in September – the theme is teabowls (*chawan*) and *yunomi* and all guild members are encouraged to submit work. You are welcome to bring three to five pieces for sale. Please drop off your work at the Gallery of BC Ceramics between Aug. 26 and Sept. 1. The exhibition runs Sept. 3 to 27.

Here's a useful link to the formal vocabulary of tea bowl shapes: <http://flyschool.com/content/japanese-tea-bowl-shapes>

**Teabowls (Chawans)** are generally approximately 5" in diameter and 3" in height, which is the traditional size used in Japanese tea ceremony where the tea is made directly in the bowl.

**Yunomi** is a tall tea cup used for serving brewed tea (made for e.g., in a teapot first), so the dimensions vary wildly.

It has come to the board's attention that some of our members are somewhat uncomfortable (or rather, un-confident?) about where they may fit into the teabowl/yunomi tradition, as many of us are not a part of the origin cultures of these forms. However please note that the theme of this exhibition is not an attempt to appropriate Japanese (or any other) ceramics, but rather a celebration of one aspect of BC's unique ceramic heritage: our connection to the Leach/ Hamada studio pottery movement.

As elaborated in the *Thrown* exhibition at the Belkin Gallery in 2004, the B.C. studio pottery movement is deeply tied to the philosophy and technical teachings of Bernard Leach and Shoji Hamada. As Leach was raised in Japan, his intimacy with the Japanese ceramic tradition was lifelong. Notably, in 1911, after witnessing raku firing for the first time, Leach is quoted as saying "By this to me a miracle, I was carried away to a new world. Enthralled, I was on the spot seized with the desire to take up the craft". Leach began studying with Urano Shigekichi (also known by his title Kenzan VI), where he studied throwing, brushwork and firing for two years. Building a home studio of his own in 1913, Leach worked there for six years before the structure was destroyed in a fire in 1919. Shortly before the fire that destroyed his first studio, Leach crossed paths

with Shoji Hamada for the first time. Hamada had been studying ceramics at the Tokyo Institute of Technology under Itaya Hazan. After seeing an exhibition of Leach's work in Tokyo, Hamada was deeply impacted and reached out to Leach in a letter. After meeting in person, they would refer to one another as each other's "soul mate in pottery" for the rest of their lives. After joining forces in 1919, the pair ventured to England and set up the St. Ives pottery in 1920.

Perhaps the most important contribution of St. Ives to B.C. ceramic culture is the concept of the studio potter. Amidst the legions of apprentices hosted by St. Ives, a very small number came from Canada. Among this small representation were a number of notable B.C. potters; including John Reeve (1958-61, 1966), Glenn Lewis (1961-63), Mick Henry (1963-65), and Ian Steele (1963-65, 1967-69). At St. Ives the studio pottery tradition in B.C. as we know it was born. Subsequently, innumerable accomplished potters have continued to refine and build upon these teachings, developing our B.C. ceramics tradition in the process. We still see many remnants of the knowledge passed on by Leach and Hamada, not only in the studio tradition but also many of the nuances of B.C. ceramics. For example, our use of shinos and celadons, footrims and eared vessels, knife carving and wood firing all have ties to Leach and Hamada (among others!) As we continue to progress in developing our own voice as a guild, we honour our place in the Leach/ Hamada legacy by incorporating these elements into our work. The exhibition committee decided to use this PGBC members' exhibition to focus on another element informed by Hamada and Leach but underrepresented in our gallery – teabowls and yunomi. Of course, the Leach/Hamada tradition is only one aspect of our history and contemporary practice in B.C., but it is well worth noting and celebrating.

We encourage all guild members to submit work – our member exhibitions are a wonderful way to gain exposure. Looking forward to seeing you and your work at the exhibition opening. 🍵

— Laura Carey, [lauracareyj@gmail.com](mailto:lauracareyj@gmail.com)  
Retail Chair, Exhibition Committee

Gallery News, *Continued from Page 2*



*Huddling Vessels, by Mary Fox.*

## Upcoming Exhibition

*Unearthing Beauty with Mary Fox*

**Show Dates: July 30 to Aug. 30**

This will be a groundbreaking exhibition for Mary Fox with her most amazing work yet! Along with her newest body of ceramic work, she will be unveiling her collaborative blown glass work with artist Lisa Samphire and Jay MacDonell. This will be the first time Fox has worked with glass and the results are stunning. It blends her classic sculptural ceramic forms of chalices and altered vessels with blown glass.

To further enhance the viewers experience, Ciro Di Ruocco, has created a video showing the creation of the body of work, *Vessels Huddling*, which will be showing throughout the show.

This exhibition will run from July 30 to Aug. 30 with an opening reception for the show on Thursday July 30, 5 to 7 p.m. Mary Fox will be in attendance for the opening. 🍷



# BILL RENNIE, 1953 - 2015

## Byzantine Bill, the Rennie-ssance, the Bill of Babylon!

by Jeannie Mah

Bill Rennie was a graduate of the UBC Art Education Program, and Emily Carr School of Art. Bill's medium was clay, and the ceramic sculptures he created were shown throughout Vancouver and North America. Bill was also a founding member of C.O.R.E., an artist live-work coop in Vancouver.

Most of this article was originally published in 2007 as *Bill Rennie - A Thinker and A Fighter* in the Surrey Art Gallery publication, *Bill Rennie: Where I was Brought Up: 6949 Harris Road*. The three articles on the pages following this one (*Bill Rennie: Where I Was Brought Up: 6949 Harris Road*, by Amy Gogarty; *Not Far From Gold*, by Sally Michener and *Bill Rennie, Artist's Statement*, 2007) were also part of the above publication. All articles are reprinted with permission from the Surrey Art Gallery. The original publication can be found here <http://www.surrey.ca/files/rennie1.pdf>

We'd like to thank Liane Davison, who was the curator of Bill's original show at the Surrey Art Gallery. Because of Liane, some of Bill's best work has been collected and protected. Thank you, Liane!

\*\*\*

Bill Rennie! ... how can he be gone?! His amazingly detailed ceramic architectural works were insightful critiques on urban planning, the art world, and public institutions; his dreamy worlds of a lost Byzantium, a classical Greece, a mythical Far East, or memories of a pre-suburban Surrey childhood were a personal statement of lost utopias. His work and his ideas will stay with us. At least we have that.

Bill and I met at the Vancouver School of Art in 1978, both with a B. Ed. in art education (both went unused). After having 'wandered' for a year, he to Nelson, I to Europe, and like many arriving that year, we were older students, returning to school, and keen to make art: we worked long and hard, late into the evening. Our class, with instructors Sally Michener and Tam Irving, was a close one; friendships have endured.

To lose Bill so early is unbearable. Many



Bill Rennie.

of us were outspoken, individualistic, hard working, and taciturn, but no one so much as Bill Rennie. While we, as we said in the 1970s were "trying to find ourselves", Bill knew his artistic direction. As he explained in *Clay and Architecture* (Canadian Craft Museum 1997) and later in *Hot Clay* (Surrey Art Gallery 2004), Bill had been making architectural work since he was a child! No wonder he was producing such strong work as an art student.

Bill inspired us all! One's cohort is as influential as the art school chosen: what we learn from classmates becomes as much our foundational knowledge as instruction received and books read. Bill's work ethic made us all work harder, but more importantly, think harder. His work was so confident, it forced us question ourselves more.

Right out of art school, Bill had a major exhibition at the Victoria Art Gallery. *Clay Sculpture* (with Valerie Pugh) was a wonderful show! Bill used the gallery space to create the illusion of a ruin, perhaps the Ruins of Timgad, with a forest of crumbling pillars, as if stretching towards infinity, creating a play of perspective with emphatic yet crumbling repetition which elongated the work within the gallery. This sparked my own imagination, but oh so slowly, when, in *April /Paris*, curated by Bill (I was flattered!) for the Grunt Gallery in 1990, I manipulated space for my own purpose, by borrowing ideas from 18th century France, which I then further



*Where I was Brought Up: 6949 Harris Road* (1990), by Bill Rennie. Clay with glaze and watercolour, 82 x 66 x 165cm.

Image courtesy of the Surrey Art Gallery; photograph by Scott Massey.

developed in "*ouvrez les guillemets...*" for the Dunlop Art Gallery in 1997.

Bill's imagination is infectious. When I see the Assyrian Gates in the British Museum or in the Louvre, the immaculately curled beards on the men remind me of Bill's *Facel/Facade* - with brain cavity filled with columned buildings - a perfect self-portrait for Bill. He is often on my mind as I travel; at times I feel that I am travelling for him. As he scours old editions of *National Geographic* for details of buildings, I roam the lost ruins of Byzantine Mystra, just for him! Why else would I be on the Peloponnese? Without Bill opening my eyes to the existence of these small Byzantine chapels in ruins, my trip through Greece would have been less rich. His passion spreads knowledge.

Bill explores by thinking, imagining, and studying details in books, he is content to work compulsively in his studio, letting his imagination wander, travelling in a way that is somehow slower, more intimate, and evocative of lost time. When Bill travelled to Istanbul in 2010 to see Hagia Sophia, one of his on-going research projects, the Icelandic volcano restricted all air travel, 'forcing' him

*Continued on Page 5*

to stay for weeks in Istanbul, and extending his London time, allowing him to indulge in more museum visits, the Sir John Soanes Museum being one of his favourites.

We had unforgettable moments! Sally Michener took us to Mexico for a field trip in 1979. Folk pottery, Mayan ruins, markets, museums - we were let loose to explore in all directions. I will never forget Palenque at sunrise, or the excellent collection of pots in the Rufino Tamayo Museum in Oaxaca, or the earthquake in Mexico City during the night, before the Pope was to arrive - as Bill, Tom Royle and I called to each other, after the rumbles, from our little beds in each corner of the immense room in Hotel Isabella La Catholica.

Another magical moment was at Sechelt Art Gallery. As we helped Bill to install his exhibition, Joni Mitchell walked in, out of the pouring rain. Good Canadians that we are, we "gave her her space" by trying not to recognize her, but her murmured comment about *The Hanging Gardens of Babylon* thrilled us. She understood the work!

Greek Orthodox Byzantine chapels and Buddhist temples, the Milan Cathedral and the fantastical turreted wonder of St. Basil's in Moscow, as well as the many hybrid buildings of Bill's imagination - many morphing into tableware (the superb Coliseum bowls) - these are more than mere models. Embracing history and decay, they ooze with atmosphere.

His architectural imaginings are beyond whimsy, his attention to detail beyond obsessive. *The Pan Hellenic Pyramid* (1980), a Byzantine skyscraper of exaggerated height (eight feet), stretches upwards towards infinity. These works are impressive. While the works are in miniature, their heightened imaginings command intellectual space. Because his subject is "ruins," he sometimes pushes the clay to a point just short of material collapse. This abusive and abject aesthetic collides with gold-leafed fragments of grandeur and power - decaying civilization and lost glory, perfectly enunciated.

Fellow classmate Dona Nabata says that Bill's work is seen from a bird's-eye view, from afar, as if in a dream. With a cinematic sweep of the eye, we soar over buildings, observing, from oblique angles, into a space between the historical and the future, towards ruins and transfiguration.

Bill Rennie is Byzantine Bill, the Rennie-ssance, the Bill of Babylon! His head is full of buildings. He is at his most provocative,



**Face/Facade, a self-portrait by Bill Rennie.**

Photo: Donna Hagerman.

and most "bang- on," when critiquing the contemporary culture in which we live. *The National Gallery of the Avant-Garde*, with its Classical Greek pillars on the "western front" of the Western Front Gallery implies that the avant-garde can oh-so-quickly become the institutionalized mainstream. The Western Front bought this piece! In his heightened cynicism (or as he says, "realism!") Bill believes that the Front bought the piece to get it out of circulation (Paula Gustafson, *Georgia Straight*, June 19-26, 1997), but I believe that the Front liked the work, and they admired Bill.

*The Real Estate Hustle* (1995) and *The Implosion of Cathedral Place* (1992) both comment on the destruction and reconfiguration of local historical buildings. Bill is not shy to point a finger at the culprits behind the flow of capital that controls and destroys our urban space.

Bill is a thinker, and a fighter for the public good. The "engaged" or activist artist, working for the good of fellow artists, is a rare

breed in our time. Bill is one of the founding members of C.O.R.E., the only affordable artist live-work space in Vancouver. The Real Estate Hustle records, satirically, the long struggle with City Hall and developers, but it was worth the fight! Affordable housing allows artists space and time to make art. The bohemian spirit and communal vision of Vancouver artists formed a community who supported Bill in all ways during his last months, weeks, days, hours.

A week before his death, Ron Kong told me that Bill was throwing roses around a crowded room at May's Place. This vision cheered me. Fun through adversity, art through poverty, artistic persistence in a medium fraught with disappointment, Bill lived frugally but fully! 'Democratization of the Arts' was a motto at the Pitt International Galleries. Bill took the democratization of art to heart: he wanted to sell to his friends, even his poorest friends: this meant more work and less money for him, but it put more art into many hands, from huge buildings to the most humble colosseum cup.

Most importantly, Bill was a most loyal friend, a loving loyalty which crept through all his worldly cynicism. During his illness, friends surrounded him - from the artist co-op, the Friday coffee group, from art school days. Even at his most cynical, difficult, angry, and demanding, Bill was still a joy to know. Sardonic and sarcastic, his biting comments always had that grain of undeniable truth. His honesty and his belief in social justice for all could erupt in anger at the world, but he always held the hope that, as Tommy Douglas said, "it is not too late to make a better world." Bill, a cynic? No! An absolute idealist? Yes! And his humour! He was so funny!! A grouchy bon vivant - forever a contradiction, forever loved.

Bill, we miss you. 🍀





# Where I Was Brought Up: 6949 Harris Road

By Amy Gogarty, 2007

Reprinted with permission from the Surrey Art Gallery.

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Bill Rennie is a maker who creatively evokes a sense of place as embodied in fabled architecture and specific locales. As far back as high school, he drew inspiration from magazine images of monuments in far-away lands, enthralled with the history and romance that they offered a young boy growing up in the suburbs of Surrey, British Columbia. As with many creative people, Rennie learned more from his own research and reading about the culture and history of ancient civilizations than from the required curriculum. Working with clay slabs and press moulds, he developed ways to construct large-scale and highly detailed portraits of structures ranging from Hagia Sophia in Istanbul to Greco-Roman palaces to Assyrian ziggurats to South Asian Buddhist stupas. Exactitude was not his concern, as making according to plan produced nothing more than an architectural model. Literal accuracy detracted from his real interest in capturing the essence or soul of the structure-in much the same way one might capture the essence of a person in a portrait. He was particularly attracted to the richness and decorative diversity of ancient buildings, valuing them for their inherent beauty (and difference from modernist concrete bunkers!) and for the technical challenges recreating such detail presented. Rennie found himself drawn to romantic ruins, structures poetically transformed by time and decay, and spolia-once-beautiful monuments stripped of their luxurious cladding and ornament by conquering cultures, whose members reused the booty to embellish their own designs. In a sense, spolia represent an architectural form of ethnic cleansing-a terrible and elegiac reminder of the violent and brutal consequences of civilization's progress.

Rennie's understanding of history, geography and clay sculpture advanced as he obtained an education degree from the University of British Columbia and an honours diploma from the Vancouver School of Art, as Emily Carr Institute was known at the time. Numerous exhibitions confirmed his commitment to ceramic sculpture as opposed to ceramic vessels, which had wider currency in Vancouver in the 1970s and 1980s. Along the way, Rennie became well known for his rakish sense of humour, sardonic wit and willingness to skewer pomposity wherever he found it. For example, he sent up his alma mater, Emily Carr, with *The Grace McCarthy Finishing School for Young People* (1986), and he placed a faux column front on a miniature replica of the building housing the artist-run Western Front, christening it *The National Gallery of the Avant-Garde*. The particular humour in this work derives from the fact that the original building sports its



**Where I was Brought Up: 6949 Harris Road (1990), by Bill Rennie.**  
Clay with glaze and watercolour, 82 x 66 x 165cm.  
Image courtesy of the Surrey Art Gallery.

own Prairie Gothic false-front, and the conflation of the two façades makes a deft metaphor for what he considered pretentious about much contemporary art. He also did not shy away from more pointed political attacks on developers, the havoc they wreak on low-income inner-city neighbourhoods and the general lack of affordable artist housing. In this endeavour, he has stood behind his convictions, serving as president of an advocacy group, Artists for Creative Environments, which lobbies for affordable live-work housing.

It is in the context of Rennie's political convictions and fascination with grandiose historical architecture that one must situate *Where I Was Brought Up: 6949 Harris Road*. At first blush, the work appears to have little in common with earlier works in that it depicts a modest bungalow rather than a famous landmark, and its political content is elusive. However, a closer examination of the work and the arena within which the work operates demonstrates unsuspected connections. Simultaneously, it reveals levels of complexity and ambivalence embedded in its multiple meanings.

Formal and physical qualities of this work place it outside ordinary conventions of genre and style. Rennie refers to *Where I was Brought Up* as sculpture, yet this work might more properly be considered a tableau. The work consists of numerous individual elements-trees,

*Continued on Page 7*

shrubs, a house and sheds-placed on a surface that integrates them into a self-contained naturalistic scene. The rectangular shape of this surface functions like a picture plane with a surrounding frame, a device that effectively removes the tableau from its immediate environment. Traditional sculpture frequently consists of site-specific monuments, such as a commemorative memorial, the base or plinth of which symbolically links it to the ground on which it stands. Modernist sculpture rejected the plinth in its claim for universal status, while post-modern sculpture often uses installation to address or incorporate the actual space surrounding it. This work blurs numerous genres associated with fine art sculpture and, instead, suggests links with popular forms of entertainment such as the diorama, topographical model, theatre set or child's toy. This linking with the popular is deliberate, given Rennie's political convictions and past history of poking fun at the pretentiousness of much fine art. The suggestion of a frame raises the question of whether or not this can be considered a landscape and thus subject to many of the issues of meaning raised by landscape painting. Rather than being innocent or merely pleasurable, depictions of landscape inevitably incorporate ideological codes and conflict (Andrews). In "Imperial Landscape," W.J.T. Mitchell (declares:

Landscape is a natural scene mediated by culture. It is both a represented and presented space, both a signifier and a signified, both a frame and what a frame contains, both a real place and its simulacrum, both a package and the commodity inside the package (5).

Keeping this in mind, it is worth first exploring what exactly is "represented and presented" in *Where I Was Brought Up*.

Bill Rennie's childhood home in the 1950s was in Newton, a rural suburb of Surrey at the time. His home was a small house on a large lot, as opposed to the super-sized Macmonster house crammed onto a tiny lot that is now common. A tattered family photograph reveals that the house, which has since been demolished, closely resembled the one we see here (Rennie, *Hot Clay* 35). Rennie carefully replicated its aqua and white clapboard, low-pitched roof, back extension and burgeoning cedars standing guard on either side of the front door. Situated on a patch of mown lawn, the house is surrounded by vegetables and flowers as bright as rainbows. A tarmac drive leads to the house, garage, wood and tool sheds. Although the house is shut tight against prying eyes, the doors of the garage and a shed are propped open, revealing tantalizing glimpses of their interiors. A dog house, bird bath, picnic table, camp tent and swing set signify children's activities and family life. Each form is rendered with meticulous detail: roof tiles and siding are carefully limned; three lights transect the wood-veneered front door; vegetables and flowers planted in neat rows can be identified: cabbage, onion, corn and pea; dahlia, sunflower and rose. The foliage-dominant to the point of becoming the main character in the story-is sculpted with tiny beads of clay, grog and other additives, glazed to create a rich variety of surfaces and forms, all true to type. A sign by the road reads "6949/Rennies." This last detail is perhaps significant, since while the Rennies lived in the house they witnessed a drive to regularize street names and addresses to facilitate orderly development and good government, a change described in Jack Brown's history of the area:

Until 1957 there was no efficient system of addresses in



**Where I was Brought Up: 6949 Harris Road, detail.** Image courtesy of the Surrey Art Gallery, photograph by Scott Massey.

Surrey. In the closely-knit community of earlier years location was determined by the name of the property owner. With the completion of the Trans-Canada Highway and the removal of the tolls on the Patullo Bridge in 1952, the population of Surrey surged and the problem of location of properties for fire protection and mail delivery became paramount...In 1957, the Municipality joined with the rest of British Columbia's municipalities in adopting a grid system of streets and addresses.

Rennie's use of recycled clay and found objects recalls a formative period in his own life; it endorses the importance of free play and imagination in the life of the developing child. The house sat on the remains of a saw mill that was worked back in the 1920s. In its reincarnation, a slim ditch bridged here and there with rough-hewn planks leads away from the house and into a forest, which comprises two-thirds of the tableau. Douglas fir loom over the deciduous trees and the house itself. The forest set the scene for many of Rennie's childhood adventures, as recalled by the artist-shaping castle turrets from decrepit remains of termite-hollowed stumps, building and setting fire to cities constructed from discarded roof shingles, manufacturing floods to demolish besieged villages (Rennie, Letter to Author). *Where I Was Brought Up* is an allegory in praise of creativity and hand-making, a mute protest against disembodied conformity and the homogeneity that characterize so much contemporary life. The work exemplifies even as it represents the awesome power of the imagination to transform everyday materials into fantastic forms.

Continued on Page 8



Rennie's uncanny ability to simulate such a wide variety of surfaces and textures so simply and directly triggers memories in the adult, who can appreciate the power of analogy, similarity-in-difference, at work in the construction of the piece.

Historically, forests have served as powerful metaphors for the interior world of the imagination. Forests contextualize relationships between memory and place, establishing deep and tangible ties to geography and psychic reality. Harkening back to a primeval time before the advent of civilization, forests gave birth to human culture, as noted by Giambattista Vico: "This was the order of human institutions: first the forests, after that the huts, then the villages, next the cities, and finally the academies" (quoted in Harrison). Urban dwellers experience nostalgia for an ancestral home in the forest; even as a place that for them never existed. As Lucy Lippard comments:

The lure of the local is not always about home as an expressive place, a place of origin and return. Sometimes it is about the illusion of home, as a memory. . . One can be "homesick" for places one has never been; one can even be "homesick" without moving away (23).

The forests of Surrey lured entrepreneurs, loggers, mill workers and other settlers to the region towards the end of the nineteenth century. By the early twentieth century, most of the ancient forest giants had been felled, and many logging operations ceased to exist (Brown). When the Rennie family moved into the region in the fifties, they joined waves of newcomers enticed by available land, opportunities and booming amenities that developed after World War II. It was thus by historical accident that Rennie spent his youth in an area that still retained near-mystical ties to an ancient geography and ecology. *Where I Was Brought Up: 6949 Harris Road* commemorates and laments a brief moment in history in which the sort of unfettered freedom, imagination and communion with nature he experienced could flourish. Nostalgia, the pain experienced in being separated from or longing for home, is itself conservative, in that it looks back to what has been lost-or squandered-without thought for the future. In this sense, the nostalgia roused by this work sounds a very contemporary



**Where I was Brought Up: 6949 Harris Road, detail.** Image courtesy of the Surrey Art Gallery, photograph by Scott Massey.

ecological alarm, calling us to task for our failure to shepherd and care for the natural wonderland that existed in this place within living memory. This paradise is recollected in Rennie's impassioned rendering of the fir trees, with their massive straight trunks, heavy branches and bracing rhythms. Majestic even in defeat, as crumbling stumps, the fir trees symbolize an essential tie to the land for many Canadians. Vitruvius and other architectural theorists locate the origins of architecture in a forest clearing, linking the primitive hut to the magnificent temples and civic structures that evolved in its wake (Dripps 9). Thus recalling his own architectural fantasies, Rennie claims status equal to any edifice for Canada's natural beauty and sylvan bounty.

That the personal is political is one of feminism's most important contributions to public discourse. Politics is rooted in the particular rather than the abstract, and committed political action is one of Rennie's enduring legacies to his community. Lucy Lippard suggests that if landscape is defined by space, place is space thickened by history and memory: a "lived-in landscape becomes a place" (9). Both personal and communal memories, in recollection, stitch individuals into the history of a place to become its voice and conscience. As Henry Glassie has written, "History is the essence of the idea of place. In place, the person is part of the history" (quoted in Lippard 13). Contradicting his carefully cultivated "curmudgeonly" persona, Rennie opines "Politics is really

about hopefulness-trying to improve our lot" (Rennie, Letter to Author). Rennie locates the origin of his identity and politics in this particular place, which he shares generously with viewers. Making art that insists on humane values, community, imagination and creativity constitutes a hopeful-and political-gesture. 📌

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# Not Far From Gold

By Sally Michener, 2007

*Reprinted with permission from the Surrey Art Gallery.*

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Bill Rennie arrived in the Ceramic area at Vancouver School of Art in 1974 (I think). In those days Bill often swaggered into school late (well, we were all pretty casual in those days) with torn, tight blue jeans with a tiger-skin codpiece, and sex rings on his shoulder. He was lean, freckled and had a marvelous mane of red hair.

Bill had studied art education at UBC and had already demonstrated his passion for rendering architectural models. He made these small buildings with great, laborious, hand-modeled detail. He was particularly interested in Byzantium and Gothic cathedrals. Soon he experienced a great epiphany and began making plaster molds of his arches and columns, which sped up his process enormously. He also added glue and gold to his ceramics - gold paint, gold lustre, gold leaf - never too much gold for Bill. And glue saved a few pieces from the garbage. I think he also occasionally used fingernail polish-when appropriate. In his early art school exhibits at the Helen Pitt Gallery he acquired fans-including Doris and Jack Shadbolt. Under the swagger and often abrasive, attacking vocal "front," Bill was gentle and seemed to be a touch unsure of himself. He was also very kind and generous, although he preferred not to let others see his generosity. I will never forget when we enlarged our space to include a new ceramic studio; he took over the chore of mapping out individual student spaces. Because he and Jeannie Mah "worked small," he gave himself and Jeannie small workstations, and he gave others spaces two or three times as large.

Bill went on the first trip to Mexico, which I organized around 1976. He was one of those students who had never traveled much previously. That first trip was the most extensive, and perhaps the best of all. We celebrated Bill's birthday in Oaxaca. Each student was required to spend a week doing independent research. Bill chose to go to Puebla, where he looked at the talavera majolica traditions, which the Spanish had brought to Mexico. (Jeannie Mah, Ron Kong, Sue Schnee, Daniel Tetrault, Suzie Birstein, Dona Nabata, Deborah Tibbel, Barb Gentle, Paul Calder, Monica Kothuber, Frank McFarlane, Bill Small and Tom Royle were also on that trip.)

Bill stayed an extra year (or two!) at the Emily Carr School of Art (now Emily Carr University). In those days we were able to convince



**Where I was Brought Up: 6949 Harris Road, detail.** Image courtesy of the Surrey Art Gallery.

the administration that good students needed more time to develop their ideas and skills. Bill always took critiques seriously and challenged any overemphasis on "expressive form" over "content." While sarcastic, he could make begrudgingly useful points about other students' work. I still remember a small series he made of self-portraits as architectural containers with every eyelash in fine detail. He was aware of the Robert Arneson series of self-portraits as clown, Elvis, Roman citizen, etc. He could be self-mocking and self-deprecating, and often showed his acerbic wit. He continued to glorify architecture as well as himself in his work, and I often thought he was fantasizing about a better life as a prince or priest from another, more golden time.

After school, Bill managed to survive as a studio artist. Some of his best works from this time incorporated his astringent humour-such as his addition of a classical Greek façade to the Western Front building, his rendition of the Georgia Medical (pre-Paul Merrick) building imploding, and his Corn Palaces. He managed to distill specific visual details of places that were important to him and then add his wit.

A major show of his work and that of another ceramic sculptor, Valerie Pugh, was at the Art Gallery of Greater Victoria in 1981. For this show Bill produced an enormous quantity of architectural models that worked together as an installation.

In 2004 Bill produced *Where I Was Brought Up: 6949 Harris Road* for the Hot Clay exhibit in his hometown of Surrey. This piece has the nostalgia of a children's fable (think Hansel and Gretel) with its rendering of a dark, scary forest looming over a small private dwelling. As well, the piece celebrates the grandeur of the BC forest. Of course, it also illustrates Bill's obsession with excessive detail and his careful, accurate representation. This piece is an epic icon that resonates with visual pleasure and genuine feeling for a place.

I have great affection for Bill and great respect and admiration for his work. Somehow he has not yet received the attention or accolades that he so richly deserves. 🍷



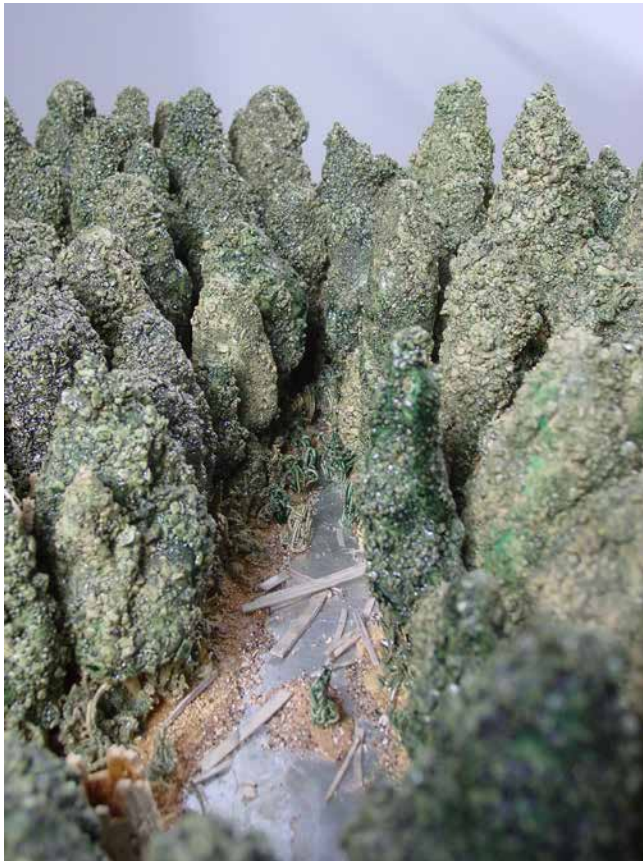
**Greco-Roman architectural piece, by Bill Rennie.**

## Artist's Statement 6949 Harris Road North Surrey

By Bill Rennie, 2007



Bill Rennie.



*Where I was Brought Up: 6949 Harris Road, detail.* Image courtesy of the Surrey Art Gallery.

*Reprinted with permission from the Surrey Art Gallery.*

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Actually, there is no 6949 - it's twelve houses now; no Harris Road - it is there, but it's got a numbered name; no North Surrey, no 2 1/2 acre lots for any normal people like us [because of taxes]. Even the hill just before the house is miniscule. I've changed, but the old house is gone. And you just remember the good old times - it's like they stole it.

One day, I remember seeing a model by Rodney Clark of some obscure French poet's home at the Vancouver Art Gallery. It had to be Art; so I decided to make a model of my family home - not of some highfalutin French poet - it was the '80s, and French poets were "the Semiotic Rage" - but of my old home at 6949. I drew a model of the lot with scenes of each area with names of spots in the right places: tall firs with a few fallen behemoths, massive huckleberry patches on giant logs, vine maples with bright masses of vines, the old saw mill - now excavated and taken away by Father, a cedar grove covered over with a bed of fallen needles, a rolled aspen grove with mowed grass, all of this joined by obscure doorways off a wandering path. In between were boggy, marsh-like walls. In the front one third of the lot, everything was squared - more easy and more like what I do - houses, sheds, rows of corn, raspberry and strawberries - all to be miniaturized. It's like the lot was one-third full of "built and ordered." The back was a mysterious growth--deep inside the masses of trees and leaves, obscure areas covered over by yet more trees and leaves. Just a memory: "Forests were the power of metaphors for the interior world of the imagination."

The more I worked on this, the more indignation I felt for the loss. Now it's big Monsterhouses on tiny lots, with 7.3 not-too-massive trees. But what do kids do? Hide inside watching video games and taken to "organized sports events." My upbringing was much different--playing in the back.

After two years, at age six and seven, playing "kick the can," the neighbourhood kids - caught in flagrante delicto in the bush in back (the parents never went there)--were never allowed to visit each other's property. This defined my life to the size of the lot, the other property should be seen as matchsticks - fields and neighbours the family did not get along with, and the rest of the kids were like distant cousins. Well, seven was the time to build in the back.

First it was castles with mud on hollowed stumps, then filled with water 'til they broke open. Much larger cities on the tops of old stumps, eaten out by insects and perfect as gothic monuments to place on newer pitch-covered stumps. They burned real well. Whole stumps covered with castles made of old tar paper blocks torn and mixed. The tar paper also burnt real well, leaving a skeleton of the castle. Damming the ditch and putting a water wheel on it ('til I was accused of flooding the garage.) I suppose this was like Star Wars - flooding and burning the cities. There were people here, but just running and panicking. I suppose if this were today, I'd build stuff in my room and burn it 'til the smoke alarm went off.

Thank God it didn't come down to that. 



# RIFF: Jackie Frioud and Sam Knopp at the Gallery of BC Ceramics

by Amy Gogarty

In 2014, the PGBC Exhibition Committee launched an intriguing project to celebrate the guild's 60th anniversary this year. Curating three shows on the theme of "established and emerging," they paired ceramists at different points in their careers who share similar concerns. A fortuitous choice of Jackie Frioud and Sam Knopp resulted in the exhibition *Riff*, on view in the gallery during the month of June. The work of both Frioud and Knopp can be characterized as minimalist: functional wares with stripped-down forms influenced by modern design. Within this general description, however, both artists have created distinctive, aesthetically pleasing and even decorative personal works.

The attractive invitation designed by gallery assistant Kate Neil perfectly captures the excitement generated by the exhibition. The title, *Riff*, evolved from discussions between the artists, suggesting their approach to collaboration. Most often encountered in jazz, riffs consist of repeated musical phrases on which solo instruments might improvise. Here the title suggests the artists created work in response to each other and to their own past practice, a sort of free-form, experimental or open-ended approach that values new solutions over commercially viable or proven models. Both artists took advantage of the opportunity afforded by the exhibition to play, creating new work and adapting new directions that emerged in the process.

Jackie Frioud is well known to the ceramics community for her robust salt-glazed wares and elegant inlaid porcelain boxes. Her exemplary throwing skills are highlighted in sets of tumblers presented on round trays or oil jars that explore variations of scale, proportion and composition. Precisely fitting lids, sturdy kanthal wire handles and juicy salt surfaces well suit the faux-industrial aesthetic of these handsome containers. Frioud considered permutations of form over strict functionality in their design, and these do seem more suited to the mantelpiece than the kitchen. A lovely series of strainer spoons with wire handles similarly play out a "riff" or series of variations on a theme. Clustered on the wall, they suggest musical notes. Music also comes to mind with a group of tall-necked bottles combining thrown and hand-built components. Bottoms are cut at angles so the bottles tip and sway and almost writhe with energy. Reflecting the artist's studies in printmaking, surfaces are decorated with lively patterns created by scratching, brushing and inlaying stripes and graphic marks. The brushed slip surfaces are a new development, as previously Frioud had dipped or sprayed her slip. A more formal but equally sensuous group of works consists of salt-glazed porcelain thrown or slab cups set into wavy chunks of red or grey clay. The fragile, almost translucent porcelain contrasts strikingly with the sturdy matte stoneware. Frioud described her fascination with making things fit, an impulse rooted in childhood toys and making lids. Viewers are hard pressed to resist the temptation to handle the works, fitting the cylinders into purpose-trimmed depressions cut in the trays. On a continuum between chance and control, Frioud feels more comfortable with control. A logical thinker, she works systematically through permutations of ideas, establishing continuity between variations. The salt kiln introduces that little bit of chaos that loosens glazes and makes for unpredictable effects, balancing her spare forms with unexpected flourishes of decoration.

Sam Knopp has used her time since graduating from ECU last year to attend a residency at Medalta, further developing an already distinctive studio practice. While at Medalta, Knopp experimented



LEFT: *Tri Clay Espresso Cups*, BY Sam Knopp. Electric fired laminated stoneware.

BELOW: *Red Tray with Saucer + Spoon*, BY Jackie Frioud. Tray cone 6 electric fired stoneware; Saucer and spoon cone 10 salt-glazed porcelain.



with clay body inclusions, laminating contrasting clays and throwing with molds. In this exhibition, she combines hand-building, wheel-work, slab rolling, extruding, hump molding and slip-casting, displaying enviable control over her multiple technologies. Most works are electric-fired, although she includes several soda-fired mugs and bowls. Her pieces combine layers of contrasting clay and glaze, for example, glazed mug tops and handles paired with gritty bottoms, or molded saucers glazed in ice-cream hues over speckled bases. While working in sales at the gallery, Knopp saw firsthand what happened to work as it was handled daily, so her darker, more tactile bottoms have a practical as well as aesthetic purpose. She explored techniques to layer clays, often in molds. Working with a white stoneware matrix that could accept colourants and grogs, she was able to minimize problems with incompatibility and shrinkage. Keeping her forms simple, she generates a lively decorativeness through contrasting bands of glaze, inlays and inclusions. One particularly attractive clay body includes granules of brick, which fire to shiny tar-like spots; this is used most effectively in a lovely series of hump-molded saucers with extruded and slip-cast spoons. Asymmetries in the form of contrasting corners, angled bottoms or slurps of glaze also create interest, while monochromatic interiors reign in the potential for chaos. Although the pots are not organized into sets, as are many of Frioud's, they make for playful arrangements with their bands of serendipitous contrast.

The focus on materiality and sense of play are what are most satisfying about this exhibition. Both artists seized opportunities to move outside comfort zones, drawing on past experience and ideas tossed back and forth between each other. Both create works that challenge notions of modern designs as cool and impersonal, or minimalist forms ranking image over practical function. These works show awareness of how we live today, in smaller spaces in which objects often serve dual purposes of function and display. Both artists commented on how much they learned from each other and how important such collaborations and mutual sharing of ideas are to developing and sustaining craft communities. The guild is to be commended for generating exhibitions that both celebrate 60 years of history and promote a healthy and productive future for ceramics in the province. 🍂

## New Grads of the PGBC: Samantha Hoffmann



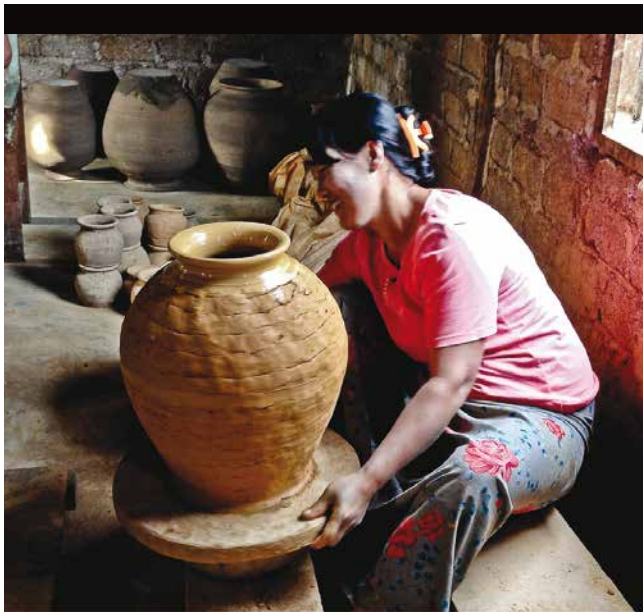
*This newsletter feature introduces PGBC members who have recently graduated from a ceramics program in B.C. They will be sharing their graduation projects with us over the next few months. We welcome this new creative energy and talent into the guild!*

*Our featured grad this month is **Samantha Hoffmann (BFA, ECUAD)**, whose grad project is entitled "Urban Creatures".*

### Artist Statement:

My life in clay began five years ago, starting with a Visual Arts diploma from Red Deer College in Alberta. I then moved to British Columbia to continue my art education at Emily Carr University with a Bachelor of Fine Arts.

I have loved clay since the first piece I ever made (a small pouring vessel made of soft slabs). My work often reflects natural beings in form but are highly surreal in colour and texture. I look to work with ceramics and multi-media in the future to further my concept of urban and nature life. 🙌



### DISCOVERY ART TRAVEL

Myanmar (Burma) 2016  
January 20 To February 4  
Participate this year

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





# Building Community at the Shadbolt Centre *by Friederike Rahn*

In the world of pottery and ceramics, the kiln is like a hearth, gathering in members of the community to participate in the ritual and practice of fire. The Shadbolt Centre for the Arts in Burnaby is now home to one of the most extensive kiln collections in the lower mainland, and this draws participation from potters from around the province. In 2014 the City of Burnaby approved a capital grant to replace "the Ombu", Shadbolt Centre's aging wood/salt kiln. Ted Neal, a master kiln builder from Indiana came to lead a workshop on kiln building. With his assistant, Collette Spears and a dedicated group of staff and students, Ted built a train style wood kiln (Engine #13) and a gas-fired soda kiln nicknamed The Vault. Over the past year these kilns have been used extensively, both in the Shadbolt's regular programs, with guest firers like Robin DuPont, and as rentals by groups such as the Fraser Valley Potters Guild and St. George's School.

This June, Ted returned to lead simultaneous wood and soda firings. On Ted's suggestion, the wood kiln was fired with a reduction cooling. In this process, the kiln is fired normally up to Cone 9, and the temperature is held for approximately 12 hours to even out the kiln and build up ash on the surfaces. To finish the firing, the firebox is stoked up fully one more time, followed by dampers, peep-holes



Pizza oven in action!

and primary air holes being closed and sealed with clay. For the next six hours, as the kiln cooled from approximately 2350°F to 1800°F, one stick of wood at a time was fed in through the side-stoking ports, along with a 10-15 second spray of water. This firing results in unique surfaces, iron rich greys and blacks, as well as a sparkly 'sugar coating' on the shino glazes.

Following the firings, Ted led a workshop to build our newest and possibly most important kiln - a wood-fired pizza oven. Taking place over 90 days, the construction began with the welding of a steel frame, sorting and laying out bricks for the floor and walls, and on the second day, the construction of the arched roof. Participants learned all of the basic principles of kiln construction. Ted's style is easy and relaxed. He is very experienced in all aspects of kiln building and at the same time, a gifted teacher, patient and always ready to share his knowledge.

The workshops ended like birthday and Christmas rolled into one - two kilns unloaded, followed by a pizza party to baptize the new oven. Marion Dobson, one of the Shadbolt's long-time students catered the event with her daughter in their state-of-the-art catering truck. Inventive and delicious pizzas were baked for an appreciative audience of students and staff, cementing the relationship between food and ceramics. 🍕

## Fall 2015 Ceramics at Shadbolt Centre for the Arts

### Tony Clennell Workshops

#### To Hell & Back: Woodfiring

Includes a one-day demonstration on Sunday, September 27.

\$414, 5 sessions, \$384 (Earlybird price to Aug 31)

Sep 23 W-Sa & W, 10am-6pm 373225

#### Your Work is a Gift

Seating is limited, pre-registration required.

No Fee, 1 session

Sep 25 F, 6-8pm 373228

#### Pots Only A Mudder Could Love

\$70, 1 session, \$50 (Earlybird price to Aug 31)

Sep 27 Su, 10am-4pm 373227

### Plus New Courses!

#### Baker's Delight starts Sep 20

Instructor: Fredi Rahn 369618

#### The Layered Surface starts Sep 23

Instructor: Charmian Nimmo 377650

For ages 18 yrs + unless noted otherwise. Prices do not include tax.



Work by Tony Clennell

# Bountiful Beauty at the Potters Place



by Cori Sandler

Jaime Willms was our featured potter for June and her recent kiln load was sensational. She put it best...

"The crackle of the fire is getting quieter. The kiln is telling us that it's time to stoke again. We stoke, and a six foot flame shoots straight up into the air, lighting up the dark night. The kiln crackles it's thunderous, happy song, as the flames lick their way through a maze of pots, and out the chimney."

Wood firing is a process that goes back to the fifth century from Asia. When Jaime travelled through China, she saw old, abandoned, wood fired kilns that had been

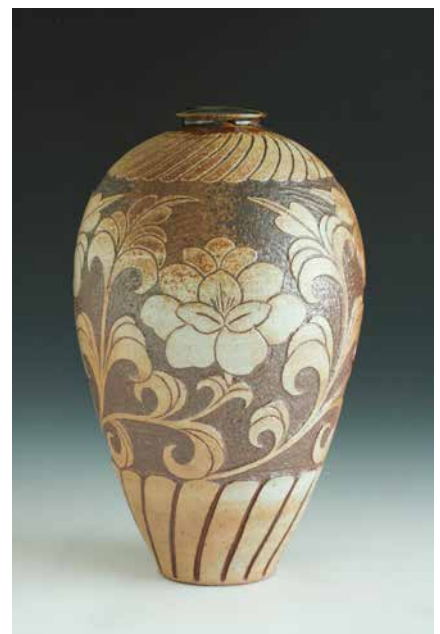
used in years past to fire such simple things as bricks and roof tiles. The old potters would fire their pots inside protective vessels called saggars, so that the wood ash would not disturb the glaze surface. However, modern day wood fired potters such as Willms, happily encourage as much of the fly ash and fire marks to decorate their pots as possible. Kiln kisses, patterns from supports keeping the pottery from sitting and sticking directly to the kiln shelves known as wadding, wood ash deposits, directional flame marks and warm colours such as ochres, rusts, and toasty cinnamons are achieved in part by reducing the oxygen in the kiln at specific temperatures and for specific durations. These colours and effects are all coveted by modern day wood firers. The kiln is stoked round the clock for over four days with approximately four to five cords of wood and the temperature reached is around 2500°F.

Jaime's display featured pottery fired in an anagama wood fire kiln. This is a traditional 5th century Asian designed kiln. The vases and vessels in our feature window are highly decorated, some by Jaime, and some in collaboration with artist husband, Dany Fortin.



Willms also makes functional work, ranging from plates, teapots, mugs and bowls. If you don't have a Jaime Willms pot yet, you will want to start your collection soon!

The Potters Place is located at the 5th Street Courtyard, in the cultural heart of Downtown Courtenay, 10 a.m. to 5 p.m., Monday to Saturday. Please Like us on Facebook "The Potters Place Gallery and Shop" for updates, photos and news and check out our new website to learn a bit more about each potter at [www.thepottersplace.ca](http://www.thepottersplace.ca)



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

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

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

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# ClayLines

Celebrating Success in our community

## Submissions for September 2015

Please get your articles and ads in to Melany by Aug. 20, 2015 at the latest for the September newsletter. If you submit your material after that date, it may have to wait till next month's newsletter. Submissions can be sent to [editor@bcpotters.com](mailto:editor@bcpotters.com).

### A KIND JURY, Richmond

By El Crighton, Richmond Potters' Club

The Richmond Potters' Club had a group show in May 2015. Keith Rice-Jones did a superb job as the juror, selecting members' pieces to create a worthy exhibition.

Keith's kindness and generosity continued after that. He felt he would like to do more for the members of the club to help them improve their pots. Celia and Keith came back to the Richmond Potters' Club studio bringing not only some of their own stellar works, but also pieces from their personal selection they have purchased around the world. Members had brought their own works to receive critiques that would benefit their future works.

Keith demonstrated blending two types of clay and grog to create our own personalized clay. He also made his hand-built mug featuring darts and a beautiful tapered handle. Celia shared her genius in making different handles. Everyone left feeling revitalized to create more pots and the confidence to do so.

Keith and Celia's generous and kind nature didn't stop there. They said they did not want to be paid for the service they did for the Club. The Richmond Potters' Club paid a fee and the members each donated whatever they could. Friends of Keith and Celia, living in Nepal, have lost everything due to the earthquake earlier this year. Keith has donated all the money to these victims.



Keith and Celia's friends in Nepal.

The members at Richmond Potters' Club want to thank Keith and Celia for all that they have done for them. A greater recognition goes to them for the human kindness they have and share so freely with those less fortunate. 🙏

### WOOD FIRED CERAMICS EXHIBITION, Vancouver

July 27 to August 9



Robert Stickney, Linda Doherty,  
Mark Tigges, and Markian Kyba

This exhibition features the work of four ceramic artists who have been working together firing high temperature wood burning kilns. The ancient Japanese tradition of wood firing, a process of decorating pots using flame and ash, has been inspirational for these potter's. This labour intensive firing process lends itself beautifully to collaboration, and the pots in this exhibition are a strong reflection of this connection between the potter's and their work.

The pots were fired at Mark Tigges's wood kiln in Maple Ridge, and the wood and soda kilns at the Shadbolt centre of the arts. The exhibition is on display at Kikori (4391 Main Street, Vancouver) from July 27 to Aug. 9.

## Unclassifieds

**FOR SALE:** Shimo non de-airing pug mill. In good working condition. Asking \$900 o.b.o. Contact ; Kay Austen 604-898-9775, [kay@austeneverest.com](mailto:kay@austeneverest.com)

**FOR SALE:** Skutt kiln c 280 - 240 W single phase. 3 rings + 4 inch extension = 28 x 31 inches tall inside, to Cone 6; with 5 rings + 4 inch extension = 28 x 49 inches tall inside, to Cone 04. \$500 worth of shelves + posts. Custom made wheeled base. In really excellent shape, i ve taken great care of her!) \$1000 for kiln and all the bits, shelves, etc. Can deliver too for extra cash. [kevrossstudios@gmail.com](mailto:kevrossstudios@gmail.com). Location: V3M 3C8

### VOTE!

### RBC Emerging Artist People's Choice Award

Online voting closes Aug. 3, 11:59 p.m.

Two of the nominees for this year's award are from B.C., so vote early, vote often!

Description from the award website:

Ceramics has been reborn in recent years as a contemporary medium, captivating a new generation of artists working in clay today. Discover the work of five up-and-coming artists from across Canada, nominated by a panel of practitioners, collectors and arts educators.

Who's the breakout art star this year? The Gardiner Museum and RBC want you to be the judge! Vote for your favourite to win the \$10,000 grand prize.

#### THE NOMINEES:

David R. Harper, Toronto  
Derya Akay, Vancouver  
Lisa Henriques, Vancouver  
Veronika Horlik, Montreal  
Zane Wilcox, Regina

#### RULES

- Voting closes August 3, 2015 at 11:59 pm. The artist whose work receives the most votes will receive a prize of \$10,000. In the event of a tie, the winners will share the prize.
- Ballots can be cast either at the exhibition (3rd Floor, Gardiner Museum, 111 Queen's Park) or online. One vote per person only.
- Post a comment to explain your choice and participate in an online dialogue about ceramic art. Hand-written comments will also be posted on the website.

To learn more about the nominees and register your vote:

<http://www.gardinermuseum.on.ca/exhibition/rbc-emerging-artist-peoples-choice-award>

## Submissions & Advertising

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

### Submissions:

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

### Advertising Rates\*:

*All ads are payable upon receipt of invoice*

- Full page, \$189+ GST
- 2/3 page, \$129 + GST
- 1/2 page, \$99 + GST
- 1/3 page, \$69 + GST (horizontal, vertical, or column)
- 1/4 page, \$55 + GST
- 1/6 page, \$39 + GST

Please submit ads as PDF, TIF, JPG or EPS files. For ad sizes see: <http://www.bcpotters.com/Guild/newsletter.php>. Ad rates are for files requiring no further work by our staff. Ads that are not the correct size, or that need formatting or basic design work will cost \$22 extra.

### Unclassified Rates:

Members FREE! Non-members: \$22 + GST


*\*Advertising rates subject to change*

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tel: 604.669.3606 · fax: 604.669.5627  
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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](http://www.bcpotters.com/Guild/chops.php)

You can email it back to Debra Sloan [debra@arch-bc.org](mailto: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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**Andrew Wong**, [andrew@rimba.com](mailto: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](http://www.bcpotters.com/Guild/membership.php)

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**Jan Lovewell**, Mailings

## Website Volunteers

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