

December/January 2016
Volume 52 No. 10



*Merry Christmas to all
& a very
Happy New Year!*

BC POTTERS

Newsletter of the Potters Guild of British Columbia

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Holiday ornaments at the
Gallery of BC Ceramics. See Page 4.





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:

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

■
Gallery Assistants

Melissa Pipe, Cathleen Chow, Carrie Jeffels, Cherine Amr Khalil, Jaime Lintott, Myles Seto-Chiarella

staff@bcpotters.com

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

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

■ *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](#).

2016 Gallery Exhibitions

All opening receptions are on Thursdays from 5 to 7 p.m. unless otherwise noted.

Dec. 1 to 31

Mug Shots - PGBC Fundraiser

No opening reception.

Retail Juries for 2017

The next Retail Jury is February 2017. **The deadline to drop work off at the gallery is Feb. 1.**

We are excited to see new work and look forward to your submissions. Please note that we are seeking all forms of ceramic work, ranging from sculptural to functional and jewelry. We welcome all forms of work in clay! Gallery jury submission guidelines can be found here: www.bcpotters.com/Guild/forms.php

Exhibition Juries

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

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



President's Message & Year in Review

Dear Guild Members,

2016 has been a terrific year for our guild and gallery, especially in terms of new resources and new activities. Among our accomplishments, we successfully hosted a number of new events in the gallery this year.

In February, we were proud to host Carole Epp's *Ode to the Unsung*, the first out-of-province artist to have an exhibition in our gallery in recent memory. In March, we held our second installment of *Earth & Wear*, our celebration of cloth and clay in partnership with Granville Island textile designers Maiwa and Devil May Wear. *Earth & Wear* also functions as a launch party to introduce the work of newly-juried guild members to the gallery. In July, we hosted the *Ice Cream Social* event with Earnest Ice Cream and guild member Karel Peeters, coinciding with the opening of Karel's solo show *Hangin' Around*. In September we hosted the third *Earth & Wear* to our biggest turnout yet. In October, the gallery hosted the GIBCA (Granville Island Business and Community Association) community BBQ, with a live band and over 200 attendees. On Dec. 8, from 4 to 9 p.m. we welcome you to *Get Cozy*, our mixed media pop-up shop.

All these multimedia events have been designed to bring a new audience to the gallery, in an effort to raise awareness about our guild and gallery, and spread the love of clay to the public. Many thanks to Events Coordinator Jocelyn Peirce, Gallery Manager Carita Ho,

and Administrative Assistant Melissa Pipe for their initiative and hard work making these events happen.

We also have introduced a new non-juried item in addition to mugs. The gallery now is welcoming cups without handles. This is an item that all guild members are encouraged to sell at the gallery without going through the retail jury process.

Last but not least, we are so grateful for the skills of our new treasurer, Irene Ho, who is a chartered accountant. The board is currently building our 2017 budget with Irene's experienced guidance.

We will be holding our 2017 AGM in late February or early March, please see the February newsletter for more details on the exact date and time. If you are interested in joining the board or a guild committee (exhibitions, events, fundraising, membership, etc) please contact me at lauracareyj@gmail.com. I would love to hear from you. I plan to run for guild president through 2017, with the blessing of our guild members.

I wish you all a happy and healthy holiday season. Thank you for a wonderful year, and I look forward another terrific year serving our guild.

Yours sincerely,

—Laura Carey, lauracareyj@gmail.com
Guild President and Board Chair

Gallery News

By Carita Ho

Mug Shots: A PGBC Fundraiser

The gallery will still be accepting mug donation throughout the month of December for our PGBC fundraiser. The money raised from this show will be going towards efforts to brand and market the gallery as outlined in our November newsletter.

Thank you to all artists to have already contributed mugs to our cause!

New Non-juried Item!

All PGBC members are now welcome to bring in handle-less tea cups, tumblers, and *yunomis* to sell at the gallery as part of our non-juried items (tea bowls will not be considered for this category of non-juried items). We are always looking for new ideas for our members to show non-juried work and if you have any suggestions for year round or seasonal items, we would love to hear them!

Please contact the gallery to arrange a time to bring in your work as the holidays are a very busy time for us and we will need to be notified ahead of time in order to be prepared for delivery of work.

Holiday Inventory

A reminder that the holiday shopping season is fast approaching and we will need to stock up on your inventory before the big rush. Please call at 604.669.3606 or email our gallery assistants at email staff@bcpotters.com to see what needs to be restocked in your inventory and to arrange a time to drop off your work. For non-juried artists, we will need more mugs and salt & pepper shakers as we are very low on



Holiday ornaments for sale at the gallery.

most artists' stock. We value all our artists and wouldn't want them to miss out on sales because of low stock.

A reminder that there are minimum sales targets for all juried artists and keeping the gallery well stocked is vital to achieving these artist consignment goals.

If you have any questions, contact the gallery and we will be happy to help you out. See everyone soon!

December and January Gallery Hours

The gallery will be closed on Dec. 25 and 26 and will be closing at 4:30 p.m. on Dec. 24.

In January, the gallery will be closed on Mondays for renovations.

Happy Holidays from the gallery! We wish everyone a clay-tastic holiday and best wishes for the New Year. 🍷

New Volunteer Positions

In 2017 the Board would like to grow our committees in order to continue to host amazing events, and recruit ceramic artists from all over BC to join our Guild and apply to our Gallery retail jury. Here are a few new ways to get involved:

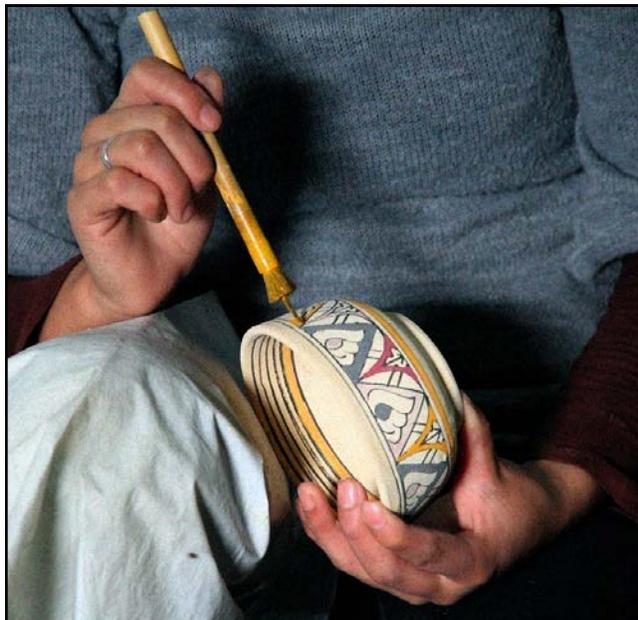
1. Events Committee and Events Crew

If you love to party, come on out and party with us! We are looking for volunteers to join our events committee (planning and logistics) and events crew (set up, tear down and hosting). Commitment is roughly 1-5 hours per month, and up to 10 hours per month in March, July and September. Please email manager@bcpotters.com to join our events committee or events crew

2. Guild Ambassadors (Membership Outreach)

Are you connected to potters and ceramic artists in BC, and want to spread the word about our Guild and Gallery? We would love your help spreading the word as a Guild Ambassador. We have designed and printed gorgeous postcards that inform people about the Guild and ways to be involved with the Gallery. Guild Ambassadors can use these cards to inform clay artists about the PGBC. We aim to approach clay artists at craft shows, studio tours, community centres and exhibitions in order to continue to grow our Guild and the number of artists we represent in our Gallery.

Any member interested in acting as a Guild Ambassador can pick up cards from the Gallery of BC Ceramics, or email manager@bcpotters.com to have cards mailed to you if you reside outside of Metro Vancouver.



DISCOVERY ART TRAVEL

Morocco
April 9 - 30, 2018

Andalucia, Spain
November 2018

India Upcoming

www.denysjames.com



POTTERS
GUILD
of BRITISH
COLUMBIA

SEND NUDES: Call for Submissions to Dirty Pots and Dirty Pictures

by Laura Carey



Photo by Ryan Rose.

The gallery has a history of being very conservative in terms of showing nudes. Over the years, a number of members have commented that this never-nude policy seems restrictive and is no fun at all. For a very special pop up event in February 2017, we welcome all PGBC members to let it all hang out and bring those dirty pots in for a one-night exhibition of nudes, nudes, nudes!

We are teaming up with recent Emily Carr photography graduate Ryan Rose for a raucous and raunchy night of dirty pots and dirty pictures. Rose's photography includes several series of nude self-portraits. Rose's work ranges from playful and hammy pieces that showcase the humorous side of erotica, to nudes that subvert gender norms and celebrate diverse bodies. We will be hosting *Dirty Pots and Dirty Pictures: An Intimate Evening with Ryan Rose* on Tuesday, Feb. 8, from 7 to 10 p.m., featuring Rose's photographs and ceramics by PGBC members.

If you have dirty, sexy or otherwise racy ceramic work that you would like to show at the gallery, this is your big chance! Bring your nudes to the gallery between Feb. 1 and Feb. 6, 2017 to be a part of this weird and wonderful celebration of bodies, gender and sexuality.



Photo by Ryan Rose.

Judy Chartrand: *What a Wonderful World* by Amy Gogarty

Judy Chartrand: What a Wonderful World
Bill Reid Gallery of Northwest Coast Art, Vancouver
19 October, 2016 – 19 February, 2017

Turner-prize-winning, cross-dressing ceramist of international fame Grayson Perry suggests that childhood events shape our perspectives as artists and that human beings possess survival mechanisms capable of transforming traumatic experiences into powerful works of art. Quoting neuroscientist Raymond Tallis, he writes “Art is expressing one’s universal wound—the wound of living a finite life of incomplete meanings.”²¹ The notion of a universal wound permeates Judy Chartrand’s exhibition *What a Wonderful World* at the Bill Reid Gallery of Northwest Coast Art in downtown Vancouver. In 1967, a year of anti-war protests, civil rights demonstrations and race riots, Louis Armstrong sang and popularized the song with that name. The song’s gentle, optimistic lyrics stand in sharp contrast to the political and social realities of the day, yet they also voice the yearnings of the dispossessed, who survive unspeakable traumas by imagining better times. A similar dynamic runs throughout Chartrand’s work; drawing on experiences of racism and social inequity, she wraps hard-hitting political truths in objects of compelling beauty and originality.

Chartrand, a self-described “urban, inner-city Cree woman,” attended Langara College, earned a BFA from Emily Carr and an MFA from the University of Regina. In addition to exhibitions across Canada and the US, her work has been presented locally in a number of shows including the Surrey Art Gallery’s *Hot Clay*, in 2004, the Charles H Scott Gallery’s *30,000+*, in 2005, and *Chaos*, at the Rennie Collection, in 2015. This exhibition focuses on her ceramic work, much of it from 2000 to 2005, but her output also includes painting, installation and contemporary interpretations of traditional Native crafts, which are not included here. Across all of these media, Chartrand’s mining of personal and family experiences lends authenticity to her disturbing works.

The exhibition is curated by Beth Carter, whose background includes a Masters’ degree in Social Anthropology. It is tempting to read anthropological interest into the focus on ceramics and food in the selection of works. Foodways—the cultural, economic and social practices relating to food production and consumption—are rich in meaning and central to understandings of culture as well as to ceramics. Chartrand uses the forms of functional ceramics, primarily bowls, to communicate political messages, but she extends her interest to food packaging and conflicts between traditional diets and commercial food available to urban natives. It is these works that most clearly reveal her political analysis and mastery of her medium.

Chartrand is a gifted graphic artist who has collected and studied commercial art, particularly examples incorporating stereotypical images of “imaginary Indians.” Romanticized images of Indian maidens or “Noble Savages” were used to promote commercial products, serving to calm white fears of unruly aboriginals. Although such images were nominally “positive,” they belied or erased the existence and conditions faced by contemporary native peoples. Offensive caricatures circulated without comment, reinforcing racist prejudices. One only needs to look at the recent controversy surrounding the Cleveland Indian’s mascot, Chief Wahoo, to realize such images continue to circulate, and not just in marginalized settings. Chartrand cleverly appropriates these



Judy Chartrand, *Metis Soup Cans*, 2000/detail. Low-fire clay, glaze, lustre, wood. Rennie Collection. Photo Credit: Kenji Nagai.



sorts of images and turns them on their heads, creating ironic versions of standard products such as soup cans, lard pails and cereal boxes.

The Cupboard of Contention (2001), the most pointedly political work in the show, consists of an antique wooden cupboard and shelf unit, twenty-eight slip-cast soup cans and stacks of ceramic money. The door to the cupboard displays a subversive play on the national anthem: “Oh Canada, Your Home Is Native Land.” The cans are



Judy Chartrand, *Lard Pail Series*, 2000-2002. Low-fire clay, underglaze, glaze. Rennie Collection. Photo Credit: Kenji Nagai

carefully painted in red and white to resemble Campbell's soup cans, but close inspection reveals details in French and English of events and conditions that have contributed to First Nations' deplorable situation: Broken Treaties, Loss of Culture, Loss of Language, Physical Abuse and so on. The money stored in the bottom section refers to the immense wealth generated by resources on Native

lands, which has been appropriated by White Culture. The meaning is unambiguous, but what distinguishes this and other works is the quality of the craftsmanship and the sly alteration of familiar objects.

A related work, *Metis Soup Cans*, (2000) is potentially more powerful because it is more personal and less didactic. In this work, cans are labeled in Cree and English, with soup

varieties referring to Native or country foods: Goose, Rabbit, Sturgeon, Turnip, Venison. Each is labelled "Naboob," the Ojibwa word for "soup." Chartrand's mother spoke Cree, and the work honours her and her culture. It speaks to the distress urban Natives feel in being separated or alienated from their culture and the foods that define it, and to pleasant memories of sharing those foods with family and friends. Additionally, it challenges powerful corporations for whom the Native consumer is absent, whose food and culture are not part of the corporate plan. By presenting powerful emotions in such a beguiling, non-threatening form, the work resonates and haunts well beyond any initial political response.

Some works invent rather than mimic existing foods, for example, boxes of "Old Reliable" porridge, made especially for Indian residential schools, which can be counted on to be "consistently lumpy throughout." This work, which includes a portrait of her niece sporting a typical residential school haircut, grew out of discussions with her mother, a residential school survivor, who remembered all-too-well the standard breakfast on offer. Others present "Urban Indian Fare," macaroni and hamburger, and aerosol sprays that confer Native spiritualism on users or that eliminate the "problem" of other races. Four examples from a strong series of lard pails (2000 – 2002) are particularly notable. As Chartrand relates, lard pails holds both positive and negative associations for aboriginal people. The empty pails were used

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as lunch buckets, but the whiteness touted as a form of purity also reflects racist aversion to anything other than white blood. The cans are beautifully painted in strong colours, with lustered lids and convincing logos. One features an “Indian Expert” based on someone she had met as a student, who claimed to know more about Indians than she might herself. Another, labelled “Colonizer Brand,” depicts a Spanish explorer beating a native with a stick, while a third, “Enlightenment Brand,” documents the development of her own consciousness as she came to understand structural aspects of racism. These works demonstrate Chartrand’s ability to create imagery that effectively conveys her meaning while appearing so authentic its fictional nature is not immediately apparent. Her use of text is varied and designed to replicate possible products, and her surfaces expertly rendered. The lard pails reveal the work of the hand and effectively communicate aspects of Native experience to non-Native viewers.

Political works often fail to resonate beyond the immediate events that provoked them, but this is not the case with Chartrand’s

ceramic objects. Sadly, one reason for this is that situations have not altered appreciably. Chartrand’s work speaks to universal human dilemmas and tragedies—wounds—that extend beyond specifics. Leavening her justified anger with a wicked sense of humour, she opens ground for dialogue and understanding. Exploiting ceramic technologies and graphic techniques to create works of substance and beauty, she has produced a body of work that bears witness to inequities demanding our attention.

1. Grayson Perry, *Playing to the Gallery* (Penguin Books, 2016), p. 108.

Gallery Retail Juries for 2017

The next Retail Jury is February 2017. **The deadline to drop work off at the gallery is Feb. 1.**

More dates will be announced shortly.

We are excited to see new work and look forward to your submissions. Please note that we are seeking all forms of ceramic work, ranging from sculptural to functional and jewelry. We welcome all forms of work in clay! Gallery jury submission guidelines can be found here:

www.bcpotters.com/Guild/forms.php

Ceramics

COURSES *and* WORKSHOPS FOR ADULTS
AT THE SURREY ART GALLERY



PLEASE REGISTER AT LEAST 7 DAYS IN ADVANCE

604-501-5100 | www.surrey.ca/register

Kick start your New Year with a ceramics class!
Registration has already begun.

Continuing Pottery

Wednesdays, January 25-March 15, 7-9:30pm
Thursdays, January 26-March 16, 9:30am-12pm

Registered Open Studio

Saturdays, January 21-March 4, 10am-2pm



Introduction to Mold Making

Tuesdays, January 24-March 7, 7-9:30pm | Instructor: Amelia Butcher

surrey
art gallery
engaging
contemporary art

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



18111



WHAT: The 7th Triennial Canadian Clay Symposium

WHEN: Saturday, March 18, 2017

WHERE: Shadbolt Centre for the Arts, Burnaby, B.C.

<http://www.canadianclaysymposium.com>

Since you've been following this newsletter, you will be well aware of the upcoming Canadian Clay Symposium exploring possible applications of technology in our studio lives and practise. Whether or not technology is your "thing", rest assured the wonderful line-up of presenters will offer practical insights into their creative processes and personal techniques along with their technological musings.

- You KNOW it will be an exciting and informative day.
- You KNOW you really want to be there.
- You KNOW you can save money by registering before the EARLY BIRD DEADLINE of Jan. 15.
- You KNOW registration would be a perfect Christmas gift....
- So register today... Or drop an appropriate and specific hint to your significant other.

R:evolution – tradition – technology, R:evolution – tradition – technology, is a one-day symposium for ceramic arts students and professionals featuring ten nationally and internationally recognized ceramic artists. Presenters will discuss and demonstrate personal techniques and share insights into how and where they choose to employ the tools of technology. Presentations will encompass theoretical topics as well as practical techniques in areas such as sculpture, hand-building, wheel-throwing, finishes and firing.

Several other workshop opportunities are planned in conjunction with the Symposium, and many galleries will feature ceramic themed exhibitions to coincide with the Symposium. Gallery exhibits and information regarding workshops with Symposium presenters are being posted on the website as details are finalized.

Learn More!

For full symposium info: <http://www.canadianclaysymposium.com>

- All participants must be pre-registered.
- Registration is now open. Early Bird Registration is \$125 for Adults or \$110 for Seniors and Post-Secondary Students (plus GST) until January 15, after that date Registration will be \$150 for Adults or \$131.25 for Seniors (plus GST).
- The Senior & Student Discount is only available through phone, in-person and mail-in registration, on-line registration includes only the pricing option for regular Adult registration.
- All Fees include lunch.
- Register by mail (cheque payable to the City of Burnaby) or by phone to set up a new account: 604-291-6864.
- Those previously registered in Burnaby programs can access webreg online at: www.burnaby.ca/webreg

Presenters



Simon Levin is a potter, kiln builder and writer from Gresham Wisconsin, who has been wood firing for 25 years. After finishing graduate school at the University of Iowa in 1998 he and his wife Susan moved to rural Wisconsin to establish Mill Creek pottery. Simon has

built kilns for many universities in the US, Taiwan and China, as well as the Archie Bray Foundation. He is a technical writer for *Ceramics Monthly* and *Ceramics Arts Daily* and a frequent presenter at The National Council for the Education of Ceramics Arts. Simon's work is featured in several books and collections, as well as a couple of museums. In 2013 Simon was a senior Fulbright Scholar in Taiwan. Working from his rural log home on ten acres with three wood kilns, Simon's life is filled with beauty and joy, but is anything but quiet and serene!

Simon muses, "Clearly if you want your art work to touch people and be touched the home is the place you want to be. I love being a potter, I love the amount of time one holds a coffee cup, touches it to their lips, cradles it in their hands, what an intimate and sensuous interaction with an object."

• Learn more about Simon and see many examples of his work at <http://simonlevin.com/>

• See a short video of Simon talking about one series of his work at <https://www.youtube.com/watch?v=6S1qGGVUxa8>



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Samantha Dickie is a Victoria-based contemporary ceramic artist who focuses on abstract sculpture and public installation. Samantha's ceramic sculptures create visual narratives exploring the beauty and decay of natural and urban topographies through textural raw surfaces and simple organic forms.

Samantha began working with clay in 1996. Following her BA Degree, Samantha completed a Diploma in Ceramics from the Kootenay School of the Arts and attended residencies at the Sculpture Factory in Jingdezhen China, the Banff Centre and Red Deer College in Alberta, and the Klondike Institute of Art and Culture in Dawson City, Yukon. Samantha has been awarded project grants from Canada Council, BC Arts Council, Alberta Foundation for the Arts, and the Yukon Arts Fund and has also been the recipient of the Best in Ceramics and Glass Award at the Sooke Fine Art Show. Samantha's work has been exhibited in public galleries across Western Canada, and is currently represented by the Jonathon Bancroft Snell Gallery in London, Ontario, as well as the Madrona and the Apartment Galleries in Victoria, BC.

“My work preserves the raw, visceral and versatile qualities of clay through textural and abstract forms and surfaces that

entice a sensory experience, while calling attention to the quiet or dynamic space inside and between forms.” -Samantha Dickie

- Learn more about Samantha and see many examples of her work at <http://www.samanthadickie.com/>
- See Samantha in her beautiful Victoria home and studio in an interview by Modern Home Magazine <http://victoria.modernhomemag.ca/samantha-dickie/> 



Ceramics at Shadbolt Centre for the Arts

Space for some winter programs is still available.
View courses at burnaby.ca/webreg

Don't forget to register for the Canadian Clay Symposium! Early bird deadline is January 15.
Details at canadianclaysymposium.com

Photo:
Work of Steven Young Lee – keynote speaker
for the Canadian Clay Symposium

shadboltcentre.com



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



New BC Awards for Artists!

The Salt Spring National Art Prize (SSNAP) announces The 2017 call for artist submissions offering \$30,000 worth of awards

The Salt Spring National Art Prize (SSNAP) is pleased to launch its second national juried competition of Canadian visual art. The intent of SSNAP is to encourage artists whose practice demonstrates originality, quality, integrity and creativity—resulting in significant work with visual impact and depth of meaning.

Canadian citizens and permanent residents of Canada who are eighteen years of age and older as of Jan. 1, 2016 are invited to submit their two-dimensional and three-dimensional work for consideration.

Approximately 50 finalists will be chosen by an independent jury from across Canada. All artists' submissions will be anonymous to the jury.

SSNAP Awards Totaling \$30,000 include:

THE JOAN McCONNELL AWARD FOR OUTSTANDING WORK:

\$17,000 (\$12,000 and a \$5,000 Salt Spring Island artist residency)

THE JUROR'S CHOICE AWARDS:

Three awards of \$2,000 selected by each juror.

THE ROSEMARIE BEHNCKE PEOPLE'S CHOICE AWARDS:

Three awards determined by a vote of visitors to the exhibition;
1st prize - \$3,000 | 2nd prize - \$2,000 | 3rd prize - \$1,000

THE ASA (Alliance of Salt Spring Artists) AWARD FOR OUTSTANDING SALT SPRING ARTIST: \$1,000

Calendar of Events:

The call for artist submissions opens Jan. 12, 2017 and closes May 31, 2017

- The list of finalists will be announced by July 15
 - Original works will be exhibited and presented for sale at the Finalist Exhibition at historic Mahon Hall on Salt Spring Island, from Sept. 22 to Oct. 22, 2017 (Open daily from Saturday, Sept. 23)
 - Gala Opening, Friday, Sept., 22 2017
 - Winners announced at the Gala Awards on Saturday, Oct. 21, 2017
- Guidelines and submission details to be found on www.saltspringartprize.ca

This exciting endeavour is an initiative of the Salt Spring Arts Council (SSAC), which represents the arts for Salt Spring Island, British Columbia, known as one of Canada's premier arts communities.

Please may you share this announcement with your networks and newsletters. To easily share on Facebook [HERE](#)

EXHIBITION & EVENT, Vancouver

Bill Reid Gallery



Photo by Kenji Nagai

Judy Chartrand: What a Wonderful World (Oct. 19, 2016 to Feb. 19, 2017) features the remarkable ceramics of Judy Chartrand. Her beautiful and provocative work reveals her personal history and provides insights into life in the Downtown Eastside of Vancouver. It also speaks to racism and post-colonial relations between Indigenous and non-Indigenous cultures. Presented with irony and humour, every piece has a story and is meant to inspire dialogue.

Exhibition Sponsors: City of Vancouver, Simon Fraser University, Canada Council of the Arts, Deux Mille Foundation, Rennie Collection at Wing Sang and The Hamber Foundation

Women's Art; Women's Issues

Thursday, Nov. 3 - 3 to 4 p.m. - Pay what you can.

Engage in a guided exploration and discussion of the themes of Indigenous women's art and issues in the current exhibitions.

Presented in collaboration with the Heart of the City Festival.

Bill Reid Gallery of Northwest Coast Art

639 Hornby Street, Vancouver

Phone: 604.682.3455

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



Photo by Kenji Nagai

ClayLines

Celebrating Success in our community

CREEK CLAYWORKS CHRISTMAS SALE AND STUDIO OPEN HOUSE,

Roberts Creek

Dec. 3 & 4, 10 am - 5 pm



Mike Allegretti & Elaine Futterman invite you to join them for a studio full of pots and some tasty goodies!

1738 Lockyer Rd in Roberts Creek on the Sunshine Coast

<http://www.creekclayworks.ca>

VINCENT MASSEY POTTERY CHRISTMAS SHOW, Vancouver

Dec. 2 to 4



You are invited to the Vancouver show of Vincent Massey's Pottery at Kabuni Design Studio in downtown Vancouver.

Opening Reception: Dec. 2, 2 to 4 pm

Show and Sale: Dec. 3, 10-5 and Dec. 4 10 to 4 pm

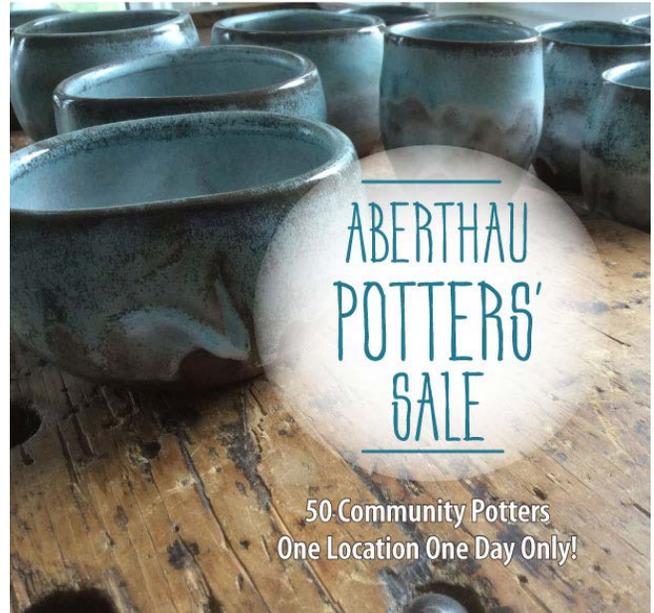
Kabuni Design Studio, 1378 West Pender, Vancouver

www.kabuni.com



Submissions for FEBRUARY 2017

Please get your articles and ads in to Melany by **JANUARY 20, 2017** at the latest for the February 2017 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.



10 am to 4 pm Saturday December 3rd, 2016

**West Point Grey Community Centre,
(Aberthau Mansion, 4397 West 2nd Ave)**

Facebook: AberthauPotters

www.aberthauptotters.com

* Remember Bags and Boxes to take your treasures home!



Unclassifieds

FOR SALE: Electric Kiln for sale! Estrin 10 QC (10 Cubic Feet), Cone 10, 60Amps, 200V, New Elements, \$600. Call 604-277-1373

FOR SALE: Clearance: Albany Slip, Barium Carb, Bone Ash, CaCarb, CobaltOx, CopperCarb, CopperOx, Dolomite, English Whiting, Kona F4, NephSy, FRIT 3134, Gertsley Borate, RedIron Ox, Lithium Carb, Magnesium Carb, Manganese Dioxide, Granular Manganese, Mold Soap, Nickel Ox, Powdered and Granular Rutile, Soda Ash, Superpax, TinOx, Titanium Dioxide, Wollastonite and much more. Contact: Martha, 604-980-1701, melling@telus.net

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
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<http://www.bcpotters.com/Guild>

Potters Guild of BC Board

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Treasurer: **Irene Ho**

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Social Media: **Sophena Kwon**

Fundraising and Grants: **David Carlin**

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Contemporary Ceramics Collective Founder and Liaison:

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Member at Large: **Sam Knopp**, Knopp.sam@gmail.com

Board Affiliate/ Special Projects Manager: **Jocelyn Peirce**

Board Affiliate/ Special Projects Manager: **Chris Kostyal**

Membership

Membership Fees

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

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