Sarah Pike demonstrates her process

March 3, 2026

1:00 p.m. OR 6:00 p.m.

That's right, Sarah Pike is coming to Ottawa and will spend a day with OGP and LOAM Clay Studio members! She will give two demonstrations at LOAM Clay Studio covering her techniques and tips on technical features of her pots.

This is an opportunity to learn the process for Sarah's iconic stamped and rolled surfaces as well as her technical process for her unique shapes.

Date: Tuesday, March 3, 2026

Times: 1:00 – 4:00 p.m. OR 6:00 – 9:00 p.m.

Registration is open to members of the Ottawa Guild of Potters and LOAM Clay Studio. There is a **maximum of 20 observers for each time slot**.

Location: LOAM Clay Studio, 131 Loretta Ave North, Ottawa

Parking: There is a small parking lot at LOAM and lots of street parking in the area. There is also a parking lot on Preston St., just north of the Queensway (St. Anthony parking lot).

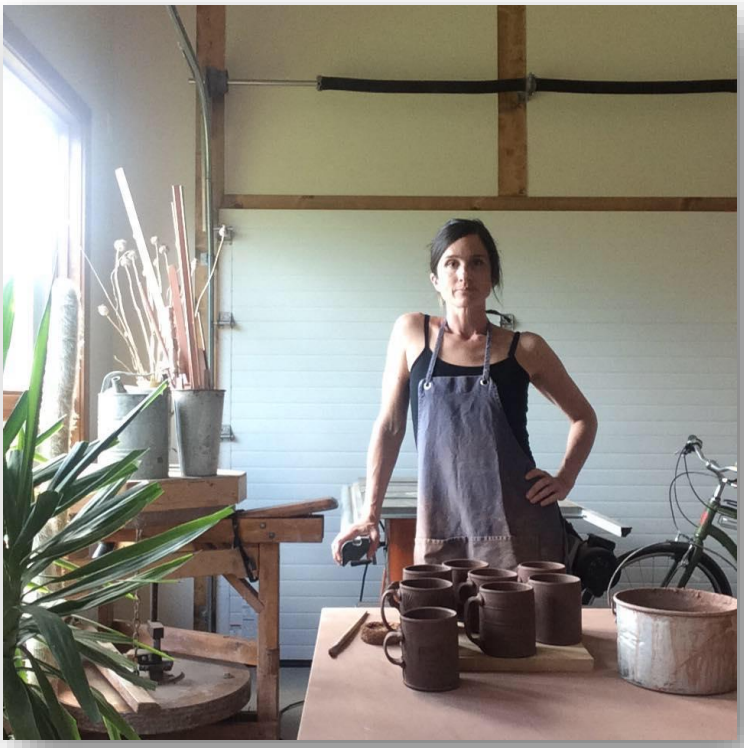
Fee: $60 (fee for one demonstration, please choose a time slot when you register)

Artist bio

Sarah Pike is a full-time potter, living and making functional slab-built wares in Fernie, BC, Canada, the traditional territory of the Ktunaxa. She studied ceramics at Alberta College of Art and Design, University of Colorado, and the University of Minnesota. Sarah is a proud member of the Canadian ceramic collective, Make & Do. Sarah is very interested in making stamps and texture tools and pressing them into soft clay. Lately, she is obsessing over the ogee curve and how it tessellates across a form. Her natural habitat is her studio, but if she isn't making pots, she is probably out exploring the mountains around her home by ski or bike. She is generally thinking about snacks.

Sarah's pottery is inspired by many things, including the landscape around her home, the rich history of pottery, but also by antique tinware, textured metal, interesting fabric patterns, and the old things you might find in barns.

Artist Statement



As potters, we have a practiced sense of touch. We know that squishy space between our thumb and fingers well. We sense the clay's softness in that space; its thickness; its plasticity. We feel a break in curve or change of plane and intuitively add volume or release pressure. The haptics fire messages to our brains. The visual, like the wept to the haptic warp, weaves intuitive and formal messages into the process: the beautiful familiar visuotactile interaction. We lift the form and feel its weight. We make adjustments based on multi-sensory perceptions. Once fired, fingers explore shape and surface. Lips sip the rim. The multi-sensory conversation continues: a haptic feedback connection between maker and user. Our current reality oscillates between technology and the natural realm. Tech companies implement haptics into our devices, revealing how important this feedback is to our sense of connection: haptic responses make our interactions with technology more human. A handshake, a kiss on the cheek, a touch on the shoulder, a warm embrace, our hands on a handmade object. Synapses between us.