



## BC-in-a-Box 3: The Edge of Here

The Potters Guild of British Columbia is pleased to present the third manifestation of its popular members' travelling exhibition, BC-in-a-Box. The first such exhibition was organized in 2005 as part of the general celebration marking the Guild's fiftieth year. Opening at the Blackberry Gallery in Port Moody, the exhibition subsequently travelled to a number of venues around the province. In 2008, *Fingerplay*, the second version of the show, asked artists to consider the question "How did clay find you?" Members responded with personal anecdotes and memories connected to their submissions. Again, the exhibition opened in Port Moody and travelled to nine venues around the province. For *BC-in-a-Box 3*, we decided it was time to take the work out of the province and share it with our neighbours in Alberta. This exhibition will travel to Red Deer and Medicine Hat in Alberta prior to returning to Vancouver. The Alberta exhibition, *Wide Open*, will be shown in Comox and Vancouver after being shown first in its home province. As ever, ceramics are on the move, and both these exhibitions give us opportunities to share and learn. We want to thank Louise Cormier and Elaine Harrison of the Alberta Potters Association for helping to make this travelling exhibition a reality.

The theme of this exhibition, "The Edge of Here," is open to many interpretations. On the Guild's website ([www.bcpotters.com](http://www.bcpotters.com)), we suggested just a few:

- "Here" can refer to the natural environment, the urban landscape, to psychological or personal states of being. Being on the "edge of here" is necessarily fraught with danger, excitement and creative potential, which we look to our participants to interpret. Work can be functional, decorative, conceptual, sculptural and/or a combination of approaches. Any technique can be used, although the final work must be primarily ceramic in nature. All work must be original and produced in 2010 or 2011.

Thirty-four artists from around the province responded with work that is fresh, original and as varied in approach, technique and impact as are our members. This binder includes a page for each artist giving details of the artist's background, technical information relating to the work and a brief statement describing how the artist responded to the theme. Reading through the

statements, one begins to appreciate the sensibility and insight of the artists. “The ‘Edge of Here’ is the totality of past experiences looking toward future possibilities,” writes one. “Whether on the edge of a cliff, the edge of glory or the edge of death, the edge is where you are now but at the same time looking somewhere else; therefore the last pot is not as relevant as the next one,” writes another. For one artist, “The ‘edge’ is represented by looking at the darker side of the boundary between biology and technology,” while for another, “It’s past the edge! It’s here and now! Retirement!” Whether philosophical, political, personal or simply quirky, the statements all provide material for reflection and discussion. We hope these pages provide a snapshot of our Guild and the talented artists who devote themselves to exploring the creative potential of clay in its many forms. This material is also available on our website, allowing viewers to revisit the work or connect with the artists after the show.

In lieu of a jury to select the work, we asked two well-known ceramic artists, Mary Daniel and Sally Michener, to view and respond to the exhibition as a whole. Their insight into the work provides a foil for thinking about the show. After viewing the exhibition, they commented:

It is a real strength of the show that it showcases variation and variety: variety of clay, of technique and of interpretation of the theme. The conceptual aspect adds depth and allows a wonderful way of looking at the show. It informs the viewer as to what motivated the maker. The work ranges from being funny to serious, and the Guild is to be congratulated for continuing to organize these types of events for its members.

Out of all of the work, however, they selected one that stood out. Joan Barnett’s *wedge of edges* combines technical confidence, elegance and tactile qualities that make you want to touch it. It demonstrates what can be done with clay and the spontaneous results of raku firing. Offering contrast, depth and thoughtful working of the clay; it is open to possibilities and shows the essence of clay. And it addresses the theme of “the edge”! For these reasons, Joan Barnett’s work has been selected to represent our exhibition as the publicity image, and it has been designated with the Special Merit Award. Congratulations Joan!

This exhibition is but one of the ways we aspire to support our clay artists and to promote the art of ceramics to the public. For over fifty years, The Potters Guild of BC has connected clay enthusiasts and organizations across the province. The mandate of the PGBC is to:

- **support** the needs and aspirations of studio potters and clay artists
- **educate** members and the public about ceramic arts
- **identify** and encourage new talent and
- **promote** awareness and appreciation of ceramic arts to the public.

To find out more about the PGBC and the Gallery of BC Ceramics, please see our website at [www.bcpotters.com](http://www.bcpotters.com).

The organization committee consisted of Board members Jackie Frioud, Amy Gogarty, Sheila Morissette and Nora Vaillant. It has been our privilege to meet so many of our members through the experience of organizing and promoting this work. Our boxes were made by Keith Rice-Jones for the first BC-in-a-Box, and they continue to do great service. Linda Lewis assisted with computer support, producing an on-line version of this exhibition on the PGBC website. We would like to thank all of those who participated and who have made this exhibition so intriguing. We look forward to many more productive and exciting exhibitions!

## **Artists in Exhibition**

- Kelly Austin
- Mary Yang Baker
- Joan Barnet
- Judy Burke
- Amy Chang
- Elizabeth Claridge
- Linda Doherty
- Jean Pedersen Ellis
- Jackie Frioud
- Amy Gogarty
- Elizabeth Harris Nichols
- Tracy Harrison
- Chris Heywood
- Sheila Jahraus
- Denise Jeffrey
- Ursula Johannson
- Charmian Johnson
- Danny Kostyshin
- Sarah Lawless
- Beverly Lawrence
- Linda Lewis
- Jan Lovewell
- Glenys Marshall-Inman
- Gillian McMillan
- Sheila Morissette
- Kathryn O'Regan
- Sharon Reay
- Celia Rice-Jones
- Keith Rice-Jones
- Debra Sloan
- Sheri Ukrainetz
- Nora Vaillant
- Judy Weeden
- Jinny Whitehead

# Kelly Austin



*a difference in periphery*

2011

terra cotta clay, interior raw, exterior glazed, electric fired.

9.5 x 5.5 x 9.5 cm

North Vancouver, BC

Email: [kelly@kellyaustindesign.com](mailto:kelly@kellyaustindesign.com); website: [www.kellyaustindesign.com](http://www.kellyaustindesign.com)

I am a recent Emily Carr University Graduate and emerging ceramic artist who has been working with clay for just over two years. I work primarily on the wheel and hand-building.

This piece challenges the traditional round, thin edge of a pot in a literal way while also going beyond a purely formal study. The viewer is forced consider volume, perception and planes of the vessel. The internal and external lines act as opposition; one full, one empty, one high and one low.

# Mary Yang Baker



*Daisy*

2010

Hand-built stoneware, gas-fired to cone 10.

11 x 7.5 x 10 cm.

Burnaby, BC

Email: Mybaker1@telus.net

Touching and looking at a piece of clay work give me joy and peace. Not until I was preparing for retirement from nursing did I decide it is time for me to pursue my long-time passion for ceramic arts and water colour painting. I took painting classes at the Bonsor Centre in Burnaby, and pottery classes and workshops at the Shadbolt Centre for the Arts. I am a member of the Burnaby Potters' Guild and showed at the Burnaby Arts Council in 2009. I have travelled extensively to Europe, Asia and South America. I continue to explore techniques, designs and glazes.

Stretch one's idea as far as wide as you can, like the clay's resilience at early stages. One can manipulate it without fear to the edge.

## Joan Barnet\*



\*This work was selected for the Special Merit Award.

*wedge of edges*

2011

slab built, Peipenburg raku clay body, terra sigillata, horsehair raku firing

7 x 9 x 8 cm

Vancouver, BC

Email: joan.barnet@gmail.com

I believed I "invented" pottery at ten, making coil pots from the backyard Alberta clay, secretly playing in the mud. I rediscovered pottery making in the early 70s, at a clay workshop for teachers at the Banff School of Fine Arts. Took a twenty year break and started again at the West End Community Centre in the early 90s. I've had the privilege of sharing Studio 3 with my mud buddies for the past ten years.

wedge of edges with edges on the edge of the wedge

# Judy Burke



*Untitled*

2011

Stoneware, hand-built, saggar-fired cone 10.

6 x 7 x 5 cm

Maple Ridge, BC

Email: [dajuburke@shaw.ca](mailto:dajuburke@shaw.ca)

I have my BA and MA in Art from the University of California. I live in Maple Ridge and have been a professional potter since the late nineteen seventies. My work is primarily functional stoneware, but I set aside time to experiment in other areas. My work has won numerous awards locally and has been accepted in international juried shows; Japan, Korea, China, Australia and the US.

The "Edge of Here" is the totality of past experiences looking toward future possibilities.

# Amy Chang



## *Teapot*

2011

Casting slip, moulded and hand-built, cone 04 firing, cone 020 lustre firing.  
9 x 7.5 x 5 cm

Burnaby, BC

Email: lichuan20@hotmail.com

I have been working in the ceramic area for fifteen years. In 2007 I received my BFA from Emily Carr University. My work was selected in 2007 for NCECA and in 2008 for the Taiwan Ceramics Biennale.

I challenge the traditional way people make teapot and offer the small parts new function.



# Elizabeth Claridge



## *Urban . . . Forest*

2011

White mid-fire stoneware (B Mix), wheel thrown, turned and carved. Oxide and underglaze painted, clear glaze, fired Cone 5 in oxidation.

8 x 10 x 10 cm.

West Vancouver, BC

Email: [claridgeworks@telus.net](mailto:claridgeworks@telus.net)

Pottery has been a major influence since (UK) high school. I found clay again in Vancouver in the 70s at a local college, taking workshops, night school, and now the versatility of a home studio. Stoneware tree bowls are a favourite; also raku. Clay affords an ever-evolving and changing medium, which suits this Gemini where routine is to be avoided at all costs!

My tiny tree bowl cradles its precious forest theme right into the dense high-rises of the city centre. I feel very connected to “the forest” environment, and yet I live in Vancouver where we are constantly aware of the city’s trappings nibbling away at more and more of the natural environment. “Super Natural B.C.” is a wonderful image-evoking phrase. It does not bring images of city sprawl to mind. We must tread softly. We must not carry a “big stick” any more.

# Linda Doherty



*Pod 7*

2010

Stoneware, thrown and altered, wood-fired to cone 12.

6.5 x 9.5 x 6.5 cm

Kamloops, BC

Email: [linda@d-studios.ca](mailto:linda@d-studios.ca) website: [www.d-studios.ca](http://www.d-studios.ca)

I was born in the foothills of the Rocky Mountains. My first experience with clay was getting my boots stuck in the gumbo during the spring thaw. I hated mud, so it is ironic that I developed a passion for working with clay. Clay captured me like the boot stuck in the gumbo, and after 30 years the rapture continues. From my first class over 30 years ago and throughout my life as a potter, I still find myself designing pots as I fall asleep at night. I enjoy the physicality of clay and pushing it to its limits.

Whether on the edge of a cliff, the edge of glory or the edge of death, the edge is where you are now but at the same time looking somewhere else; therefore the last pot is not as relevant as the next one. This pod could be on the edge of turning into a flower. Perhaps the next pot will be a flower.

# Jean Pedersen Ellis



## *Magpie Glitter*

2011

Thrown and hand-built B-Mix clay, slips, oxides, glaze, cone 6 electric fired.  
Recycled computer circuit board components attached post-firing.  
9.4 x 8.0 x 8.0 cm

Vancouver, BC

Email: [ellisjeanf@hotmail.com](mailto:ellisjeanf@hotmail.com)

I studied ceramics at UBC, Capilano College, ECIAD, Shadbolt Centre for the Arts and the Arvada Art Centre, Colorado. My ceramics teaching includes Cariboo College, Kerrisdale Community Centre and Sentinel Secondary School. Recent group exhibitions include the Vancouver Museum, the Gallery of BC Ceramics and the Seymour Art Gallery, where I received the Carol Badgley curator's award.

*Magpie Glitter* expresses the theme "The Edge of Here" in both aspects of "edge" and "here." The "edge" is represented by looking at the darker side of the boundary between biology and technology. "Here" is now. The magpie has innocently collected material for its nest to make a viable home for its young. Being attracted to shiny things, it has mistakenly gathered toxic technical waste that will eventually kill the chicks it is working so hard to protect. This tiny representation is about technical waste being dumped into countries where it is "recycled" by individuals unaware of its toxicity.

# Jackie Frioud



*winter pools, black mountain*

2010

Salt fired porcelain.

11 x 4 x 11.5cm

West Vancouver, BC

Email: [jfrioud@shaw.ca](mailto:jfrioud@shaw.ca); website: [www.jackiefrioud.com](http://www.jackiefrioud.com)

After many years of art making, I discovered clay about a dozen years ago. I make functional work mostly, salt firing and electric firing.

This piece is a response to the mountain landscape in winter near my home in Horseshoe Bay. I am intrigued by the snow formations and the frozen ponds at the top of Hollyburn and Black Mountains where I cross country ski and snowshoe. I love how the snow blankets the land and vegetation, and how the water freezes and thaws.

# Amy Gogarty



## *The Yellow Crane*

2011

White stoneware, underglaze, clear matte glaze, cone 6 electric fired.

8 x 8 x 8 cm

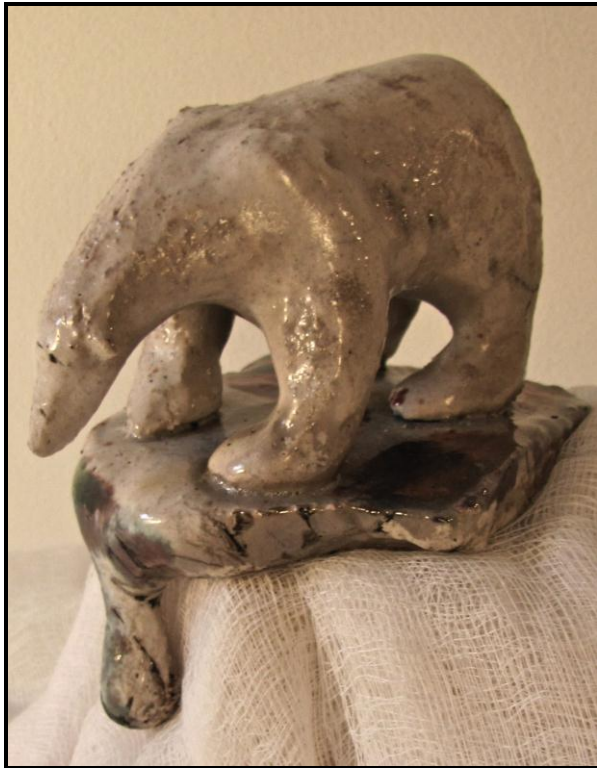
Vancouver, BC

Email: [gogarty@telusplanet.net](mailto:gogarty@telusplanet.net)

I trained as a painter, earning my MFA in Painting from the University of Calgary. For many years I taught the History of Ceramics at ACAD and ECU, where my students urged me to make pottery so I would better understand the processes. I am largely self-taught in ceramics, learning from books and the many makers who shared their knowledge with me.

With its integration of urban culture and the natural world, Vancouver is a fascinating city. This work is based on the view from my back porch, where “here” is a fluid and constantly changing border between the two realities. For many months I watched as a yellow crane operated against a background of mountains, weather and seasonally morphing vegetation. Cranes presage unsettling change and destruction, but this one formed a lively “zip” of colour connecting near and far, marking the complexity of here.

# Elizabeth Harris Nichols



*Melt*

2011

Raku clay, raku fired.

2.5 x 4 x 4 cm

Vancouver, BC

Email: [info@farmwurx.com](mailto:info@farmwurx.com); website: [www.farmwurx.com](http://www.farmwurx.com)

I have taken ceramics at Emily Carr University and have been a member at various community ceramic facilities over the years. I use ceramics to complement my conceptual side of art-making and also my income.

Here we are; at the edge of making decisions, decisions on what we can do as individuals to halt global warming, and to help endangered species to cope with the climate changing.

# Tracy Harrison



*Not Yet Here*

2010

Stoneware, raku and bisque fired.

9 x 7.5 x 9 cm

Salt Spring Island, BC

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I studied as an apprentice with a raku potter in Ontario and took a few ceramic courses at the Ontario College of Art and Design. I have exhibited in visual art and Potters Guild shows nationally and internationally. Primarily I enjoy smoke and raku firing processes. I make hand-built, wheel thrown-and-altered sculptural and low-fire forms.

Eggs are full of potential. We anticipate their creation's arrival with the cracking open of the egg. Therefore what is in the egg is not here yet and thus on The Edge of Here! The head figure is also on the edge emotionally, anticipating what is not yet here in the eggs, it is surrounded by. A disembodied head suggests the full form is not present and a bisqued piece is also only part way in the full process of clay production. Both states suggest the head is on the edge of here as well.



# Chris Heywood



*Wet Coast*

2011

Laguana Trail mix, cone 6 electric fired. Drift wood base.

2.5 x 5 x 4.5cm

Delta, BC

Email: [cphey@telus.net](mailto:cphey@telus.net)

I took my first lesson in ceramics in 1999 and became hooked immediately. I have taken workshops with some of the best Ceramic artists based in North America including Les Manning, Steven Hill and other Western based ceramic artists.

This piece shows how wonderful the natural surroundings of the West Coast are after a rain shower. It tries to capture the beauty and refreshment felt during and just after a rain shower, where the fresh smells in the air and the beauty of nature are enhanced by the rain on a spring day. It depicts a rain drop falling from a leaf.



# Sheila Jahraus



## *The Edge of Here*

2011

Frost clay, wheel thrown, hand-built, cone 6 electric fired.

9 x 6.5 x 6.5cm

Vancouver, BC

Email: s\_jahr@yahoo

I attended Red Deer College from 1978 to 1980, studying with Charles Wissenger. I did pottery and attended workshops in Alberta until moving to Vancouver in 1998. I continued doing pottery in Vancouver and fired work at the Tozan kiln in Nanaimo. I am a member at the West End Community Centre in Vancouver.

I was looking to express something that encompasses the idea of "edge" and "here." The result was the idea of a drop of water, water tension at the edge of a drop of water and the reflection of an object, a bird, in the water representing "now." The small cup is a wheel thrown egg shaped. The design of the saucer has the image of a bird mirrored from the cup to the saucer. The mirrored image being life captured in the here and now, and that here and now is always poised at the edge of change.

# Denise Jeffrey



*Moving to the edge of here: where the heck am I?*

2011

Porcelain, thrown, with inlay coloured slips, cone 6 electric fired.

9.25 x 12.5 x 9.25 cm

Burnaby, BC

Email: [terranme@telus.net](mailto:terranme@telus.net)

I received my BFA from NSCAD and participated in numerous juried group and solo exhibitions. After serving as an apprentice to potters on Nova Scotia's south shore, I established my first studio just outside of Dartmouth, NS. Since moving to Burnaby, British Columbia, I have been working on re-establishing my studio.

The object represents the country of Canada. Two ethereal female images represent different aspects of myself on different sides of object/country.

One would think that a move within one's own country would not be a big deal. However, moving from NS to BC is very much like moving to another country without language problems. Leaving behind networks and family, I feel I understand something of the immigrant experience. Being here physically but perhaps not mentally or spiritually--just kinda on the edge of being here.....

# Ursula Johannson



## *The Edge of Zone 8*

2010

Coleman cone 10 porcelain; layers of stain applied and reduced with steel wool; fired with transparent glaze to cone 6.

9.3 x 4.5 x 7.3cm

Vancouver, BC

Email: [johannson@telus.net](mailto:johannson@telus.net)

Art, especially pottery, has been a constant in my life...from art school to skipping classes in university in favour of the "pottery lab," to garden design, and back to pottery. My most recent work as a landscape designer has transitioned into full-time potting with the Aberthau Potters. It all runs together and feeds my creative spirit. I've fed that creativity at MISSA, at Shadbolt (with its myriad of firing facilities) and at the Aberthau studio through the club and its workshops

This botanical piece of fantasy relates to a flower (part iris, part orchid) that we might strive to grow in our climate. Vancouver lies in climate zone eight. The zone determines what will grow and thrive here. Gardeners are known for pushing gardening to its outer limit. This piece takes us to the very edge of that limit: all the elements of a lovely flower we can aspire to, but full fantasy to fuel our imagination.

# Charmian Johnson



*Lidded box*

2011.

Porcelain, lustred glaze gilded with iron pigment and dotted with Michael Cardew green glaze pigment. Fired in an updraught, natural gas-fired kiln to cone 10.  
6 x 6.5 x 6.5 cm.

Vancouver, BC

I was a student of drawing in Art Education at UBC when a required ceramics course, brilliantly taught, revealed a fascinating world of knowledge and way of life. During that summer of 1968, a fellow student and I built a large updraught kiln of brick and iron. For the next forty-three years (among the travelling, the looking, the visiting, the listening, the learning and the teaching) for me periods of extended pottery making alternated for pride-of-place with lengthy sessions of drawing.

Understand from my outer edge  
said the potter's kiln,  
the form of my breathing flames.

Be here  
within this time.

# Danny Kostyshin



*The POPE's Condom Box*

2011

Stoneware, slab built, reduction atmosphere.

9 x 9 x 5.5 cm

Vancouver, BC

Email: danny\_kostyshin@yahoo.com

I graduated from Emily Carr and am a member of the Burnaby Potter's Guild. My work was included in *Transformations Ceramics 2005* and in the 25th anniversary exhibition of BCPG. A press story in *The Vancouver Sun*, "Political Condom Boxes" for the general election of 1988, describes my concern for safe sex talk and practice, still a taboo subject then and not being discussed by most of the candidates in the last century. Presently I do functional ware slab built boxes and tea/coffee things.

In 1988, I made *Political Condom Boxes* for the 3 candidates in the Federal election that year. Safe sex was not being discussed at that time, and that inspired the condom box. In 2010, the Vatican said condoms were ok in certain situations, so this inspired *The POPE'S Condom Box*, hopefully seen as an "edge of here 2011." Our present PM is uncomfortable talking about HIV/AIDS, and I am thinking about a condom box for him.

# Sarah Lawless



## *Breath*

2010

Porcelain, wheel-thrown, fired cone 10 electric

6.5 x 13.7 x 6.8 cm

Kaslo, BC

Email: [sarah@sarahlawless.com](mailto:sarah@sarahlawless.com); website: [www.sarahlawless.com](http://www.sarahlawless.com)

Sarah Lawless is a graduate of Kootenay School of the Arts. She has received awards from the BC Arts Council, American Orton Cone Box Show and the Crafts Association of BC. In 2008, she was the recipient of a BC Creative Achievement Award, and in 2010, she was a guest artist at "Fired Up!" in Victoria, BC. Her work has been shown in *BC-Japan* in Tajimi, Japan (2005) and *Celebrate Craft* in St. John's, NL (2007). She works out of her studio at her home in Kaslo, BC.

The form of "Breath" is an abstract bird-like head and torso, with full belly and chest/breast. She appears to be perched on the edge of a breath, waiting to exhale. The full belly also suggests pregnancy, of being on the verge of motherhood and of a new life about to be born. It represents a time "in between," of intense expectation and waiting for release: "The edge of here."



# Beverly Lawrence



## *Alchemy*

2011

B-Mix, cone 6 oxidation, electric fired. Gold leaf applied post-firing.

9 x 5 x 9 cm.

Fort Langley, BC

Email: [airflow@shaw.ca](mailto:airflow@shaw.ca); website: [www.fortlangleyartistsgroup.com](http://www.fortlangleyartistsgroup.com)

Beverly Lawrence studied glass blowing and watercolour painting before discovering clay. She studied at Warwick College in England and Kwantlen College in Surrey BC. Producing functional pottery for galleries throughout Canada and the US, she is now experimenting with fusing glass and clay.

It's past the edge! It's here and now! Retirement! This when I promised myself time to explore and create. Here are some of the results of my exploration into non-functional glazes. Here are the some of results of exploring the bowl shape in a non-functional form. The surfaces of the double walled bowls create a 'canvas' to work on, though most designs are not suitable for reduction to a 9 cm. form. I am still here and on the edge of exciting discoveries.

# Linda Lewis



## *Cone Dog Show*

2011

White clay with black slip sgraffito, plastic cone. Cone 10 gas fired.

7 x 8.5 x 7.5 cm

Vancouver, BC

Email: lewis@telus.net

I was introduced to clay in the early 70s when I attended the first "Women's Conference" held in my home town. Sewing and preserves being the usual fare at "women's" shows, I was unprepared for a circle discussion of how we felt being women living in a patriarchal society. There was a woman with a potter's wheel who helped us each to make a bowl which she fired for us. In my mind these two circles became fused so that a sculptural piece, a mug or a bowl for me represents a thought sprung from the mind of Minerva.

The Australian cattle dog is uniquely adapted to its home continent. In North America, the breed often suffers from allergies. This is not a whimsical piece but rather the story of a real dog who suffered so badly she would scratch until she bled. Corticosteroid treatment led to Cushing's disease causing kidney failure and the figure of a pot-bellied pig. Eventually drugs failed and the cone mitigated scratching until she was euthanized. Dogs live at the edge of human society trading freedom for a comfortable bed, food and a life of obsequious relationships. This dog lives at the edge of my consciousness.



# Jan Lovewell



*Raku box*

2010

Thrown, altered, burnished, temporary glaze, raku fired.

7 x 7.5 x 7cm

Lund, BC

Email: rareearth@armourtech.com; website: [www.powellriverartists.com](http://www.powellriverartists.com)

I studied pottery and independent work between 1967 and 1972, returning to pottery in 1994. I have sold my work at the Filberg Festival, *Out of Hand* and *Made of Clay*. I exhibited in the *Orton Cone Box Show*, *Creation in the Palm*, an exchange exhibit with BC and Tajimi, Japan, and *BC in a Box*, 2005. My work is represented in the Gallery of BC Ceramics, Vancouver and Birchwood Gallery, Yellowknife, and I have held home studio sales since 2006.

There is an edge where black meets white; thought meets feeling; and geometry meets organic form.

# Glenys Marshall-Inman



*Choices - Salt or Soya?*

2010

Porcelain, Textured Slabs, Oxide Washes. Cone 10 Reduction.

8 x 6.5 x 5 cm

Sooke, BC

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I have worked in clay for 40 years. My first clay teacher was Les Manning in Calgary. I have worked in New Zealand, Calgary and, from 1998 to the present, in Sooke. I studied privately with Dr. Stanford Perrott for 20 years, and I have taken numerous art workshops over the years in New Zealand, Canada, Greece and the US. I am currently a member of Fired Up! Contemporary Works in Clay.

The “Edge of Here” for me is literally living on the edge of old growth forests on the southwest coast of Vancouver Island. Everywhere I look is inspiration from nature, whether it be the bark of trees, driftwood on the beaches or a myriad of natural texture. My work is usually large, but the textural slabs depicting the bark of old growth trees are suited also for these small pieces.

# Gillian McMillan



*Eagle Jugbird*

2011

Wheel-thrown, altered and assembled earthenware. Slip-painted, electric fired.

10 x 11.5 x 7 cm

Port Moody, BC

Email: [gillianmcmillan@shaw.ca](mailto:gillianmcmillan@shaw.ca); website: [gillianmcmillan.com](http://gillianmcmillan.com)

I earned a BFA in Ceramics from Emily Carr Institute and have been a potter for many years. My work includes reduction-fired stoneware, slip-painted earthenware and, most recently, salt-fired stoneware. I have had four solo shows and many group shows. My work is published in several books and magazines. For the last eight years, birds have been the inspiration for my signature jugbirds.

Ever since immigrating to the West Coast more than 40 years ago, I have been captivated by how different it is from "landscaped" England. Early on I learned that one can easily get lost and literally die half an hour from downtown Vancouver just by taking the wrong trail. This close proximity to the Pacific Ocean at the extreme edge of North America colours much of our culture. For me it has given an excuse to interpret one of Nature's more exciting birds, our big, elegant eagle. My entry is a miniature Eagle Jugbird.

# Sheila Morissette



*Between*

2010

Slab-built, stoneware, wood fired (OMBU kiln) to cone 10

Smaller piece: 9 x 7.5 x 3 cm; Larger piece: 9.5 x 10 x 4.5 cm.

North Vancouver, BC

Email: [sheilamorissette@mac.com](mailto:sheilamorissette@mac.com); website: [www.sheilamorissette.com](http://www.sheilamorissette.com)

I have been potting since 1994. My work has evolved over the years. I consider myself to be a “series” potter with a strong passion and focus on the designing of objects. I have had several solo exhibitions (Gallery of BC Ceramics and Craft Council of BC Gallery) as well as numerous invitational and group shows from here to Australia. My exhibited work tends to showcase wood and/or soda fired work and I round it out with electrical fired work for my year round sales.

I am a pot – my crisp edges have been purposely defined to reveal my true form. My friend stands close and “the Edge of Here” is the area between us, where playful juxtaposition and conversation take place in the form of overlap and negative space.

# Kathryn O'Regan



*Witness*

2011

Dove Porcelain slip-cast from moulds taken from WW II grenades, cone 6 oxidization.

9.5 x 3.25 x 3.25 cm (each)

Vancouver, BC

Email: [k.oregan@shaw.ca](mailto:k.oregan@shaw.ca); website: [www.kathrynartist.com](http://www.kathrynartist.com)

I studied at Algonquin College, Ottawa; Capilano Universities and ECUAD (BFA 2011). As a recipient of a BC Arts Council Project Grant in 2003, I conducted a speaking and workshop tour of New Zealand and Australia, concluding with a residency at the University of Tasmania. I have exhibited in Port Moody, Vancouver, Minnesota, North Carolina, Washington, and Ohio.

The focus of my work has been an exploration of how art can exemplify the relationship of people with their landscape. The materiality of my work is related to my subject: social and natural pattern finding. This piece is inspired by recent violent suppressions of people engaged in their personal struggle to obtain basic democratic rights.

# Sharon Reay



*Bird's Eye View*

2011

Wheel-thrown and carved B-Mix for wood clay, unglazed outside, yellow salt glaze inside. Wood-fired, cone 10, in Ombu kiln.

12 x 6 x 6 cm

Burnaby, BC

Email: [sharonreay@shaw.ca](mailto:sharonreay@shaw.ca)

As Ceramic Programmer at the Shadbolt Centre for the Arts (Burnaby Arts Centre) since 1991, I have worked with many internationally recognized guest artists. I have been a member of the BC Potters Guild, CCBC, NCECA and the WCCSA. Since 1979, I have participated in numerous group and solo shows and sold work at shops and galleries in the lower mainland, Vancouver Island and Australia.

I grew up on a farm located high on a cliff outside Nanaimo, on Vancouver Island, where we raised chickens. This piece, featuring a chicken upon its lofty perch observing the world below, brings back memories of my youth, much of it spent perched upon the cliff where I, too, watched the world from what (at the time) seemed like the very "edge of here." Fired in a wood kiln, the process itself has an element of unpredictability and an edge of its own. To quote Forrest Gump, "You never know what you are going to get."

# Celia Rice-Jones



## *The Cutting Edge*

2011

Thrown porcelain; cone 10 gas reduction; liquid gold fired to cone 018.  
5.8 x 8.5 cm.

Burnaby, BC

Email: [celia@wildricestudio.com](mailto:celia@wildricestudio.com); website: [www.wildricestudio.com](http://www.wildricestudio.com)

I studied at Loughborough College of Art, spent a summer with Harry Davis and taught at the college and secondary school level in the UK. I have travelled and worked in Japan and Australia and served on Board of the Potters Guild and on the Gallery committee. I have shared Wildrice Studio for 22 years.

*The Cutting Edge* is the place where failure is possible. By cutting deeply into the edge of the bowl, the wings begin to sag slightly with thermoplasticity--a balance between control and disaster.



# Keith Rice-Jones



## *The Edge of Here*

2011

Grogged porcelain, reduction gas fired cone 10; refired with china paint cone 018.  
7 x 22x 2.2 cm (installed)

Burnaby, BC

Email: [keith@wildricestudio.com](mailto:keith@wildricestudio.com); website: [www.wildricestudio.com](http://www.wildricestudio.com)

The word HERE cut out in thick block capitals from porcelain. Flames are added, coloured with china paints to the edge of letter H. This is a tongue-in-cheek reference to James Melchert's 1971 "a," made four pounds lighter.

We all find our own way of living dangerously and living in the moment, which is always here (and now) needs fuel and passion. . . .



# Debra Sloan



*Painted Baby*

2011

Slip cast porcelain baby figure, terra sigillata and slip. Gas fired cone 10  
10 x 4 x 4 cm

Vancouver, BC

Email: [debraesloan@gmail.com](mailto:debraesloan@gmail.com); website: [www.debrasloan.com](http://www.debrasloan.com)

I graduated from ECUAD in 2005. In 2010, I attended a 3-month residency at the International Ceramics Studio [ICS]. My most recent exhibition, *Midnight in the Nursery*, was in 2010 at the Port Moody City Art Gallery. I am a Board member of the Northwest Ceramics Foundation.

This is a minimalist baby, with only the physical characteristics, but not the manner of a child. This baby has sharp cuts and strong colours, in opposition to its soft rounded form. The colours have settled into the carving and along the edges, making the affect of the figure more graphic than sculptural. I have been working with the notion of a baby as a metaphorical stand-in for adult figures. Babies draw a strong response, and they represent a universal state of being. *Painted Baby* is standing still and exposed, a baby on the edge.

# Sheri Ukrainetz



*Here is the salt and pepper*

2011

Stoneware, commercial glaze. Cone 5 oxidation, electric fired.

11 x 6.5 x 6.5 cm

Mackenzie, BC

Email: [sukrainetz@hotmail.com](mailto:sukrainetz@hotmail.com)

For as long as I can remember I have had an interest in clay. As a child, I made mini pots from clay found while camping. Those "pots" were then fired in our campfire pit overnight. While in university I belonged to the potters club and now I am involved with a guild at an arts center. I am a hobbyist and make predominantly functional ware.

"Here"(arrow). By being on the edge of here we are at the place where we want to be, but just barely. That place can be a literal one, a skill level, or a state of mind. By being on the edge of here, a wrong move can send us away from here and to a place we don't want to be. Art, as in life, requires planning, luck, skill and perseverance. A wrong move and the work is ruined. We are on the edge of here, teetering on success or failure until the work is done. "Here" written on the work is intended to provoke thought on this theme.

# Nora Vaillant



*double espresso, extra foam*

2010

Stoneware, wheel thrown, shino and natural ash glaze, wood fired.

9 x 7.9 x 6.5 cm

Vancouver, BC

Email: [auroranora1@gmail.com](mailto:auroranora1@gmail.com)

Nora attended Swarthmore College, Philadelphia College of Art, Penland School of Crafts, Haystack and The Clay Studio, where she taught pottery through the Clay Mobile project. She completed a master's degree in anthropology, focusing on south-east Asian trade ceramics and the studio potter movement on the west coast. She did a residency at Banff and recently returned from a year of studying and making pottery in Oaxaca, Mexico.

Café culture goes hand-in-hand with the rainy west coast climate. Out here on the edge of the Pacific we would hardly make it through the day without those double shot lattes to lift our soggy spirits. In fact, we'd get edgy without all that caffeine. The intersection of Vancouver's Broadway and Main Streets boasts seven coffee shops each offering no less than six java options: americano, latte, cappuccino, mocha, macchiato, espresso. As I listen to yet another story on CBC about seasonal affective disorder, I reach for this little mug full of joe to keep me from falling over the edge while I wait for summer.

# Judy Weeden



*Wee Chick*

2011

Thrown/alterd, slip-carved stoneware, terra sigillata, feldspathic glaze, Cone 10.  
8.5 x 11 x 8 cm

Salt Spring Island, BC

Email: weeden@shaw.ca; website: [www.judyweeden.com](http://www.judyweeden.com)

I received my first training in pottery at the University of California, Santa Cruz, followed by two years with Dean Schwarz at the University of Alaska, Fairbanks. I have been a full-time potter for 38 years creating functional vessels both thrown and hand-built. I have received various awards and have exhibited in numerous group and solo shows. A show gallery is open at all times at my studio. I also give workshops and teach a summer workshop at my studio. I have also organized group shows and sales for the Salt Spring Potters Guild here in Ganges and in Fairbanks, AK.

For this show I was challenged to create *Wee Chick*, an offspring from the *Broody Hen* teapot whose form is a signature piece for me. Being young, *Wee Chick* is full of potential. What will it have to say out there in the pottery world about its own being? And *Wee Chick* carries a load of heritage from the past and from oother cultures. Its surface finish dates back to the slip-carving and terra sigillata of the ancient Greeks. Old techniques made new in the here and now.

# Jinny Whitehead



*Spinning to the Edge*

2010

Stoneware, wood-fired, cone 13

9 x 9 x 17 cm

Vancouver, BC

Email: [vwhitehead@shaw.ca](mailto:vwhitehead@shaw.ca); website: [jinnywhitehead.com](http://jinnywhitehead.com)

I am a self-taught potter living and working in Vancouver, British Columbia. I first started working with clay in 1983. During the next fifteen years, I attended symposia, workshops and courses, learning techniques and working intuitively to develop my own style. In 1998, with four other potters, I established a co-operative studio that, twelve years later, is still thriving. I started firing with wood in 1999. By combining throwing and hand-building techniques I create natural forms that are particularly suited to firing with wood. I have participated in juried group and two-person exhibitions in BC, the USA, and Japan. I have been a member of the BCPG for twelve years.

Like the traveler on life's long and winding road, the spinner ends its balancing act slowly rocking back and forth to find its place of rest: its journey ends on the edge of here.