

# Don Hutchinson

## From Form to Fantasy

---





Don **Hutchinson**  
From Form to Fantasy

surrey  
art gallery



Don Hutchinson : From Form to Fantasy

The following is the documentation of the exhibition Don Hutchinson : From Form to Fantasy

January 21 to March 19, 2017

Contributing Writers: Carol E. Mayer, Brian Foreman, Charlene Back

Publication Coordinator: Rhys Edwards

Editing: Rhys Edwards, Jordan Strom, Liane Davison

Book design: Thornely Creative Communications

Artwork photography: Ken Mayer

Cover images: Don Hutchinson, Moon Owls (2004); The Professor (2007)

Printer: East Van Graphics

© Surrey Art Gallery

Publication Date: January 2017

Library and Archives Canada Cataloguing in Publication

Don Hutchinson : From Form to Fantasy

Catalogue of an exhibition held at the Surrey Art Gallery from January 21 to March 19, 2017.

ISBN 978-1-926573-44-1 (paperback)

ISBN 978-1-926573-45-8 (digital)

The Gallery gratefully acknowledges the financial assistance of City of Surrey, BC Arts Council, Canada Council for the Arts, and the Surrey Art Gallery Association.





## CONTENTS

Director's Foreword – Liane Davison	6
Exhibition Introduction – Brian Foreman with Charlene Back	8
Guest Essay – Carol E. Mayer	10
Artwork Images	19
List of Works With Artist's Annotations	43
Biographies	48



## DIRECTOR'S FOREWORD

An inextricable part of the Surrey Art Gallery's history since it opened in 1975 has been its engagement with ceramic art. This is evident in our history of exhibition and education programs, as well as in our permanent collection. We've always had artists making art with clay in our building and are proud to operate the largest public pottery studio in the Lower Mainland. We engage thousands of students annually in this medium, and host artists-in-residence that specialize in it.

Don Hutchinson has a similarly long history with clay in our city. He established his studio in South Surrey over 30 years ago. His teaching and mentoring have inspired hundreds of ceramic artists, many who have exhibited or taught classes at the Gallery, including some of our own staff. The City of Surrey recognized Don Hutchinson's many artistic contributions to our community with a Surrey Civic Treasure award in 2014. His retirement from operating his ceramic studio in 2015 was the end of an era and the beginning of a new phase of creativity.

It was a pleasure to spend time with Don and hear him tell the stories of his forms and figures as we selected artworks for this survey exhibition. We aimed to bring together a range of pieces that shows not only his technical skill, but also his incredible imaginative gifts. We are honoured to call Don a Surrey artist. We know you'll agree that with this exhibition, his work clearly demonstrates his rightful place as a contributor to the history of Canadian ceramic art.

Liane Davison  
Director



Artist portraits: Bob Warick

## EXHIBITION INTRODUCTION

*From Form to Fantasy* invites you into a world of ceramics where functional cups, bowls, wine carafes, and platters meet sculptures of fantastical birds and creatures by Surrey-based artist Don Hutchinson. This survey exhibition, drawn primarily from his personal collection, reveals the range of Hutchinson's work, from his beginnings as a production potter of functional bowls, cups and plates starting in the late 1960s through to his recent one-of-a-kind sculptures demonstrating his mastery of clay, fantastical imagery, storytelling and humour.

Imagination is central to Hutchinson's work, particularly in his decorated platters and sculptures. Among the intriguing pieces you'll see are a shaman transforming into a kayak and a boat transporting two birds—one black, one white—that represent day and night. Hutchinson has always liked mythology and says, "I invent creatures to explain phenomena." Frogs, herons (his favourite bird), owls and other animals are featured, including an owl sculpture called *The Professor* that he refers to as a self-portrait.

Unlike most potters who buy their clays and glazes from suppliers, Hutchinson is interested in sourcing local materials in person. He was one of the few in his student days, along with friend and fellow artist Tam Irving, who trekked around BC looking for mineral sources. Out of his studies in geology and his practical experiences in the field, and supported by a Canada Council grant to research raw minerals in British Columbia, he wrote a training manual in 1980 called *Processing Minerals for Ceramic Glazes: A Potters Journal*. Nothing of this sort had been published before and it's been used by ceramic artists across Canada, England, South Africa, Japan, Australia, New Zealand, and the United States, and elsewhere around the world.

Hutchinson's dedication to his craft and art has led to a decades-long study of the history of world ceramics, including extensive visits to the major sites of pottery production around the globe. Along with this academic interest, Hutchinson is noted for his mastery of the technical aspects of ceramic production. He undertook extensive tests of the local minerals to understand their chemical actions and reactions as evidenced in his glaze mixes, which can be seen in the display case. When conversing with the artist, it is striking to see his love for the complex nature of ceramic production. He takes on many roles to attain the unique character of his work: crafter, historian, technician, mythologist, and perhaps after seeing the transformations of works after firing, even alchemist and magician.

Hutchinson studied at the Vancouver School of Art before establishing his pottery production in various studios, including his own in South Surrey for over 40 years, and more recently, one he shared with Bob Kingsmill on Granville Island. He has been an influential mentor and instructor, having taught ceramics at Langara College for 30 years, and an active participant in local and provincial potters societies. In 2014, Hutchinson received a Surrey Civic Treasure award in recognition of his contributions to the arts.

Hutchinson officially retired from ceramic production in 2014 and has since taken up drawing from where he lives in White Rock. However, he continues to engage with other artists in our community, encouraging their own journeys into exploring ceramics. In 2016 he led a ceramic workshop at Kwantlen Polytechnical University, which has resulted in the companion exhibition *Inspired! Surrey Ceramic Showcase*, featuring the work of some of the workshop participants.

Hutchinson once remarked he never used the term artist for himself until later in his career. He followed the idea that one must first work through the mastering of the craft. In *From Form to Fantasy*, his works show that the art and the craft have been united all along. This exhibition provides us with a journey through a career marked by beautiful and exquisite execution and wondrous and inventive artworks.

The Surrey Art Gallery would like to thank the artist for his enthusiastic support in the presentation of this exhibition. Thanks also to essayist Carol Mayer and photographers Ken Mayer and Bob Warick for their contributions to the exhibition catalogue.

Brian Foreman, Assistant Curator,  
with Charlene Back, Communications Coordinator

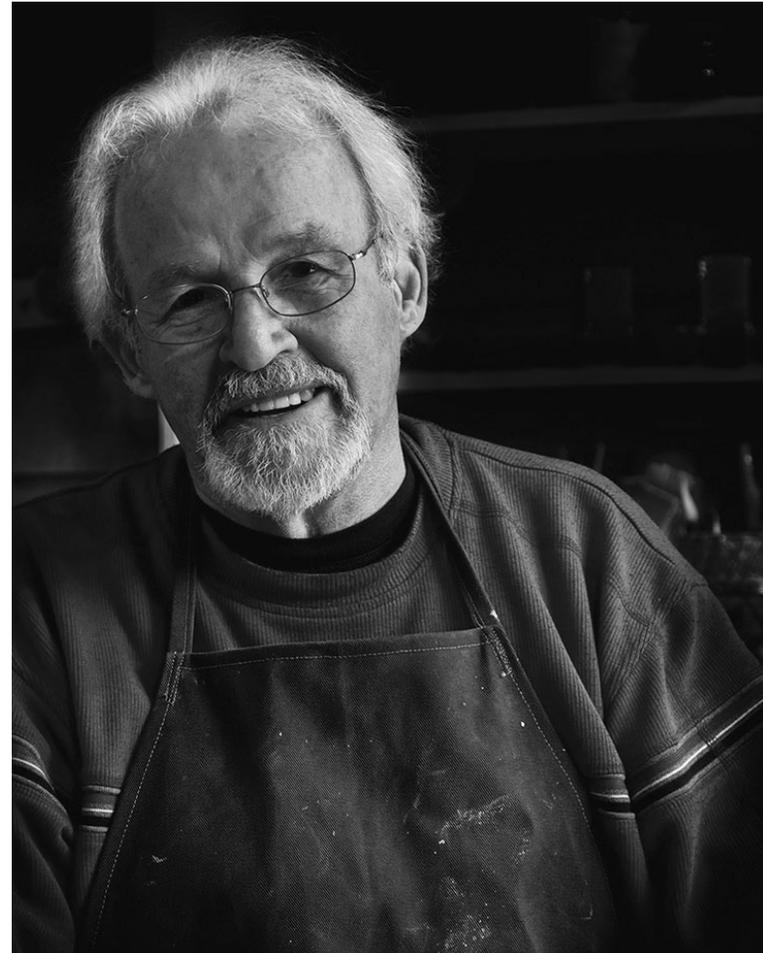
## DON HUTCHINSON: THE ARTFUL CRAFTSMAN

### **Carol E. Mayer**

During the span of his 50-year career, Don Hutchinson has been a practicing potter with an ever-curious love of stuff. His arrival in British Columbia from Ontario in 1959 coincided with the beginnings of a studio pottery movement that is now embedded in British Columbian cultural and artistic history. At that time, however, he wasn't yet a potter—he was interested in painting and sculpture. Hutchinson entered the pottery programme at Vancouver School of Art (VSA) because he believed he could combine these two interests by creating forms on which to paint. But, he found, “It was really, really difficult; it never came easily to me.” Hutchinson nevertheless persevered. “I want my pieces to look as if the maker enjoyed the process of making pots,” he says.

Hutchinson credits three teachers as his main influences during his years at VSA: Robert Weghsteen (1929 – 2015), Heinz Laffin (b. 1926), and Wayne Ngan (b. 1937). Weghsteen, an accomplished muralist, introduced him to the fundamentals of design. Ngan took him and other students to Chinatown where he pointed out the glazed ducks hanging in the store windows. Hutchinson recalls him saying, “I want your glaze to have this translucency and this honey colour, and I want to be able to see into your glaze the same way I can see into this duck’s skin.” An excellent counterpoint to Ngan was Heinz Laffin, a talented potter and very hands-on teacher, who pushed the students to work through difficult technical challenges. By his example, Hutchinson could see the importance of perseverance in all things. This trilogy of teachers sent Hutchinson on his personal journey, where he developed a unique combination of design, technology and aesthetics to produce a diversity of works informed by so many sources that they defy standard classification. The works in this exhibition are those he has kept for further study and as examples of techniques, as well as several pieces he views as old friends, and others he “just wants to hang out with.”

Hutchinson left art school in 1966 and set himself up as a production potter, creating thousands of functional wares. These included cups, bowls, jugs, plates and



Artist portraits: Bob Warick

storage jars (*Lidded Jars*, figs. 1, 2; *Cup*, fig. 3). An offer of a teaching position at Langara College put his intention to travel on hold. He decided to teach for five years and then go travelling. He recalls, "I like five-year plans, but after five years, suddenly I was married and I said okay, the plan changed a little bit. And after another five years suddenly I have two children, and so my five-year plan extended out over 30 years." His students at Langara remember him as an excellent and generous teacher. "Nobody knew what I was doing," he recalls, "so I did whatever I wanted. I brought people in to introduce different viewpoints, with the side motive of gaining time to do my own work. I would drop a section, and great potters like Walter Dexter (1931 – 2015) and Andy Blick (1950 – 2014) came in to teach for a while, and then I'd go back to teaching full time."

During his teaching years and especially during sabbaticals, Hutchinson explored British Columbia, seeking materials that would help him understand and discover possibilities for glazes. He sought to free himself and others from any dependency on imported and often mediocre supplies. He received a

Canada Council grant in the 1980s to go to the Okanagan, where he gathered 32 different rock samples and from them made 1200 glazes. "It was exciting to pick up a rock and know its potential for colour or usefulness as glaze ingredients," Hutchinson recalls. He used small dishes to test those glazes, and sometimes the results were magic. The surface of the small bowl, *Jewel* (fig. 7), for instance, is covered with translucent pools of colour, all drawn from rocks collected in British Columbia.

A small celadon jar (*Lidded Jar*, fig. 4) marks the early days of Hutchinson's efforts to replace standard glazes with found, natural materials. He travelled to the Hope Slide to collect rock with a high iron content that proved useful as an additive for several other glazes. He added limestone to the glaze used on a fine pedestal bowl (*Snow Dust*, fig. 13), giving a soft, rich surface that emulates a light dusting of snow. A small tea bowl (*Bowl*, fig. 5), reminiscent of Chinese Southern Sung wares, is an excellent example of how local materials can be used to create the translucency and colours characterizing those ducks hanging in the store windows in Chinatown. The colours fascinated

Hutchinson, as did the textures he could acquire from different beach sands (*Blue bowl*, fig. 8) and the landscapes he could emulate by using a clay layering technique (*Landscape*, fig. 25).

During his career, Hutchinson absorbed influences from numerous trips to Asia, United States and Europe where he visited as many museums as he could. His knowledge of materials and techniques enabled him to recognize a kinship with historical potters and other craftspeople who had struggled with the same questions that challenged him. "I felt I was given permission," he reflects, "to follow my path with a new confidence, knowing I didn't have to compete with the greatness of the past." Like his forebears he enjoys design challenges that involve the successful interaction of imagery and form. A good example of this is a blue-and-white platter (*Stages*, fig. 15) that fits eggs, tadpoles and a frog into a unified design. On another platter (*Now*, fig. 30), Hutchinson has used stylized wing shapes to create leaves and branches of a tree of life that perfectly dissects the centre of the platter.

During a trip to Germany in the late 1980s he became interested in the techniques of salt glazing and slip trailing, and was particularly impressed with the graphic boldness of the famous 17th-century Staffordshire slipware potter, Thomas Toft (d. 1698). When he returned to Vancouver he abandoned the formality of brushwork and painting. New stylized slip-trailed images emerged that certainly didn't look like Toft imagery, but did share some similarities in composition and a comparable sense of wit and fluency in their decisively naïve portrayals of creatures: frogs swimming in circles and representing friendship (*Friends*, fig. 11), a bird dancing the light fantastic (*The Dancer*, fig. 10), a rabbit joyfully leaping across the universe surrounded by stars and nebulae (*Constellation Joy*, fig. 12), and a peacock pausing in a field of dots and stripes (*Standing Peacock*, fig. 14). Hutchinson himself is portrayed as an owl in *Self Portrait* (fig. 9), a work modelled after a scratch card made as the invitation to his 1988 solo exhibition, featuring 25 of his large slip-trailed platters.

In 1990, Hutchinson joined the Kingsmill Studio Pottery on Granville Island, thinking that his

glazes and functional wares would find a good market. He found, however, that people were not interested in his subtle glazes, nor was the honest brown pot in fashion. Yet he wasn't willing to conform to tastes he did not find interesting. So he decided to follow his own path and focus on his quirky personality and joy in making useful things that paid the rent, like *mugs* and *tiles* (figs. 18, 19), and bringing into play ideas informed by his direct contact with the cultures of Asia and Europe. The result was often a limited-edition work, such as the tall pagoda intended as a meditative piece (*Omm*, fig. 23) and created in homage to the Buddhist temples Hutchinson visited in China, Japan and Korea. There was also the technically challenging, stacked pagoda (*Eight Owl Pagoda*, fig. 24), which was originally commissioned as a restaurant centrepiece; each level offered guests a six-sided pedestal, a serving dish and small owl sauce dish. Ever the innovator, he used wooden printing blocks collected in India to create the surface decoration on the garments of a whimsical hand-built figure sporting the face of an owl, intended as a self-portrait (*The Professor*, fig. 29). A visit to the

Galapagos Islands, the home of the vast number of endemic species that contributed to Darwin's theory of evolution, inspired Hutchinson to experiment with interactions of colour, form and pattern to create a new species of bird (*Passage*, fig. 33). Birds, both real and mythical, are clearly a great source of inspiration for Hutchinson, and can be found on much of his work. Owls are everywhere. Shadows on the moon were the inspiration for the elongated, supernatural owl figures that float languidly around a platter; each owl is incorporated into the overall design by the almost-touching wing and tail feathers (*Moon Owls*, fig. 21). A squat little owl (*Cloud Swallower*, fig. 17) controls the rain by making clouds appear or disappear. Other creatures in Hutchinson's imagination explain phases of the moon, the big dipper and why raccoon tails have rings. A rather elegant, well-constructed but surprised-looking *Phoenix* (fig. 20) looks backwards at her own tail, whereas a peacock (*Peacock Smiling*, fig. 34) stares forward, a wave rider transforming into a bowl. He is also an object that both occupies and contains space, the inside and outside vying for importance.

A commission for 50 small vessels offered Hutchinson an opportunity to give new expression to his explorations of the sculptural and mythological sides of his personality. After some experimentation a series of extraordinary boats emerged, each with its own imaginary story. Two of these are in this exhibition. One dragon-like boat (*Light Charger*, fig. 27) gathers light from stars and carries it to the moon in August, the brightest full moon of the year. The Jade Emperor sends the other boat (*Night and Day*, fig. 31) carrying a black bird (night), a white bird (day) and a goat across the universe to be delivered to earth, their new home. Also fitting into his series of works exploring mythology is an unreal-looking vessel—not really a boat—that depicts a shaman transforming into a kayak in order to fight hidden spirits. He is shown riding on a sacred fish (*Demon Chaser*, fig. 28). Such experimentation and a continued persistence to improve underpin the spirit of enquiry characterizing all of Hutchinson’s work. He derives much pleasure from his own skill, enjoying doing what he does well—and having done it well, he loves to do it better.

Although Hutchinson’s playful approach and mythological adventures appealed to the market, he didn’t stop experimenting or creating works that reflected his joy and reverence for form and surface. He continued throwing and was delighted when one specific piece would stand out from the thousands of others. He views *The Resting Bottle* (fig. 22) as one of the three top pieces he has made. It is important to slowly turn this bottle to experience the complexity of the glaze and its changing character as the light rakes across its surface. “When things come together perfectly,” he comments, “you have been a participant, but outside forces do the work. I was able to let the clay do its work, give the fire its breath and let the glazes grow. I was allowed to participate but not control the results.” *The Resting Jar* (fig. 26) similarly stands apart from other pieces. Again, it is a vessel that needs to be rotated to appreciate the subtlety of the multiple slips brought to life by the firing. A similar subtlety, created by flame flashing in the kiln, can be seen on the bottle *Rain* (fig. 16), which, when rotated, looks like varying states of rainfall.

Hutchinson selects the piece *Alert* (fig. 35) as his “best bowl.” It is finely potted with a tenmoku glaze derived from rocks collected at the Hope Slide. The glaze moves from thin on the inside to thick on the outer surface, where it flows slowly downwards until it loses momentum, coming to a standstill before reaching the base. This is a bowl that needs to be held to be truly appreciated. As Hutchinson notes, “Holding this bowl was such a treat, because even when it’s empty it feels full. It is strong and bold and yet inviting to a butterfly.”

Hutchinson is a rare craftsman who has had a long and sympathetic, hands-on relationship with materials that he combines with an enquiring mind, a sense of humour, and an ability to speak eloquently about his work and tell wonderful stories. The final two works in this catalogue, *Server* (fig. 36) and *Blue Tailed Fly* (fig. 32), are illustrative of the title of this exhibition, *From Form to Fantasy*. *Server* demonstrates Hutchinson’s skill in throwing a fine form and his continued exuberance for using natural materials. This is a bowl that is both useful and beautiful. He made several blue-tailed fly masks, as well as mosquito

masks, because “nature created them and we should respect all of creation”—regardless of how irritating it may be. These masks belong in the realm of fantasy as both conceptual and quirky. Technically proficient and inviting close examination, they demonstrate that we should regard the disintegrating lines between art and craft as irrelevant.

Hutchinson retired in 2014, closed his studio and intends to travel, draw and paint.

# ENDNOTES

- <sup>i</sup> Scott Watson, 2011. Preface, in *Thrown – British Columbia's Apprentices of Bernard Leach and Their Contemporaries*. Morris and Helen Belkin Art Gallery, University of British Columbia.
- <sup>ii</sup> Vancouver School of Art is now the Emily Carr University of Art and Design.
- <sup>iii</sup> Don Hutchinson in conversation with the author, November 2014.
- <sup>iv</sup> Carol E. Mayer, 2005. *Transformations: Ceramics 2005*. Burnaby Art Gallery. p.28.
- <sup>v</sup> Don Hutchinson in conversation with the author, November 2014.
- <sup>vi</sup> Don Hutchinson, 2016. Unpublished paper.
- <sup>vii</sup> Hutchinson recognizes that the writings and philosophies of Bernard Leach, British studio potter, were extremely influential during his early years.
- <sup>viii</sup> After five years he built his studio (the White Rabbit Pottery) in White Rock. In conversation with the author, November 2014.
- <sup>ix</sup> Langara was the first college where students were taught to do raku pit firing, salt glazing, made their own bricks and built kilns. They were also taken on field trips to locate clays and minerals for glazes.
- <sup>x</sup> Hutchinson recognizes the influence of New Zealand potter Harry Davis, who came to British Columbia in the 1960s and 1970s to lead workshops on kiln building and identifying and gathering materials from the natural environment for glazes.
- <sup>xi</sup> Don Hutchinson, quoted in *Thrown* (opp. cit), p. 117.
- <sup>xii</sup> Don Hutchinson, 2016. Unpublished paper. As a result of his Canada Council grant, Hutchinson produced the manual *Processing Minerals for Ceramic Glazes – a potter's journal* to record his results.
- <sup>xiii</sup> Hutchinson could make a brown glaze from Jericho Beach, black from Spanish Banks, green from Kitsilano beach, and gold from Semiahmoo beach.
- <sup>xiv</sup> Don Hutchinson, 2016. "A brief history of Don Hutchinson's involvement in Ceramics." Unpublished paper.
- <sup>xv</sup> Other potters who worked in the Kingsmill Studio Pottery included Nathan Rafla, Yops Folberg, and Darlene Nairne.
- <sup>xvi</sup> See Jacob Bronowski in Grayson Perry, 2011. *The Tomb of the Unknown Craftsman*. The British Museum Press.
- <sup>xvii</sup> Taken from a note card accompanying the work.



ARTWORK IMAGES



Fig. 1. *Lidded Jar* (1969)



Fig. 2. *Lidded Jar* (1972)



Fig. 3. *Cup* (1972)



Fig. 4. *Lidded Jar* (1978)



Fig. 5. *Bowl* (1979)



Fig. 6. *Night Hunters* (1979)



Fig. 7. *Jewel* (1980s)



Fig. 8. *Blue Bowl* (1985)





Fig. 10. *The Dancer* (1988)



Fig. 11. *Friends* (1989)





Fig. 13. *Snow Dust* (1990)



Fig. 14. *Standing Peacock* (1990)





Fig. 16. *Rain* (2002)



Fig. 17. *Cloud Swallower* (2002)



Fig. 18. *Rooster Tile* (2002)



Fig. 19. *Pig Tile* (2002)



Fig. 20. *Phoenix* (2004)



Fig. 21. *Moon Owls* (2004)



Fig. 22. *Resting Bottle* (2004)



Fig. 23. *Omm* (2004)

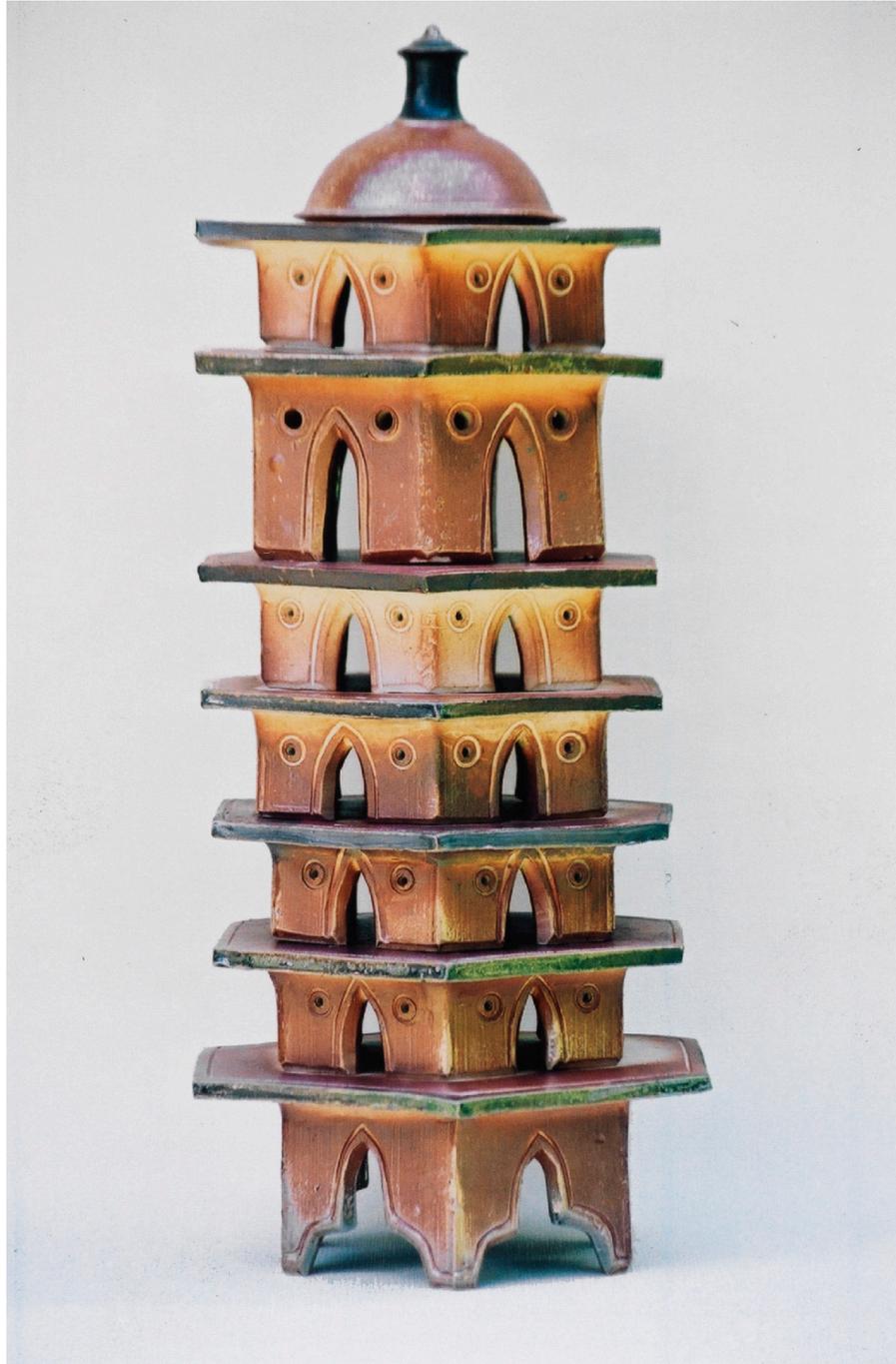


Fig. 24. *Eight Owl Pagoda* (2004)



Fig. 25. *Landscape* (2005)



Fig. 26. *Resting Jar* (2005)



Fig. 27. *Light Charger* (2005)



Fig. 28. *Demon Chaser* (2005)





Fig. 30. *Now* (2007)



Fig. 31. *Night & Day Being Introduced into the Universe* (2007)



Fig. 32. *Blue Tailed Fly* (2007)



Fig. 33. *Passage* (2007)



Fig. 34. *Peacock Smiling* (2009)





Fig. 36. *Server* (2009)



LIST OF WORKS WITH  
ARTIST'S ANNOTATIONS

### **1. Lidded Jar**

1969

Stoneware, reduction fired tenmoku glaze

*This was made in my first catenary arch kiln at my Chicken House Studio on Cambie Street in Vancouver. Larger pieces encourage experimentation with handles, lids, etc. They were storage jars or cookie jars.*

### **2. Lidded Jar**

1972

*Stoneware with tenmoku glaze  
My earlier cylindrical storage jars evolved to this full bodied form with a narrow base, somewhat similar to Sung Dynasty styling.*

### **3. Cup**

1972

Stoneware reduction tenmoku type glaze

*This type of glaze was popular in production ware of this era. These common mundane objects deserve our special attention as they intimately involved our hands and lips.*

### **4. Lidded Jar**

1978

Stoneware, reduction fired

*This is the beginning of my efforts to replace standard glazes with found natural materials. Volcanic Tuff from Vernon produced this glaze on stoneware and Porcelains. This style of lid making was popular in the 1970s and 1980s.*

### **5. Bowl**

1979

Stoneware, reduction fired

*This is an early effort in glaze making from rocks.  
The high iron content of this rock from Hope Slide proved useful as additives to several other glazes.*

### **6. Night Hunters**

1979

Stoneware, reduction fired, wax-resist

*The decoration of this piece is the beginning of self-confidence for my future directions in design. This series of "night hunters" changed my approach to decorating. I stopped looking for ideas from other people and began relying on my own design ideas.*

### **7. Jewel**

1980s

Stoneware, reduction fired.

*Small dishes were perfect for glaze testing in the early 1980s. I needed many of these dishes as I developed over 1200 glazes at the time.*

### **8. Blue Bowl**

1985

Stoneware, reduction with beach sand glaze

*Different Beach Sands give different colours and textures. For example: Jericho Beach (Brown) Spanish Banks (Black) Kitsilano Beach (Green), Semiahmoo Beach (Gold).*

### **9. Self-Portrait**

1988

Earthenware, scraffito design in slip and clear glaze

*Scratch Boards done as children inform this piece and my 1988 show invitation card. This is a simple technique that is thousands of years old.*

### **10. The Dancer**

1988

Earthenware, slip pearling and trailing

*A Major influence is German Folk Art. This is my first attempts at Trailing and Pearling after my tour of Germany.*

### **11. Friends**

1989

Earthenware, slip trailing

*This slip trailing method was inspired by techniques I saw in Germany. The formality of brush work and painting could be abandoned and new stylized images immerge. This led to my first one man show in 1988.*

### **12. Constellation Joy**

1989

*Earthenware with slip trailing  
Stars and nebulae surround the leaping rabbit as it explores the universe.*

### **13. Snow Dust**

1990

Stoneware, reduction fired

*This rock from Hope area with limestone added gives soft rich surface. Iron, Cobalt or copper could be added to produce different colours.*

### **14. Standing Peacock**

1990

Earthenware, sliptrailed

*I made several bowls for my children. I wanted them to identify with the subject and drawing style. They were childlike and uncluttered drawings.*

### **15. Stages**

1998

Earthenware

*This was a design problem, to fit egg, tadpole and adult into unified design. Each element contains more information than the obvious: the egg is round (heaven) and inside it is a square (earth) so heaven and earth give life together.*

### **16. Rain**

2002

Stoneware

*In rotation this bottle looks like stages of rain from drizzle to down pour. Its glaze is made from the Hope Gneiss formation. Special loading in the kiln gets flame flashing causing the color variations.*

### **17. Cloud Swallower**

2002

Stoneware, reduction fired

*This creature makes clouds appear or disappear, controlling the rain. Some creatures explain phases of the moon; the big dipper; why racoon tails have rings, etc.*

### **18. Rooster Tile**

2002

Stoneware reduction

*I started the animal series to produce a Chinese Zodiac Calendar with the rooster being my first effort.*

### **19. Pig Tile**

2002

Stoneware reduction

*Tile study for the Chinese Zodiac Calendar. I average 30 tiles per firing with over 200 firings.*

### **20. Phoenix**

2004

Stoneware, soda fired.

*In China the Phoenix is female. She has many powers and stories and now represents beauty and is a popular symbol at weddings.*

### **21. Moon Owls**

2004

Stoneware, Squamish Chief granite glaze with stains over top.

*The shadows on the moon inspired this piece. Elongating the figures gives them a super-natural appearance.*

### **22. Resting Bottle**

2004

Soda Fired Stoneware

*When things come together perfectly you have been a participant but outside forces do the work. For me after thousands of pieces this bottle is in the top 3.*

### **23. Omm**

2004

Stoneware, pit fired

*The tall pagoda is 20 inches high and is a meditation piece that I called Omm.*

### **24. Eight Owl Pagoda**

2004

Stoneware Soda Fired  
Collection of the Surrey Art Gallery  
Gift of the Artist

*Originally planned for a restaurant center piece, each level offers guests a 6 sided pedestal, a serving dish and small owl sauce dish.*

### **25. Landscape**

2005

Stoneware, soda fired

*This work is made using a clay layering technique in various brown clays.*

### **26. Resting Jar**

2005

Stoneware, reduction fired.

*I was able to let the clay do its work, give the fire its breath and let the glazes grow. I was allowed to participate but not control the results.*

### **27. Light Charger**

2005

Stoneware, reduction fired

*This is one of a series of vessels exploring mythology. Vessel gathers light from stars and carries it to the moon in August, the brightest full moon of the year.*

### **28. Demon Chaser**

2005

Stoneware, Pit Fired, coloured wax.

*One of a series of vessels exploring mythology: Shamans achieve altered mental states to fight demons or afflictions. Here is a shaman doing his work by changing into a kayak.*

### **29. The Professor**

2007

Stoneware, soda fired

*The textured surfaces help produce warm colours.  
Printing on clay with wooden printing blocks from India led to this self-portrait.*

### **30. Now**

2007

Stoneware, reduction fired.

*Stylized wing shapes below small owl form the tree of life image, a common theme for potters to explore.*

### **31. Night & Day Being Introduced into the Universe**

2007

Stoneware, reduction fired.

*The Jade Emperor sends a vessel carrying Night and Day across the universe to be delivered to their new home which is earth.*

### **32. Blue Tailed Fly**

2007

Cone 6 Stoneware, oxidization fired mask.

*I did several masks of this and mosquitos because nature created them and we should respect all of creation.*

### **33. Passage**

2007

Mid-range Stoneware, multi firings, coloured stains.

*Exploring the interactions of colour, form and pattern this piece was done after our return from the Galapagos Islands.*

### **34. Peacock Smiling**

2009

Stoneware, Squamish Chief White plus coloured stains

*The object occupies space, and contains space with the inside and outside vying for importance.*

### **35. Alert**

2009

Stoneware, reduction fired.

*Holding this bowl was such a treat because even when its empty it feels full! Bowls can be strong and bold and inviting to a butterfly.*

### **36. Server**

2009

Salt Glazed Stoneware Reduction with Volcanic ash glaze and additions of copper

*The salt flame can't get inside bowl form so glazes develop normally. Salt flames attack outside surfaces to warm rich colouration.*

# BIOGRAPHIES

## LIANE DAVISON

Liane Davison has curated over 100 exhibitions on contemporary art practice from digital media through to lawn ornaments. Her writing has been published in over 30 catalogues and her work supporting digital art has been recognized internationally. In 1998 she initiated the Surrey Art Gallery's TechLab, a unique venue dedicated to supporting the production and presentation of digital art forms, including artist's residencies and exhibitions featuring ceramics, fibre and technology. In 2010 she established Surrey's outdoor non-commercial projection venue UrbanScreen for interactive digital art. She is currently the Director of the Surrey Art Gallery, and as Surrey's Manager of Visual and Community Art, she directs the City's public art program and contributes to the city's community and cultural development.

## BRIAN FOREMAN

As Assistant Curator at the Surrey Art Gallery since 2001, Brian Foreman has curated exhibitions as diverse as children's book illustration to contemporary landscape art. Prior to his appointment at the Surrey Art Gallery, he worked for many years as the Coordinator of Adult Programmes at the Vancouver Art Gallery. He has a BA from UBC in Art History, supplemented with graduate studies at Queen's University in Kingston, and studio courses at Three Schools of Art and Humber College in Toronto. He has served as a Councillor on the B.C. Museums Association Board, and as a Commissioner on the City of Richmond's Public Art Commission.

## CAROL MAYER

Carol E. Mayer is the head of the curatorial and interpretation department at the Museum of Anthropology and an associate to UBC's Department of Anthropology. Internationally known for her work as a museum curator, she has published widely on museum-related topics as well as ceramics, and has curated more than forty exhibitions. Her previous publications about ceramics include *The Potters Art, Transformations: Ceramic works by Tam Irving, Pleased to Meet You: Introductions by Gwyn Hanssen Pigott, A Discerning Eye: The Walter C. Koerner Collection of European Ceramics, and The Space in Between: Contemporary works by Sally Michener and Tam Irving*. She is the founding president of the Northwest Ceramics Foundation, has received fellowships from the Smithsonian Institution and the Sainsbury Research Unit, and has been granted numerous awards, including from the Canadian Museums Association, the International Council of Museums (ICOM) Canada, and life membership in the Potters Guild of British Columbia.

surrey  
art gallery

engaging  
contemporary art

