

Dec./Jan. 2014/15
Volume 50 No. 10



BC POTTERS

Happy Holidays!

Newsletter of the Potters Guild of British Columbia

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Thérèse Chabot, *Vanitas*, 2009, detail. Porcelain and light table.
Photo by Guy L'Heureux. See Page 4.



2014 Gallery Exhibitions

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

Dec. 4 to 28
Staff Picks!

Gallery of BC Ceramics

www.galleryofbcceramics.com

Representing the best of BC Ceramics



Follow us on Facebook

Interim Gallery Manager

Carita Ho

galleriesofbcceramics@bcpotters.com

604.669.3606



Gallery Hours as of May 1:

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



Gallery Assistants

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

staff@bcpotters.com



The Gallery of BC Ceramics is a gallery by potters for potters.

■ *The Gallery coordinates and curates several exhibitions a year.*

■ *Every month we showcase an artist, usually someone just starting his or her career.*

■ *We also sell the work of more than 100 artists in the retail shop.*

Artists must apply to be juried; there are three deadlines annually.

To download and print a Gallery Jury Application, [click here](#).

For information on Gallery Policy, [click here](#).

Exhibition Juries

This is a reminder to members that you can now apply for an exhibition at the Gallery of BC Ceramics at any time during the year.

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

www.bcpotters.com/Guild/forms.php

Retail Jury Sessions for 2015

For those interested in selling a full line of work in the Gallery of BC Ceramics (other than mugs and salt and pepper shakers, for which you do not need to be juried), please note that the dates to drop off physical work, all completed paperwork, forms and fees for jury in 2015 are: **March 6, June 5 and Sept. 4.** The Jury members will sit sometime the following week and letters will be sent the week thereafter. 📧

MYSTERY POTTER

The bowls pictured here belong to Linda, a Gallery of BC Ceramics customer. Does anyone out there recognize the crown-shaped mark? Linda has also sent a photo of a bull kelp mug that she wonders who made, and would love to buy more.

If you know either of these potters, please email the gallery staff, staff@bcpotters.com.

Thanks for your help! 📧



A Message from the Board

My Name is Sheila Jahraus. I joined the PGBC board as a volunteer to maintain the guild Facebook page when it began a year ago. Since then, we have gained over a thousand followers. Social media such as Facebook, Twitter and Instagram are becoming a growing method of communication for the guild.

We are working to present the PGBC on the most current social media platforms. Currently, we are actively posting on Facebook (**BC Potters Guild**), Twitter (**@bcpotters**) and Instagram (**bcpotters**). Please take a moment to check us out online, if you haven't done so already!

Social media is an ever-changing and high-exposure online environment, which can reach many who may not have a chance to seeing our unique work in person. Through online exposure, people are drawn to the gallery and are able to network more cohesively. Not only does our social media presence increase PGBC exposure, but it also allows guild members to be kept abreast of programs and events outside our regular circles. Through our Facebook page and Twitter account, our goal is to become a link between potters and guild members across B.C. We encourage you as members to

become actively involved by joining Facebook and Twitter to view and post comments.

There is a place for anyone who has a background and is interested in social media management to join the guild's communication team. If you would like to help, contact Denise Jeffrey at terranme@telus.net.

The holidays and the end of the year are fast approaching! We would like to extend a very happy season to all PGBC members for a healthy, safe and happy holiday season. There are lots of sales and events happening from now until Christmas and we hope you have a chance to get out to some of those events—and have great success participating in the sales! We hope to send out as many reminders of sales and events as we become aware of around the province. Make sure you check for updates on Twitter and Facebook.

The AGM is also coming up in the New Year and we are making plans for dates and agenda. We will keep you posted on the details.

Have a great holiday season! 🍷

— Sheila Jahraus, s_jahr@yahoo.com

Gallery News

By Carita Ho

Artist Statements & Tech Specs are still needed!

Thank you to everyone who has already sent in your artist statements and tech spec sheets. Our customers are very thankful to have them with their purchases!

If you have not done so yet, you can email your statements and tech spec information to our gallery assistants at staff@bcpotters.com.

If you need some help on what to write on your artist statements, check the list below for some tips on what to write about:

- your work
- why you chose clay at your medium
- the technique you use
- your inspirations
- ceramics and arts background/education

I hope this helps and I look forward to seeing more statements from our artists!

Current Exhibition

Staff Picks! Dec. 4 to 28; opening reception Thurs., Dec. 4; 5 to 7 p.m.

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



CLOCKWISE FROM TOP LEFT: **Cup and saucer**, by Hsiao-Chen Peng; **Mugs**, by Nevena Giljanovic and Yi Wei Wang; **Ornaments**, by Shannon Merrit.

The Holidays are Here!

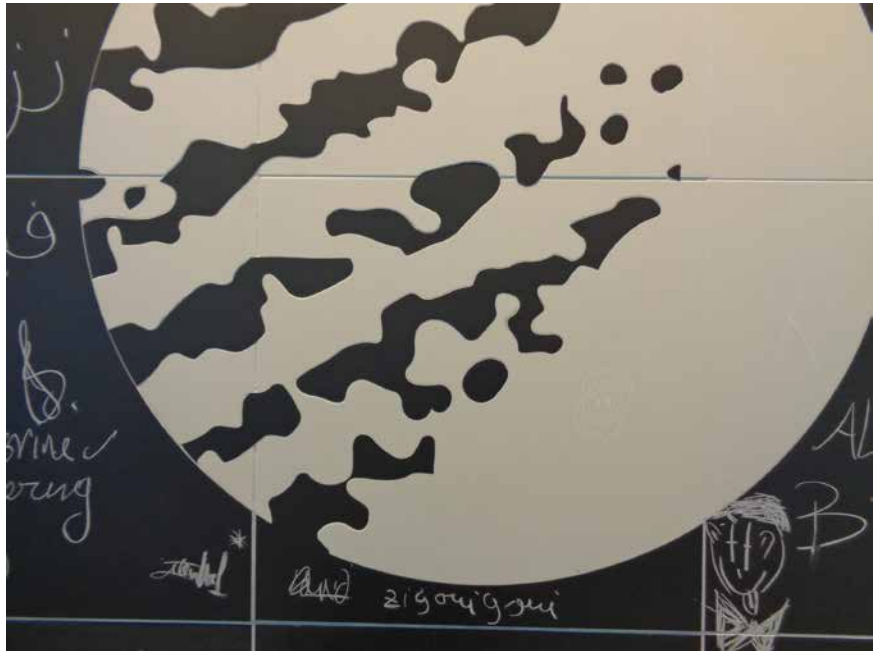
The gallery is in full swing for the holidays. Our gallery assistants have been busy decorating the gallery to create a warm and festive space for our customers to shop in. Our artists have been busy as well and have brought in tons of new work, just in time for the busy holiday shopping season. We hope to see you in the gallery soon to check out all the new work!

Happy Holidays from the Gallery Of BC Ceramics! 🍷

QUEBEC: Three Senior Ceramic Artists *By Amy Gogarty*

Recently, I had the opportunity to travel to Québec to meet with three senior ceramic artists from *La belle province*. My trip was scheduled to interview Gilbert Poissant at his home in Mont-Saint-Hilaire outside Montréal. Last October, Gilbert presented his work in a lecture sponsored by the North-West Ceramics Foundation. I was fortunate also to meet with Thérèse Chabot and Louise Bousquet, both of whom have studios in Saint-Jean Baptiste, a few kilometers from Gilbert's house. All three senior artists are renowned in their own province, but sadly, less well-known here in the West. Thus the opportunity to meet with them in their studios and to see their work was a treat.

In 2013, Gilbert won a prestigious provincial award, *Bourse de carrière en métiers d'art*, or life-time achievement award in craft. He is using the award to produce a monograph documenting his forty-year career, which includes over thirty large-scale public murals as well as ceramic sculptures and objects. I was asked to contribute an essay. While I have written about his work before, I had not had the opportunity to view his public murals in person. He took me on a tour of several of his better-known works, including *Idéogrammes*, for L'École de technologie supérieure in Montreal (2007), *La mesure du temps* at the Cégep de Saint-Hyacinthe (1994), and, my favorite, *Touchez Touché!*, at the department of veterinary science at l'Université de Montréal, also in Saint-Hyacinthe (2006). I also viewed his mural at the Outremont Metro Station in Montréal (1987). Spanning 40 years, his practice has changed and grown with the introduction of new technologies. For the Outremont Station, he worked at the brick factory that produced the bricks for the rest of the station, carving, glazing, firing and assisting in the installation of this enormous work. The Cégep mural was meticulously assembled by hand following a grid plan using black, white and primary colour commercial mosaic tiles. In time, Gilbert came to believe that twenty-first-century murals should use contemporary industrial tools such as computers, and materials, such as commercial porcelain, granite and marble. The materials are cut using a water-jet process guided by a digital file. He then assembles the murals, interleaving light and dark pieces to produce striking graphic images. This technique produces very sensuous but durable, low-



TOP: *Idéogrammes*, 2007, by Gilbert Poissant. Detail showing porcelain insets and student chalk drawing additions. ABOVE: Gilbert Poissant's studio in Mont-Saint-Hilaire, Que.

maintenance and architecturally appropriate surfaces. They are so durable that for murals in schools, students are invited to draw on them with chalk, which is supplied in a metal tray running along the bottom. For *Touchez Touché!* at the Veterinary College, he actually made the dark tiles. By scratching, stamping and staining, he generated a richly-textured surface, which contrasts with the polished white porcelain in which it is inset. The contrasting surfaces invite touch, as the title suggests. One section is installed in a companion animal clinic, which serves many of the guide dogs for the blind. The people who come to the clinic with their dogs are

especially invited to touch and interpret the variegated surface of the mural, which thus includes them into the circle of the art.

Gilbert's studio serves more as the site where projects are planned, materials and samples studied, and where he makes much of his new work, which includes digital prints and other works on paper. He built his studio/house beside an old apple orchard twenty-five years ago. Over the years as the nature of his practice changed, his studio adapted, as sections are divided by rolling doors,

and all furniture and storage modules are on wheels. This allows things to be moved and rearranged according to the project. An efficient wood stove supplements electric baseboard heaters to make the studio warm even during cold Québec winters, and the studio is lit by large windows that look out to the beautiful countryside. Like his work, the studio combines conceptual clarity with sensuality and respect for materials, process and the role of art in communicating important ideas.

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Thérèse Chabot lives in a lovely old farmhouse surrounded by her garden and neighbouring fields. From 1983 until 2009, she taught in studio arts and was head of ceramics at Concordia University. In this capacity, she inspired and influenced a generation of ceramic artists. Her practice could hardly be more different from Gilbert's, as she works with ephemeral materials—flowers, stems and seeds—which she grows, harvests, classifies and stores in an enormous barn at the back of her house, where her studio is also located. For the last number of years, she has engaged in theatrical performances in which she enacts various archetypes such as Queen or Mother Earth. Her work has a strong feminist perspective, and much of it evokes a sense of sacredness or ritual. While she incorporates writing, drawing, singing, photography and other media—even snow—into her installations, she also works in ceramics. *Vanitas* (2009) consists of porcelain lithophanes, which are so thin they transmit light. She creates these by dipping dried flowers, small bird skeletons and other materials into porcelain slip and firing them on thin perforated slabs. While they are



Thérèse Chabot, a corner of her studio in Saint-Jean-Baptiste, Que.

quite beautiful to look at in ambient light, they come alive when the room is darkened and light is projected from behind. Thérèse's practice is complex and trans-disciplinary. Her mind is constantly active, forever examining new materials and found objects and testing

them for their potential to reveal "the hidden side of things," as she states in a 1995 video of her work, *the Memory of Gesture*. Her studio is a fascinating concatenation of found objects, stuffed birds, seashells, drawings and photographs as well as boxes and boxes of carefully archived dried flowers. In reality, the world is her studio, as she grows many of her materials in her garden, travels to residencies and often creates installations in nature parks, orchards, churches or urban settings. A recent monograph, *Majestueuse fragilité*, published in 2013 by the Expression Gallery in Saint-Hyacinthe, includes several essays and many images of her work. It is, to date, one of the best sources of information about her fascinating practice.

Both Gilbert and Thérèse encouraged me to visit Louise Bousquet, whose studio/show room is also situated in Saint-Jean-Baptiste. Louise is an amazingly energetic and focused woman. When I met her, she was dressed in her smock and hard at work on a new series of lamps she was designing, while around her apprentices were molding forms and cleaning greenware. She studied ceramics at the Institut des arts appliqués de Montréal and first set up her pottery studio in 1975. For 30 years, she produced wheel-thrown functional tableware, attracting a devoted clientele. In 1998, she travelled to France to

**Greenbarn's Hour of Operation
are CHANGING!**

**Beginning in January 2015, Greenbarn will
update its hours to the following schedule:**

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

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



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TOP: *Chocolatière et deux gobelets*, by Louise Bousquet Porcelaines. ABOVE: *Petit Veilleuse "Grappes" (HR)*, by Louise Bousquet Porcelaines. Photos by Claude Lafrance.

study industrial methods and mold-making, and to learn to work with the finest white porcelain at Limoges. Returning to Canada, she assembled the equipment required to set up an artisanal manufactory and began to produce tableware, which she markets as Porcelaines Bousquet. The industrial kiln she imported from France fires to cone 14, which explains the extraordinary whiteness and translucency of her wares. In the showroom adjacent to the manufactory, she set up a small museum to showcase international examples of porcelain art and to explain the process of making her work, much of which involves handwork. Her pieces are characterized by simplicity and refinement, with a snow-white body and delicate glaze. Tableware, berry cones, candle lights and vases are impressed with elegant designs of wheat, dragonflies or geometric patterns. She often collaborates with other designers to produce small collections of playful works, and she has been commissioned to produce pieces for special events, presentations and memorials. Because work of such quality and commercial scale is rare in Canada, it was extremely interesting to visit Louise's operation, and to see and handle her exquisite pieces.

Spending even a few days in this region of the country opened my eyes to new forms of practice, making me wish all the more that there was more communication about the extraordinarily diverse and creative field of ceramics in Canada. We can only all learn more by learning more about each other. 

For more images and information about **Gilbert Poissant**, please see his website www.gilbertpoissant.com.

For more on **Thérèse Chabot**, please see *Majesteuse Fragilité*. Texts in English and French. 88 pages/\$20, available from EXPRESSION Centre d'exposition de Saint-Hyacinthe, and through Edipress.

For more images and information about **Louise Bousquet Porcelaines**, please see her website at www.porcelainesbousquet.com.



COME ONE, COME ALL to our 60th Anniversary Celebration!

The PGBC will be hosting a dinner immediately following events at **DIG THIS: Exploring BC Clay** on Saturday, March 21, 5:30 to 9:30 p.m. at The Shadbolt Centre for the Arts in Burnaby.

Tickets sold in advance: \$25 PGBC members, \$30 non-members (includes tax). Limited seating, cash bar, vegetarian and meat selections. Purchase tickets via the Gallery of BC Ceramics, 604.669.3606. If paying by cheque, make it out to the **Potters Guild of BC** and mail it to 1359 Cartwright St., Granville Island, Vancouver, B.C. V6H 3R7.

For more information contact Nora Vaillant at 604.730.5840 or Cheryl Stapleton stapletoncheryl@hotmail.com

See you there!

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

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

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

Robin Dupont's education in the field of ceramics has been wide-ranging. He obtained his BFA from Alberta College of Art and Design in Calgary, studied at the Kootenay School of the Arts in Nelson, the Australian National University in Canberra, Australia and has recently completed his MFA graduate degree at Utah State University in Logan, Utah.

Robin's professional development experience also includes a three-year apprenticeship with a studio potter, several research and work studies in Canada, the USA, Australia and Korea, and artist in residencies at the Banff Centre for the Arts, Red Deer College and the Medalta International Artist in Residency program. Robin has been a visiting artist as well as an instructor at numerous schools and institutions. He makes utilitarian wood fired pots that are exhibited across Canada and the US.

Learn more about Robin and his work at

- <http://robindupont.com/>
- <https://www.youtube.com/watch?v=7D4WlglzIA#t=13>

Kathleen Raven has been creating pottery and sculpture for over 20 years. Growing up in Revelstoke, Kathleen has also lived in Salmon Arm and then Kamloops where she ran a pottery studio named Raven Underground. Kathleen currently lives and crafts her darkly whimsical pottery creations on Salt Spring Island. Kathleen lives with her fat Dachshund, who inspires many of her pieces.

"I identify mostly, with indigenous folk artists working in the same medium. My inspiration evolves from Memories, Dreams,



TOP: Robin Dupont. ABOVE: Work by Kathleen Raven.

Poetry, Magic, Myth, and the environment. I love to make pottery and hope the pots I make are filled with good spirit and that this feeling is carried over to the user."

Visit Kathleen's Facebook page at:

<https://www.facebook.com/RavenUnderground666>

DIG THIS: Exploring BC Clay The details

Early Bird registration including lunch will be \$95 until Jan. 15, 2015. After that date the cost will be \$110. Registration is now available online through the City of Burnaby's "Webreg", or by calling the Shadbolt Office at (604) 291-6864. Quote barcode #342124.

Other related events at Shadbolt will include a pre-conference wood firing workshop with Robin Dupont, *Firing the Train Kiln*, barcode #344861, and a post-conference workshop with Kathleen Raven, *Teapots With Attitude*, barcode #344248. More information can be found in the current City of Burnaby Leisure Guide.

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

In 2015, the Potters Guild of British Columbia celebrates its 60th Anniversary! Join the celebration at a special dinner event sponsored by the guild at the Shadbolt Centre on March 21 following **DIG THIS**. See Page 6 of this newsletter for more information and tickets.

Details about each of these events will be included in PGBC newsletters and through the event sponsors. Mark the dates on your calendar. These are events you will not want to miss! 📌



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

PRELUDE:
Aug. 22 - 28

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



REVIEW: Function as Art / Art as Function *by Anna-Karolina Szul*



Work from *Function as Art / Art as Function*, by Sue Griese.

Function as Art / Art as Function, work by Sue Griese.

Functional pottery has been accepted as art both nationally and internationally for almost forty years, however, many still question its legitimacy. How do we get the viewing public and the exhibiting galleries to shift their perspective and view functional ware as art? This exhibition attempts to move the viewer's focus from the horizontal plane of a table to the vertical plane of a wall, hence pushing the invisible boundary that is often placed on functional art. Do more people read pottery as art once it's composed on a wall? Do the patterns and clusters of repeating forms affect the viewer's experience of the work? This exhibition has acted as an informal sociological study of the perception of forms in a horizontal and vertical plane.

After just a few weeks of watching viewers interact with the exhibition there is no doubt that the presentation of the work affects the viewer's perception and in essence the qualification of functional ware as art. There are many factors involved in the presentation and ultimately the viewer's appreciation of the

work and this exhibition merely begins the conversation. A greater exploration of these ideas is sure to follow—an exploration of how to cross these boundaries. *Function as Art / Art as Function* is on view at two locations:

- Studio 126, 126 E Pender Street until Jan. 4
- Gallery Gachet, 88 East Cordova Street until Dec. 21

Sue Griese is a ceramic artist whose work involves wheel throwing, sculpture, masks and some low relief tiles. As a teenager she lived in the Indian sub-continent, surrounded by interesting architecture and sculptures that influenced her decision to forge a career in the arts. She received her BFA from Emily Carr University and her teacher training at SFU. She has been a pottery instructor for 30 years, currently teaching at The Roundhouse and Gallery Gachet in Vancouver. She has exhibited in numerous galleries, including an International Potter's Show in Seto, Japan. 🏠

Anna-Karolina Szul dabbles in clay and printmaking, but mainly makes furniture from old wood and metal. She is co-owner of Studio 126 in Vancouver.

Ceramics COURSES and WORKSHOPS FOR ADULTS AT THE SURREY ART GALLERY



It's easy to register!

604-501-5100 | surrey.ca/register

PLEASE REGISTER AT LEAST 7 DAYS IN ADVANCE.

Registered Open Studio



For this non-instructional studio time, you must have taken at least one ceramics studio class at the Surrey Art Gallery, and feel comfortable working on your own. Saturdays, January 24 to March 21, 10am–2pm

Continuing Pottery

Wednesdays, January 28 to March 18, 7–9:30pm
Thursdays, January 29 to March 19, 9:30am–12pm
and 7–9:30pm

Instructors: Murray Sanders (Wednesdays evenings, Thursday mornings) and Laurel Vlieg (Thursday evenings)



Surrey Art Gallery
13750 88 Avenue
surrey.ca/artgallery



Canada Council
for the Arts
Conseil des Arts
du Canada



Studio Visit: Stephanie Jonsson

by Gabrielle Burke & Sam Knopp

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

—Gabrielle & Sam
knopp.sam@gmail.com

This month's interview is with a newer member of the PGBC, Stephanie Jonsson, who is currently in the midst of a yearlong residency at Medalta in Medicine Hat, Alta. Her recent two-person show at the Lake Country Art Gallery entitled "Through the Strange" is an excellent introduction to her sculptural work, which is based on animate life forms that feel both familiar and otherworldly to observers. Jonsson plays with various materials, aesthetics and ideological contradictions, all of which had me excited to learn more about her practice and current trajectory.

When did you first start working in ceramics?

After I graduated from the University of Alberta, I got a job with Plainsman Pottery in Edmonton selling clay to local potters and sculptors. My boss turned me on to ceramics for the first time that year in 2005.



Stephanie at work in her private studio at Medalta.

You have definitely taken the more academic route to your practice – Bachelors, Masters, and the Residency Circuit. Do you feel that this has become a standard for artists to be accepted by the larger art community? And why did you decide to take this path?

I don't think that it's necessary to have your Masters to succeed in the ceramic art world; however, it does seem that the number of people getting post-secondary degrees has increased over the years. It now seems that a Bachelor's degree is more common than it was ten years ago. I chose this path because it was logical for me – I needed more training and I wanted a well-rounded education: I wanted to work on the conceptual aspects as well as the technical, and that is what one gets from a Masters degree.

How would you describe yourself: artist, ceramist, sculptor or something else? And why?

I think I would describe myself as a sculptor. I've always been interested in working with different media: concrete, plaster, ceramics, steel, fabric, etc. I prefer to work in three dimensions. I don't think I qualify as a ceramicist because I'm not a clay "purist". I don't treat the medium as having its own special language - although ceramics definitely does – it's as if I treat all materials with equal weight and importance and ceramics is just another texture, another flavour.

I think it is interesting the variety of materials and processes you engage in but it seems ceramics is definitely a focal point in your practice. Why is this?

If I'm really honest with myself, I love the way that clay feels on my skin. My practice is a sensual and spontaneous reaction to clay as a material, and it is one (on its own terms). I also enjoy the end result as much as the process – there are certain textures and surfaces in clay that I am aesthetically drawn to. Clay can be glossy and reflective, yet very strong and hard as a material.

How do you approach a new project? Is it a playful material investigation that is the catalyst, observations and concept drawings or something else that will provide the spark?

Often times it is consumer culture merged with nature that inspires my practice.

A poster for "Discovery Art Travel 2015 CERAMICS EXCURSIONS". The background shows two women carrying large ceramic pots on their heads and hands, walking on a dirt path. The text on the poster includes "Discovery Art Travel", "2015 CERAMICS EXCURSIONS", "Myanmar (Burma)", "Sicily", "Morocco", and the website "www.denysjames.com" along with the phone number "TEL: 1-250-537-4906".



Frequently, I am inspired by factory-manufactured objects that are sold as consumable imagery of nature. I will find ideas and aesthetic catalysts in a bath mat that looks like moss, or a tea light that looks like a sea urchin, or a toilet plunger that looks like a tree branch, for example. I am also inspired by underwater imagery of plant life and various animals. Then I will attempt to build objects with similar shapes and colours – but not so similar that they accurately depict any one thing. I want them to be ambiguous.

Tell me a bit about your latest adventure, the year-long residency at Medalta. How has it been? What have you discovered so far? And what do you hope to accomplish during your time?

So far I've discovered the amazing facilities at Medalta and the incredible community that Medicine Hat has to offer. The facilities are truly like none other – I have access to a variety of firing methods as well as talented staff and other resident artists. It's really hard not to learn new things in this environment.

Although Medalta welcomes a variety of artists and makers, like the larger ceramics world, pottery and utilitarian wares is a key part of the community. What do you think your relationship is to function and why did you want to situate yourself in this space?

I am absolutely intrigued by functional potters. There is one artist here at Medalta whose name is Noriko Masuda and she makes pristine functional pots with an industrial aesthetic. Her work is nothing like mine, but I respect it and I love it. I look at people who make functional work and I am in awe – but I never see myself as having the same interest in function. I see the appeal of making things for someone else to use, but for me this rubs up close against design - too close for comfort - and I guess I am not interested in design in



RIGHT: *Urban Urchins*, by Stephanie Jonsson.
ABOVE: *Urban Urchins* (detail).



that sense or creating something for functional form. But I very much respect those that do and often buy their pots because who doesn't want to drink out of an aesthetically beautiful, functional pot?

Do you have any contemporary ceramic crushes?

One of my current contemporary ceramic crushes is Valerie Zimany. I am fascinated by certain qualities in her work, I love the loose-ness and the rough-ness in the way she leaves her slip-casting seams, as well as her use of organic forms. I am also a fan of Tsehai Johnson and Joe Page.

What about outside the clay club, who else has or is influencing you?

Yayoi Kusama, Eva Hesse, and Jessica Stolkholder.

Can you share a bit about the new body of work you created for your recent exhibition at the Lake Country Art Gallery?

For this new body of work I mostly stuck with my old production methods of extruding and handbuilding organic forms, but there was one piece that I spent a year making that involved slip cast urchin forms. I went looking for consumer objects that imitate natural forms and then I slip cast them to produce multiples, transforming them into a type of kitsch that is twice removed from nature: a facsimile of a facsimile of nature. In this case the form was a tea-light shaped like an urchin. I named the piece "Urban Urchins".



LEFT: *Soda Favites* (detail), by Stephanie Jonsson.

What do you think the next step is after Medalta for you? What are you hoping to pursue or settle into next?

I see myself going one of two ways: 1) doing another residency (I'm really interested in the Harbourfront Centre) and 2) finding a job at a university where I can teach and maintain my practice at the same time. I'm looking for jobs everywhere, but mostly Canada and the US. I've briefly thought about travelling abroad, but I'd like to keep working on my art practice.

As someone really working hard to make art her career, what advice could you offer others who might want to model your path?

My best advice would be to apply to EVERYTHING. Even if you think you aren't good enough, or that you won't get it. You never know who is on the jury and things can change depending on random factors. In early 2007 a friend said to me, "Why don't you apply for a residency at the Banff Centre?" and I told him that

"The Banff Centre is for more established artists and it's really competitive and I won't get in". But you know what? Two years later I went to the Banff Centre on a residency that was fully paid for from a grant from the Canada Council. If I had let that attitude keep me from applying, I wouldn't be where I am today. I had to talk myself into it, but I realized that if I want things to happen I have to apply to everything I possibly can. So make lists of galleries you want to show in and residencies you want to attend in five years time. Build a body of work and keep applying. Put the application deadlines in your schedule, every one of them. Be ruthless. Never stop applying. Have courage and believe in yourself. 📌

For more on Stephanie Jonsson see her website here: <http://stephaniejonsson.com>

ClayLines

Celebrating Success in our community

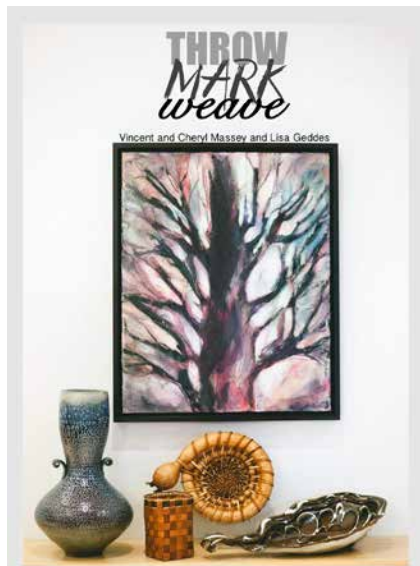
Submissions for February 2015

Please get your articles and ads in to Melany by Jan. 20, 2015 at the latest for the February newsletter. If you submit your material after that date, it may have to wait till next month's newsletter. Note: There is no newsletter in January. Submissions can be sent to editor@bcpotters.com.

Holiday Sales

NORTH VANCOUVER

Vincent Massey Pottery



You are invited to a group show of Vincent Massey's pottery, Cheryl Massey's baskets, paintings by Lisa Geddes and Erica McLean, and Chica Verde Jewelry

Opening Reception: Thurs., Dec. 11; 4 to 9 p.m.

Fri., Dec. 12; Noon to 9 p.m.

Sat., Dec. 13; Noon to 5 p.m.

Sun., Dec. 14; Noon to 5 p.m.

104-788 Copping St., North Vancouver,
Next to the North Shore Auto Mall.

VANCOUVER

Suzy Birstein's Sale and Studio Open House



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

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

CALL FOR ENTRY

Ceramics Monthly Emerging Artist

DEADLINE: Feb. 17, 2015

All ceramic artists, both US and international, who have been actively pursuing a career in ceramics for less than ten years, are eligible to apply as to our Emerging Artist competition, featured in our May 2015 issue. Submissions arriving after the deadline will not be considered. Emailed submissions and submissions containing more than five images will not be considered. Please do not submit materials in binders or folders. Submitted materials will not be returned. Due to the volume of entries, we cannot acknowledge submissions. No phone calls please. To be considered, please submit the following:

- Up to five high-resolution (300 ppi) digital images on a CD
- Full-size color print of each image, printed on US Letter or A-4 paper
- Complete caption information for each image, including materials, processes used, dimensions, and date completed
- Contact information including email
- Artist statement and résumé

http://ceramicartsdaily.org/wp-content/uploads/2012/01/Emerging2015_full_web.pdf

Unclassifieds

VANCOUVER

Aberthau Potters Club



FOR SALE: High fire gas reduction downdraft kiln, reduced to \$2,500, o.b.o.! Includes 4 burners and all gas plumbing (with underground supply pipe with tracer, pressure regulator, cutoffs, 4 thermocouples), pyrometer, plus all kiln furniture. Kiln has iron exterior frame. Have arch form for rebuilding. Very accessible. Gloria (Cumberland, B.C.) 250-336-8325.

FOR SALE: 5 cu ft Estrin Gas Kiln, Good condition – always been in enclosed shed, fires to Cone 10 with 2 venturi burners. Shelves, stilts, pyrometer included.

You will need a truck with HIAB or similar equipment to remove kiln at your cost. \$1000 obo. Located in Burnaby. Contact Anna: 604/294-6775; anna.bjarnason74@gmail.com.

FOR SALE: Front Loading McLennan Kiln, Model 808-7 w/ added element to the door and changed to 3 phase; fairly new elements, \$400. ALSO: Brand new kiln Shelves. High Alumina Cone 10. 1 - Round 15.5", \$24; 3 - 16" x 8" x 5/8", \$45 for all 3 or \$19ea; 5 - 16" x 16" x 5/8", \$125 for all 5 or \$30ea. Sue, 604 731- 0211, sjgriese@yahoo.ca.



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

Submissions & Advertising

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

Submissions:

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

Advertising Rates*:

All ads are payable upon receipt of invoice

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

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

Unclassified Rates:

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

**Advertising rates subject to change*

Potters Guild of British Columbia
1359 Cartwright St · Granville Island
Vancouver, BC · V6H 3R7
tel:604.669.3606 · fax: 604.669.5627
<http://www.bcpotters.com/Guild>

Potters Guild of BC Board

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604.730.5840 · auroranora1@gmail.com
Andrew Wong, andrew@rimba.com

Membership

Membership Fees

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

Newsletter Committee

Melany Hallam, Editor · 604.487.1597 · editor@bcpotters.com
Andrea Maitland, Proofreader
Jan Lovewell, Mailings


Website Volunteers

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Becky McEachern, Member Profiles · becky.c.mceachern@gmail.com
Viv Bodnar, Member Website Links · VivThePotter@gmail.com
Andrew Wong, Membership Database · membership@bcpotters.com

The BC Ceramic Mark Registry (BCCMR)

Send in your chops and have them available through the guild.
For the form, click on the link here:

www.bcpotters.com/Guild/chops.php

You can email it back to Debra Sloan debra@arch-bc.org as an attachment. Or print and mail your sheet[s] to Potters Guild of BC, 1359 Cartwright Street, Granville Island, Vancouver, B.C. V6H 3R7 attention: BCCMR 



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