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FUSION

A MAGAZINE FOR CLAY AND GLASS





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FUSION

A MAGAZINE FOR CLAY AND GLASS

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ON THE COVER

Charlie Larouche-Potvin
Earth Tones Collection, blown glass,
25k gold leaf, various dimensions,
2023. Image: Connor Patterson.

Charlie Larouche-Potvin was recently awarded the 2024 RBC Award for Glass.



A MAGAZINE FOR CLAY AND GLASS

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Diane's Easter, 1986. Blue grisaille enamel with transparent enamels on raised, pierced copper base.

Fay Rooke, Enamellist

On View until May 12, 2024

Fay Rooke is a respected, award-winning artist in vitreous enamel with more than 55 years of experience. Creating work, teaching, and exhibiting locally, nationally, and internationally. Still today, she goes to her studio almost daily and continues to create stunning work in vitreous enamel using copper, silver, and gold. She has had thirteen solo exhibitions throughout her career and has participated in many group exhibitions including more than twenty international ones.

We are thrilled to present *Fay Rooke, Enamellist* now as part of our concluding 30th anniversary celebration.

Form and Reform: Bruce Cochrane

May 25 to September 8, 2024

Guest Curated by Jonathan Smith

Bruce Cochrane is an internationally known and respected ceramic artist with more than 50 years in the field. In the last decade, he has forged ahead in an increasingly complex direction. Recognized as a gifted potter with a superb technical background, he has taken the traditional wheel work of his youth and has pushed and pulled, cut and sliced his forms. These large-scale dynamic pieces are often now more in line with contemporary architecture. While still in touch with its functional predecessors, his work has turned the common vessel into an exploration that unites ceramics, architecture, and sculpture into a cohesive whole.



Lidded Relief Jar, 2022. Wood fired stoneware.

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President's Message

Dear FUSION Members,
As the weather is warming, we look forward to an exciting year packed with FUSION programming: FUSION is turning 50 and we are celebrating this year and next, sharing memories from new and long-time FUSION members. We invite you to peruse and contribute to the dedicated webpage on the FUSION website. Send us your memories and we will post them.

The FUSION conference is back! This year we are collaborating with the Pine Tree Potters' Guild in Newmarket at the end of May. We have invited Julia Galloway and Bill van Gilder to be our presenters and they are so popular that there are only a few tickets left now. It promises to be a wonderful weekend event thanks to the dedication of a core of volunteers from Pine Tree, especially Teresa Dunlop, Cathy Harris and David Schembri, our many sponsors and a beautiful venue. The Old Town Hall in the historic part of Newmarket will be our spacious modern hub for the conference, the post-conference reception, as well as the Breakthrough PLUS Exhibition. The exhibition will then travel to the Art Gallery of Burlington and the Clay and Glass Gallery in Waterloo to further celebrate FUSION 50!

We are going to have special FUSION 50 aprons made and they will be available for pre-order on the FUSION website shortly. Pick-up will be at the conference or by individual arrangement.

The ongoing mentorship with Susan Low-Ber is coming to an end with an exhibition at the Gardiner Shop this May and June with the closing reception on June 5 - we hope you can attend.

Angelo di Petta and Danielle Skentzos are working on revising the Creative Directions and Mentorship programs, stay tuned for exciting changes. Meanwhile, the fall will bring another ceramic workshop series with Lesley McNally and Deep River Potters' Guild as well as a glass mentorship in the coming year.

November 8 and 9 will be the dates for the Clay and Glass Show at the Gardiner Museum. Mark your calendars for Friday, November 8th to help us celebrate FUSION's 50th at the Gardiner in style. We have a FUSION 50th committee planning all anniversary events, and if you would like to contribute ideas and share your memories, please connect.

As always, we welcome your input and suggestions, please drop us a note and tag us on social media.

Catharina Goldnau

Bill van Gilder

2024 FUSION CONFERENCE
Springboard

Julia Galloway

MAY 31-JUNE 2, 2024 OLD TOWN HALL NEWMARKET ON

BREAKTHROUGH PLUS

CLAY AND GLASS

Have you applied?

Submissions are due on April 22
Apply online www.clayandglass.on.ca/breakthrough-plus-2024

The exhibition will offer a thought-provoking exploration of the power of memory and its influence on artistic expression.

Breakthrough PLUS will open at the FUSION conference in Newmarket and travel to the Art Gallery of Burlington and the Canadian Clay and Glass Gallery.

Open to all FUSION members.

Photo of the artist by Alun Callender.



Magdalene Odundo: A Dialogue with Objects

Gardiner Museum • October 19, 2023 to April 21, 2024

I can imagine the sculptures made by Dame Magdalene Odundo being bemused by the visitors who entered their exhibition space at the Gardiner Museum. Odundo creates sculptures that recall proud female forms. They seem so alive that they must be sentient. These sculptures, with lush deep colours and buttery smooth surfaces, no doubt note visitors' eyes widening with wonder. Perhaps the sculptures smile at the awed appreciative gasps emitted as visitors deferentially contemplate them. I know my gasps were audible.

The last time I gasped with wonder was at an AGO exhibit that included Rothko paintings. Rothko and Odundo share an appreciation of purity and colour while 'vibrating' with a life force.

Odundo's sculptures bear reminders of her training as a graphic artist in Kenya where she was born in 1950. There is an articulate boldness in the sculptures' arcs, swooping curves, and carefully punctuating rounded embellishments. She describes her work as "pared down forms" with an "ultimate goal to make a form so simple, that defies any...explanation." Her sculptures are a wise, geometric, female-positive re-imagining of female forms that shame Picasso.

In 1971, Odundo came to the UK. At Cambridge Art School she completed a foundation course where the simple forms and "lustre-y" qualities of teachers Zoë Ellison's and Ladi Kwali's work were influences. In 1976, she obtained her degree in Ceramics, Photography and Printmaking from the University for the Creative Arts (UK), and in 1982 she completed postgraduate studies. Odundo received an Order of the British Empire in 2008 for her contributions to art.

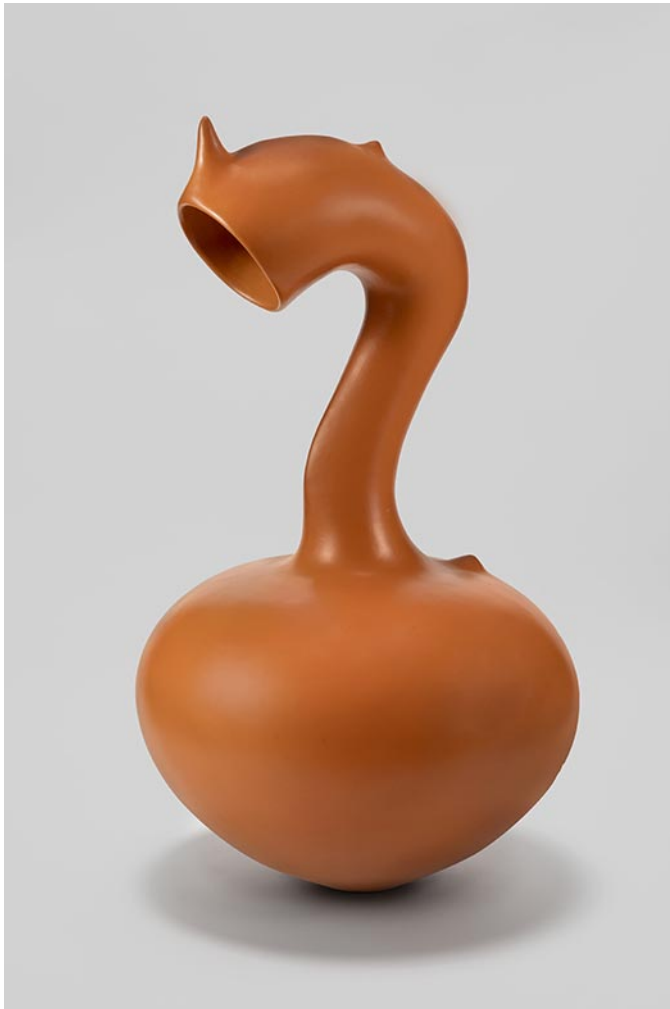
Why clay? "The first time I encountered clay, I literally fell in love," Odundo has stated. It is a "material that allows for all sorts of shapes and forms." She notes that it is a "wonderful" material to work with and that she loves its "utilitarian"



Magdalene Odundo, *Untitled*, 1995, Carbonized and burnished terracotta, 43.18 x 27.94 cm (17 x 11 in.). Yale University Art Gallery, Gift of Jane and Gerald Katcher, LL.B. 1950. © Magdalene Odundo. Photo: Yale University Art Gallery.

nature, its "durability," and its "plasticity." In her work are echoes of thousands of years of clay-making tradition. Odundo finds the history of ceramics and pottery that she belongs to brings her a great deal of satisfaction. "The notion that ceramics and pottery has this universality, more than any other art form, is one that pleases me a lot. Every time I walk into my studio I have a smile on my face."

During her student years Odundo intellectually 'dialogued' with objects' forms and examples of the materiality of cultures, contemporary and ancient, found in British museums' collections. The current exhibition is a continuation of the



Magdalene Odundo, *Untitled*, 1995, Ceramic, 50.8 × 29.2 cm (H 20 × 11 1/2 in.) Maxine and Stuart Frankel Foundation for Art. Photo: PD Rearick.

dialogue she began decades ago with works sampled from different eras in her practice.

It is interesting to consider that the ceramicist's artworks are now in the collections of fifty international museums that include the Art Institute of Chicago; The British Museum; The Metropolitan Museum of Art; Cooper-Hewitt, National Design Museum; National Museum of African Art; Museum of Art and Design, Hamburg. She was made Chancellor of the University for Creative Art in 2019. In 2020, she became a Dame in Queen Elizabeth's New Year's Honours list. Odundo's legacy, part of the ongoing history of pottery and ceramics, is now influencing future makers. The (potter's) wheel of time has come full circle.

Her hand-created sculptures may take months to develop and are built from coils taken from the

inside of a lump of clay. She utilizes multiple firings in a gas kiln. After firing they are "placed in a sagger and reduction fired." She finds firing a stressful stage even though she acknowledges its importance to completing the work.

Odundo's work has a restful balance. "There is a very architectural aspect to a vessel that is very comforting. It is like being housed, or housing your thoughts," Odundo has commented. The inside of her pieces, and she works from the inside out, are important to her and must be "perfect." As in human beings, she believes the inside influences the outside. Her vessels are containers for ideas and her own humanity. A reason the artist gives for leaving work as a graphic designer was that it did not fit her way of being in the world. "I looked at the art of making as a way of living and a way of existing, a way of being. I was pulled toward clay because of its materiality," she has observed. She finds clay "seductive" and so "physically close to the body, to how we manipulate our own selves and our own bodies."

In Odundo's figures and sculptures we see her in an abstract form. Her sculptures are metaphors for the human experience, and perhaps for her intelligence in their subtle sophistication. "The human being embodies that whole concept of inside and outside. My whole being is defined by the inside of these pieces," the artist observed. "The outside is the show I present to the public and the owner of the work. To simplify my own life that gets basically embodied in an object that other people engage with and perhaps find astonishment and amazement."

Odundo, in a slightly contradictory statement, has also said, "As for me, my pieces are like people. They're like my dancers. They go on that stage, they go on that catwalk, and I just want them to be seen."

Sources:

Gardiner Museum, October 19, 2023, Magdalene Odundo makes her Canadian debut at the Gardiner Museum, Hyperallergic. <https://hyperallergic.com/851341/magdalene-odundo-makes-canadian-debut-gardiner-museum-toronto/>

Gardiner Museum, 2023, Magdalene Odundo: A dialogue with objects, YouTube.

https://www.youtube.com/watch?v=g_Uh5F_PwO4



Magdalene Odundo: *A Dialogue with Objects*, Installation view, October 2023, Gardiner Museum. Photo: Toni Hafkenscheid



Magdalene Odundo, *Untitled*, 1990. Terracotta, 16 x 10 x 10 in. (40.6 x 25.4 x 25.4 cm) Brooklyn Museum, Purchased with funds given by Dr. and Mrs. Sidney Clyman and Frank L. Babbott Fund, 1991.26. © Magdalene Odundo. Photo: Brooklyn Museum.

Gardiner Museum, 2023, Magdalene Odundo: A dialogue with objects.

<https://www.gardinermuseum.on.ca/event/magdalene-odundo-a-dialogue-with-objects/>

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<https://www.youtube.com/watch?v=oEmGRUhlGqk>

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Salon 94 S94D, Magdalene A.N. Odundo DBE.

<https://salon94.com/artists/magdalene-an-odundo/>

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<https://www.youtube.com/watch?v=k-CxlrPwmvE>

Wikipedia, 2023, Magdalene Odundo.

https://en.wikipedia.org/wiki/Magdalene_Odundo

J. Lynn Fraser is a writer and author (magazine articles; fiction and nonfiction); technical editor (grants and academic research); indexer; and painter (acrylics).



Capital Creates at the Ottawa Art Gallery featured the work of 49 members and was a wonderful success

The Ottawa Guild of Potters: Celebrating 50 Years



To view the exhibition in 3D, click [here](#)

About the Ottawa Guild of Potters

The Ottawa Guild of Potters (OGP) was founded in 1973 and grew quickly as area potters joined the organization to share knowledge, build a community of potters and exhibit the work of its members. Carolynne Pynn Trudeau, Richard Gill and Rosemary Swan, for example, are early members who are still active makers and community builders.

The OGP's annual calendar includes educational programs, an annual fundraiser for the Ottawa Food Bank called Great Bowls of Fire, two sales, and an annual juried exhibition. The OGP does not operate a physical studio.

Our 50th - a Year of Celebrations

The OGP's 50th Anniversary Committee came together in early 2022, well in advance of the 2023 anniversary year. The Committee brought together a small team of experienced potters and organizers who were interested in working together on a fun celebration year. The Committee decided on a schedule of four events, looking to complement existing Guild activities to celebrate the milestone. The events were designed to include as many potters as possible and to offer opportunities to socialize, make great pots and have fun.

To open the 2023 anniversary year, OGP awarded ten scholarships, valued at \$500 each, to help potters along their pottery journeys. A call went out to OGP members and non-members alike in five categories: youth, seniors, university or college students, adults working in clay and adults seeking to work in clay. Scholarship applications were reviewed by the three artists who led the Guild's successful 2017 *Populace and Compass* installations. Some purchased equipment, others took courses and bought clay or tools and materials. As part of accepting the scholarship, each recipient agreed to report back to the Guild

about how the funds helped their clay journey. In the words of one recipient, "The enthusiasm, passion, warmth, and talent of the people I've met - beginners and teachers alike - continues to inspire me."

The Ottawa Clay Festival (OCF) launched in May 2023. Building on the Guild's successful spring sale and juried exhibition, the OCF included a raku demonstration, a successful sale, the exhibition juried by Angelo di Petta, a pottery throwdown and a children's clay area. The keepsake items for the year were denim throwing



Raku Demonstration: Colette Beardall, Barbara Minish, Natalie Gosselin. Image by Nancy Riggs.

aprons, designed and made locally, which were a great visual for members to wear during the event. The raku firing was a success with great pots, happy potters and spectators who enjoyed every minute of each firing. Potters went head-to-head in throwdown competitions including a spin-mop wheel event, cups thrown off the hump, and a complete tea set in honour of the Coronation which happened the same weekend.

Fifty Pots in Fifty Spots, the third-anniversary activity, was a fun social media event in September-October 2023. 50 pots made by OGP members were displayed on plinths across the city in non-traditional venues, such as a salon, an optician, and a few different public libraries. A prize was given to the person who found and tagged the most number of pots. "I loved seeing pots in unexpected places," said 50 Pots lead Barbara Minish.

The crowning event of the year was *Capital Creates*, the Guild's 50th Anniversary Exhibition which was co-presented by the Ottawa Art Gallery. From the beginning, a special exhibition in a fabulous location was a priority. The Ottawa Art Gallery opened its new, purpose-built space in 2018, and was the OGP's first choice for a venue.

Once the theme *Capital Creates* was chosen, Guild members were invited to create a piece in response. It was important to distinguish this curated show from the Guild's annual juried exhibition and to ensure that all members were comfortable applying to the show. Strong participation by Guild members was a key goal for this celebratory exhibition.

To support members with the online application process and build members' capacity to apply for other exhibitions, the OGP Exhibition committee ran a workshop on how to create a thematic statement and also offered editing assistance. During the exhibition, the themed statements were accessed through a QR code displayed throughout the space.

Forty-nine guild members entered work into the exhibition, which created a wonderful show with a dazzling range of work. The opening reception had a great vibe with over 300 people in attendance. From this, word spread and the gallery attendance numbers were up in comparison to the year before. The gallery sitters reported a positive



The PGP Pottery Throwdown Challenge with Barbara Minish, Amy Bell, Carrie Leavoy and Carmen Gervais.



50 Pots in 50 Spots - sculpture by Anne Nicol. Image by Jeff Stainer.

experience both for themselves to have time with the artworks, and also interacting with the public who came to see the exhibition.

A slide show was created to celebrate the history of the Guild and share images of the people, pots and events over the years. Two of our long-standing members reached out to the pottery community to ask for information and pictures that could be used in the slideshow. This work brought together the first three decades of the Guild's history. A member with an appreciation for history helped to organize the material and took care of the last twenty years of the guild's history and then handed all the material over to our sitting president who turned it into a bilingual slide show. The slide show was played on a screen both inside the exhibition and in the hallway outside the entrance. It was very popular with the membership and the crowd at the opening reception, and can now be viewed on the Guild's [YouTube](#) channel, available for the future.

A key component of our successful anniversary celebrations was a strong communications and design team. Using social media, our website, and our monthly newsletter, OGP communicated with members and the community at large to build excitement and engagement and to document the year.

At the end of this very full celebratory year, OGP's membership is up, our demographic is more diverse, and participation by members in Guild events is also up. The exhibition and the excitement it created have been a wonderful boost for OGP and have increased our visibility both in the pottery community and the Ottawa community at large, building on the increased interest ceramics is enjoying worldwide.

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Capital Creates: Building a Partnership with the Ottawa Art Gallery

Almost three years in advance OGP contacted the Director of the Ottawa Art Gallery, in hopes of developing a partnership to present our anniversary exhibition. The plan was to have a themed exhibition that all current members of the Guild could participate in – a curated show, to complement OGP’s annual juried exhibition. From the beginning, the intent was not only to partner with the OAG for this one important event but to develop a lasting, mutually beneficial relationship. After some pandemic-related delays, OGP and OAG agreed to co-present a large, curated group ceramics exhibition in November of our anniversary year.

The responsibilities of each side were spelled out, with a contract and a production schedule. The OAG’s role was to manage and produce the exhibition at their site. Tasks included: creating the titles and labels, all translation, building installation walls, receiving the works and installing and de-installing the exhibition, audio-visual equipment, and promotion through their social media and website. The OGP’s role was to ensure member participation, create and administer an online application process, opening reception, create the poster and online invitation, invite the mayor/representative to speak, catalogue and photography, create a historical slide show, work closely with our comms team to promote our event internally and externally; and, to ensure an OGP member was on-site during the entire 10 day exhibition period as gallery-sitters. Rebecca Basciano (OAG), Amy Bell and Monica Rosenthal from the OGP co-curated the exhibition.

In conjunction with *Capital Creates*, the month of November became a celebration of ceramics at the OAG. In addition to the exhibition, both a children and family workshop and an adult workshop were led by OGP members, ceramics were featured in the entrance vitrines, and Jackson Café, newly reopened, came on board to offer mugs handcrafted by 10 of our members, with similar mugs through the OAG shop. The OAG



Co-curators Amy Bell and Monica Rosenthal at the opening of *Capital Creates*.

welcomed this comprehensive approach complementing the exhibition itself at different levels.

In the end, bringing the exhibition together was a learning curve both for the OAG, who had had little connection with Ottawa’s vibrant ceramics community and for the Guild, especially asking members to respond to a specific theme. Our guild members responded brilliantly – as the works were received on drop-off day, it became clear how engaged the membership had become, and stretched themselves to respond to this new challenge. Ninety percent of the work turned out to be sculptural, a big change for the 49 members who participated.



Capital Creates

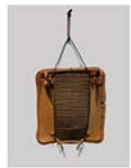
Contemporary Ceramics Inspired by Place

November 2-12, 2023
Alma Duncan Salon, Ottawa Art Gallery

Mimi Cabri



Richard Gill



To read the catalogue, click [here](#)

Capital Creates Inspirational Theme

"Capitol Creates: Contemporary ceramics inspired by place" is a celebration of the places we inhabit and what inspires us about where we live, work and create. The theme was broad enough to allow all OGP members to respond and specific enough to be about our guild and who we are. Guild members were also invited to exhibit a drinking vessel in addition to their main piece.

Checklist for Success

- Start early
- Engage a good committee and divide up the work
- Pick a good number of events and build on your strengths
- Excellent communications team to communicate within the Guild and with the community.
- Set a clear budget with some flexibility and monitor it
- Allow time to engage Guild members and share their enthusiasm
- Celebrate successes and the efforts of all the volunteers

CLAY AND GLASS SPOTLIGHT STUDENT ARTIST CALL FOR ENTRY

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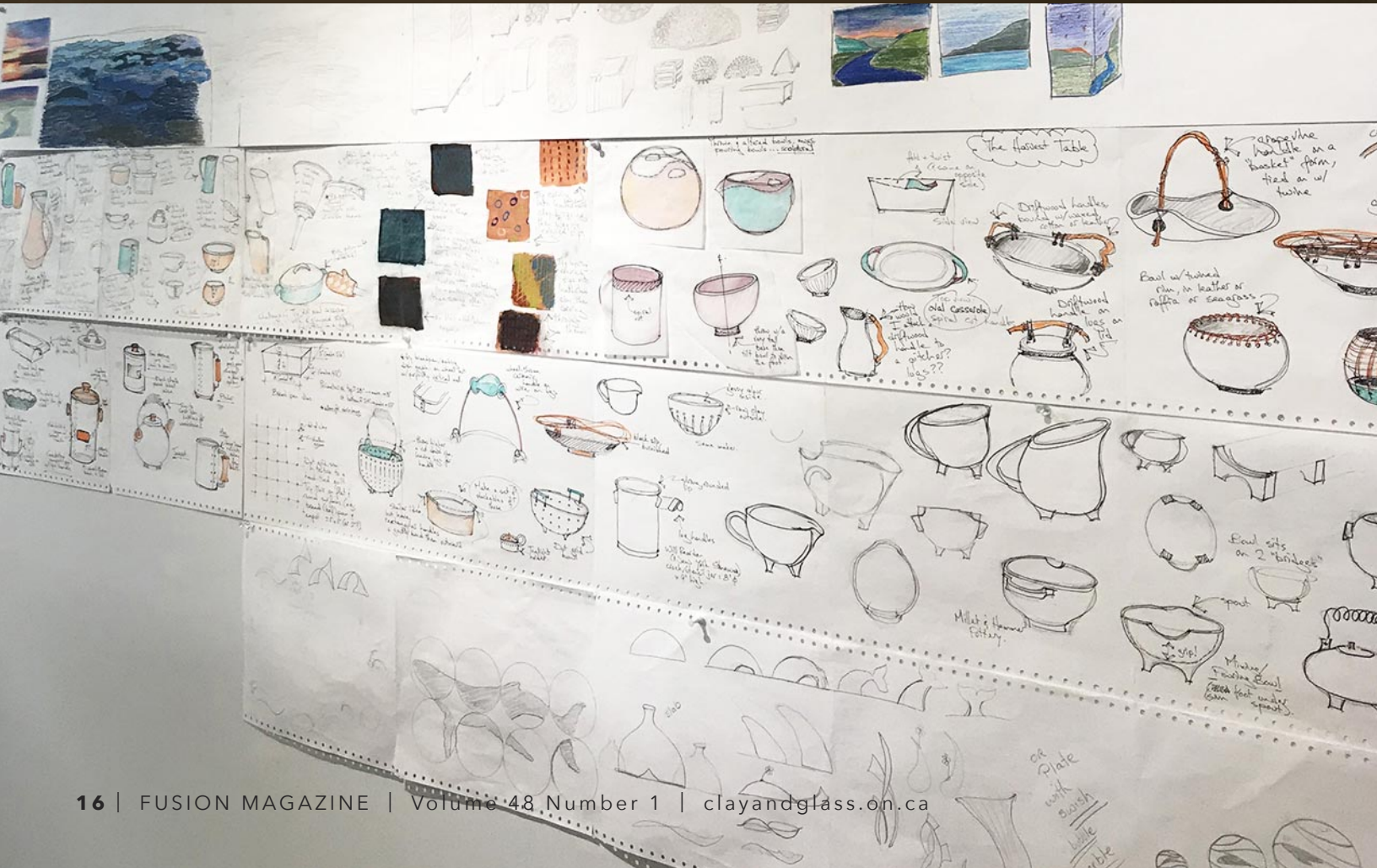


Ceramics Reconsidered

The Kingston Potters' Guild Mentorship Program with Angelo di Petta

Kingston Potters' Guild Mentorship participants.

Left to right: Linda Abbott, Anna Elmberg-Wright (mentorship organizer), Angelo di Petta, Tania Craan, Linda Fraser, Patty Petkovich, Debra Krakow, Elizabeth Munro, Shelagh Mirski, Marc Lemieux and Nancy Martin, Image: Marty Petkovich



In late 2021, while discussing the idea of a model and mould-making workshop for the Kingston Potters' Guild with Anna Elmberg-Wright, the subject of a mentorship came up. I had just completed a Creative Directions Mentorship for FUSION. I presented Anna, who was the program chair for the KPG, with a brief outline of how the mentorship would work. We agreed that it would be a very inspiring and creative experience for the guild members. Anna liked the idea that it would challenge the participants conceptually, creatively and technically. Also, she liked the fact that a mentorship would enhance the programming aspect of the guild.

For the selection process, I asked that each applicant submit ten images of their work and a statement essentially addressing why a mentorship would be useful and relevant at this point in their career. I purposely didn't ask them what they wanted to do during the mentorship as I wanted this to evolve. On a technical skill level, I wanted them to be at a fairly even level. I wanted to be confident that they could pull off the ideas that would emerge as the mentorship progressed.

After the introductory meeting, I asked the group to delve into deeply personal, meaningful and important moments. Through a series of prompts including concept and image boards, personal experiences and drawings, ideas began to emerge. As the meetings progressed, those initial ideas began to take shape and form. At the outset, I had stated to the group that there would be ups and downs for them through the course of the program which did happen. Despite this, technical and conceptual challenges were accepted and resolved. Working methods were adjusted to accommodate these newly evolving forms. When confronted with these challenges, I often suggested that they not think like a potter, but rather as an artist or designer. This approach is

useful because it takes one out of their comfort zone and forces them to think differently about possible solutions. One of the key aspects of these mentorships is the discussions that the participants engage in. And on this, there was lots of positive and honest feedback and guidance that everyone appreciated. I encouraged the group to think beyond the usual size of the ceramic objects that they made. Scale was important. This mentorship provided a unique opportunity to enlarge not only the ideas but also the physical size of the work.

The final installation of the finished pieces is a testament to the hard work and determination of the participants. I was especially impressed and proud of the diversity and scope of the ideas that were pursued. I have done several guild-based



Inspiration board by the artist, Tania Craan.

Page 16, bottom Image. Participants were encouraged to explore idea development through drawing and image collecting. Image: Tania Craan

mentorships over the last 10 years. I would encourage all potters guilds to organize a mentorship for their members. It is a challenging yet rewarding experience.

- Angelo di Petta

The Mentorship Program at the Kingston Potters' Guild has been a year-long opportunity for a selected group of ceramic artists to transform and revitalize their pottery with the guidance of an experienced mentor, Angelo di Petta. Each person was challenged to stretch creatively, finding and pursuing their individual goals in clay over 8 day-long sessions throughout the year.

Linda Abbott
Tania Craan
Linda Fraser
Debra Krakow
Marc Lemieux
Nancy Martin
Elizabeth Munro
Shelagh Mirski
Patty Petkovich

To learn more about the Kingston Potters' Guild mentorship with Angelo di Petta and the participants, visit [here](#)



Linda Abbott

A combination of thrown and hand-built forms using a variety of cone 6 clays, underglazes and glazes. Dimensions range from 2" high x 3" diameter to 10" high x 6" diameter. Image by the artist.

"The mentorship program was a welcome opportunity to work with other experienced potters. I wanted to change my approach, stretch my ability and explore the flexibility of clay. I paid attention to the influence of growing up in the presence of mountains and became concerned with texture and fractured asymmetry. The sweet adventure of using the wheel to create irregular forms. Then prod, cut and carve, at the risk of the shape collapsing, to persuade the clay to take on grounded forms that invite touch. Where the eye keeps moving as it discovers new aspects of texture and irregularity. Each piece is reminiscent of rock, wood or stream of mountain terrain."



Tania Craan

Installation: Cone 6 Porcelain, slips and underglazes with a clear glaze. Variety of dimensions. Images by the artist.

“Upon joining the Kingston Potters’ Guild in 2019, I was enthusiastic to learn all I could about ceramics. But there came a time when I started to wonder ‘Where do I go next?’. There were themes in my work that I wished to explore more deeply. I felt I lacked the knowledge and confidence to create a cohesive body of work. I hoped that by working with Angelo and my fellow potters, I would focus and evolve in my ceramic journey.

During the past year in the Kingston Potters’ Guild mentorship program, I explored through portrait drawing my perspective of the female narrative. There was a benefit of having eight guided sessions over the mentorship program to develop a body of cohesive hand-built pieces that



incorporate my thoughts on the female experience. The mentorship program has been invaluable and energizing.”



Linda Fraser

Ora (Maori for Life), Cone 6 clay and glazes, 14 feet wide x 5 feet high, composed of 19 plates of varying diameters. Image by the artist.

Below: Process shot in studio. Image by the artist.

“Over the years I had learnt many techniques, taken many courses and I felt comfortable in the knowledge I had when it came to clay and creating. I was loving the journey thus far, but something was missing. I felt I needed focus, I needed to rein in all of these skills and find my voice in clay. The mentorship program was the perfect next step. Spending a year getting guidance and help and learning how to cultivate my ideas and passions was just what I needed. In working with Angelo di Petta and my peers, I learned that I did have a voice and that I could convey that voice and my feelings through the pieces that I created. Drawing inspiration from working with whales and a special encounter snorkelling with a humpback mother and calf, I called upon the ancient, magical, and mystical whale to become my voice for the mentorship program and look forward to creating many more pieces with this idea in the future.”





Debra Krakow

Teapot, stoneware, 8 inches including aluminum handle, glazed and fired to cone 6 in an electric kiln. Image by the artist.

"The mentorship opportunity came at a time when I had reached a level of proficiency in my work and was looking to focus my direction. I was inspired to create a line of versatile farmhouse pottery that could move from garden to kitchen to table. In the process, I discovered the value of applying my architectural training to my ceramics, sketching ideas and resolving the design on paper before sitting down at the wheel. And in response to the pressure of having to produce work for each critique, I took the leap of buying my own wheel and setting up a home studio."



Marc Lemieux

Desert Boats, cone 10 sculpture clay carved and fired in oxidation, 34" high x 96" wide. Image by the artist.

"There were a couple of reasons that made me very interested in applying to the mentorship program. After working alone in my studio for the past twenty-five years, I found that I was really missing the feedback and development that can occur through group discussions and critiques. I was interested in learning from my peers and hearing their observations. I was also interested in setting a distinct chunk of time aside to complete a project from concept to realization. My participation in the program has led me to pay far more attention to the small details in my work, and to continue exploring texture through the use of different clay bodies and surface treatments."



Nancy Martin

The pitcher and vases used similar glaze application techniques with different glaze combinations. All work was bisqued to cone 04 and glaze fired to cone 6 and some were decorated with 22-carat white gold and fired again to cone 019. Pieces are 45 to 50 cm in height. Image by the artist.

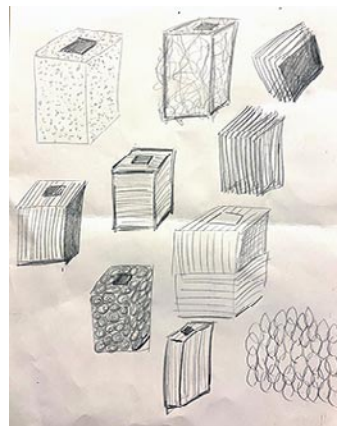
"I have focused on ceramics since mid-2022 after winding down a successful career as a scientist and university educator in molecular microbiology. While I originally signed up for the mentorship program to try to move towards a more cohesive body of work, that was not the direction I ended up going in. While the program provided an opportunity for me to study a series of forms, glaze types, and application methods in detail, the main benefits for me were learning how some of the other mentees approach their work and practical tips for working with clay and glazes."



Elizabeth Munro

Nine Porcelain Cubes with LED lights, fired to Cone 6, Oxidation, small cube: 1 3/4" x 2 1/8" x 2 5/8", medium cube: 3" x 3.5" x 3 3/4", large cube: 4 1/4" x 4 3/4" x 5 1/4". Image by the artist.

"I signed up for the mentorship program to rejuvenate my creative process. I chose to work with porcelain in its most basic state, relying on the fundamental properties of the clay; that is, translucency and strength. This presented many challenges; however, I learned that if I take the time required to understand new applications of familiar materials, the result can be very rewarding. I am now focusing on work that is more thoughtful and meaningful to me. The use of line and



repetition as the elements of design, restricting the use of colour, and the introduction of light as another element to the work has helped me explore the versatility of the medium and has set me on a path to continue this exploration."



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Shelagh Mirski

Emerging, Unfurling, Flourishing, and Persisting, thrown and hand-built, porcelain (*Emerging* and *Unfurling*) and porcelain paper clay (*Flourishing* and *Persisting*), cone 6 vitrification in an electric kiln. Various sizes. Image by the artist.

"I wanted to be more conscious of motivation in my ceramic production. I appreciated Angelo's guidance over the year as the work evolved. His encouragement of each mentee providing and receiving constructive criticism was also appreciated.

The Mentorship process reinforced my appreciation of the changing seasons for their visual variety and as a metaphor for the cycle of life. I had previously employed multiple techniques for surface decoration and was best known for Japanese-style brush painting on porcelain. During the Mentorship, my focus shifted from surface to form as I developed large-scale hand-built vases to celebrate the beauty in each season of life. My current series is inspired by the maturation of ostrich ferns, with four pieces entitled *Emerging, Unfurling, Flourishing, and Persisting*."



Patty Petkovich

The title of this piece is called *The Bee*. The bases are thrown and altered Cone 6 paper clay with red iron oxide wash unglazed. The hairs are coils that are combed when leather-hard Cone 6 stoneware with red iron oxide wash painted with an acrylic transparent coating. The pollen are approximately 5 cm each hollow pinch pots made from paper clay with coloured ink and fired to Cone 6. Image by Marty Petkovich.

"With over 40 years as a functional potter, I ventured beyond my comfort zone through the Mentorship Program to create a sculpture paying tribute to bees and raising awareness about their crucial role in the ecosystem. The artwork captures a microscopic view of bees gathering pollen, emphasizing the delicate interaction between pollen grains and collecting hairs. This experience



has transformed my perspective on my surroundings, connecting them to my artistic work and deepening my appreciation for the massive effort behind each gallery piece."



Our campus is a striking design intended to inspire creativity and collaboration



Individuals with glassblowing experience can take advantage of our Open Studio opportunities year-round.

Fleming College and the Haliburton School of Art + Design (HSAD)

Whether you're interested in visual or performing arts, crafts, digital media and design, HSAD offers a wide selection of creative experiences. Discover more about plans for 2024 in this recent interview with FUSION.

Access the 2024 HSAD Course Calendar [here](#)

Please share some history about Fleming College and the HSAD

In 1969, the Haliburton School of Fine Arts became part of Sir Sandford Fleming College. From humble beginnings, the school grew and became affiliated with Fleming College in 1967. A small campus building was established before a permanent campus opened in 2004 to a new location in Glebe Park on Head Lake in the Village of Haliburton, and today it is known as the Haliburton School of Art + Design. The current campus is a striking design intended to inspire creativity and collaboration.

Over the past decade, HSAD has offered a suite of full-time programs that included unique certificates designed in a compressed format, two diploma programs and the renowned summer school programs. The school has attracted hundreds of highly talented and well-known artists to deliver arts programming to students of all ages and abilities.

What sets Fleming College apart from other schools?

Fleming College is a dynamic College made up of seven academic schools that deliver programs across four distinct campuses in Southern Ontario. The College features more than 100 programs in Arts, Business, Science, Health and Wellness, Skilled Trades and Technology and Continuing Education.

Fleming's diverse programs are built on a variety of hands-on learning platforms delivering

the kind of real-world experiences and skills development that ensure students are "job ready" for today's competitive job market.

Fleming has established pathways from college to university through affiliations with several provincial, national, and international institutions.

What is the demographic of your student population?

Fleming College welcomes 6,800 full-time students annually and attracts another 10,000 who participate part-time.

What are the programs you deliver that relate to art, craft and design and how can people enroll?

HSAD is known for providing unique and flexible programs at campuses in Haliburton and



Equivalent to two semesters of full-time study, our intensive 15-week Ceramics certificate programs provide over 600 hours of hands-on studio time.

Peterborough that provide a one-of-a-kind, hands-on studio experience. Our certificate, diploma and post-graduate programs help our students build a solid portfolio that takes them to the next step - whether that's continuing education, embarking on a career, or starting their own practice.

The Haliburton campus offers full-time 14-week Art Certificates in Artist Blacksmithing, Drawing and Painting, Ceramics, Glassblowing, Jewellery Essentials, and Fibre Arts. Students can combine these Certificate programs with a year of foundation credits to obtain a Visual and Creative Arts Diploma.

HSAD offers continuing education short-duration arts courses year-round, with a selection of over 300 courses open to people of all skill levels and ages.

What is happening at HSAD this summer that might appeal to FUSION members?

The 2024 course calendar features 30 new classes and workshops, programs cover everything from Fibre Arts Natural Dying-Madder, Open Studio opportunities for Ceramics, Artist Blacksmithing and Glassblowing, Watercolour Painting

Workshops, and more.

Within our list of notable instructors, HSAD is excited to welcome more than 45 new teachers to the Campus this summer to inspire and teach students. There are day camps for children and teens, and week-long workshops for adults yearning for an artistic getaway in the picturesque Haliburton Highlands.

If you are interested in teaching, how can you be considered?

If an individual is interested in teaching at HSAD, they should first send their resumé to our team at erin.lynch@flemingcollege.ca. We have regular teaching opportunities in both our Academic programs and our continuing education courses which we post on the college's website.

What's on the horizon for the coming years?

In 2023, HSAD announced a new campus residence under construction for opening in January 2025. Through conferences and workshops, students and visitors alike will be able to explore their limitless creativity in this state-of-the-art facility. Learn more [here](#).

HSAD programming includes great opportunities to relax, enjoy, and explore during summer school beyond the studio events. Follow us on Facebook and Instagram for the latest event details at the handle: [@FlemingHSAD](#)

Faculty Exhibition

An exhibition of faculty work will be presented in the Great Hall in July and August.

Art Talks - Wednesdays 4:45 to 6:00 pm

The Haliburton School of Art + Design sponsors a weekly free presentation open to all students, staff and public. Join us in the Great Hall.

Walk-About & Instructor Feature - Thursdays 4:00 to 5:45 pm

Students, family, friends and community members are welcome to visit classrooms to see the work in progress and talk with the instructors. Instructor work will also be available to view on screen in the Great Hall.

Live Entertainment - Thursdays 5:30 to 6:30 pm

Each Thursday evening you're invited to the Great Hall to relax



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EMERGING CLAY ARTIST

ZOË PINNELL

How did you discover clay?

I was very lucky to have the opportunity to attend a specialized art high school, H.B. Beal, which had all the studio offerings that a university had. Textiles, printmaking, sculpture, ceramics...it had at least eight different studios. I was introduced to clay in their Foundations program, which introduces you to all the mediums. I always knew that I wanted to make art and as a child, I would illustrate all the time and I thought I wanted to be an animator. When I worked with clay for the first time it was like something clicked. It sounds silly, but at that time I knew there was nothing else I wanted to do. During the rest of my time at Beal, I spent three years in the Ceramics studio. I wouldn't be working in this medium, and maybe even art in general, if it wasn't for the program.

Where did you receive your training?

I studied ceramics in high school for three years and attended NSCAD University for Ceramics after that. After a year at NSCAD, I transferred to Sheridan College, where I received my B.A. in Craft and Design in 2020. I had the honour to work as an assistant for Joan Bruneau during my Co-Op year at Sheridan, and within those few

months of producing, I had learned so much valuable information and skills as a maker, business person, and soon-to-be graduate. Joan and Sheridan taught me how to be a tough and diligent maker.

What are some recent awards, exhibition shows and accomplishments?

Other than the FUSION Spotlight in this issue, I was recently invited to demonstrate at The New Clay Conference in Ottawa as an Emerging Artist. It was such a cool experience and I often forget what it is like hearing different makers and craft voices. I demonstrated alongside Ben Carter, Martina Lantin and Marina Lopez. It's inspiring being around such prominent craftspeople, and I'm incredibly grateful to have learned about them and their practices.

I have been trying very hard to do larger and more frequent shows to grow my experience and community in the craft. Last year, I showed at the Toronto Outdoor Art Fair for the first time. I remember going with my Dad every summer when I was young. He said that maybe one day I'd have a booth. I never thought that day would be real.

What are your inspirations as an artist?

My work is very influenced by my environment and personal events in my life. Whether they are happy or sad, I try to incorporate them into my pieces subtly. I look towards objects from my childhood and things that I collect, patterns and textures in my clothing, as well as both childhood and recent memories. The creatures you see in my pieces represent memories as simple as rabbits in the garden, to as deep as family members who have passed. My decoration embodies gardens and garden life, with an occasional visit to the forest. They touch on the life cycles we see in nature between the



Assorted Plates, 2023, electric fired earthenware, underglaze, terra sigillata, glaze. All images by the artist.

plants and the animals. I live in the city, thankfully a very lively, green area of the city, but every day I want to be closer to nature. It's beautiful and peaceful, and I wish I could be there every day. Creating these pots is a form of escapism, allowing me to escape into my memories and the environments I create on them.

Tell us about your process.

I'm a handbuilder, all of my work is made by pinching, coiling, and slab building. I incorporate wheel-throwing approaches while building and finishing my work on a banding wheel. I'm often drawn to a more simple form and I like to have a lot of surface for decoration. I want my forms to be functional, but also be beautiful pieces when not in use. I don't want them to hide in storage until use.

The forms themselves I like to incorporate sculptural details into them for visual interest while the texture from the pinching of the piece leaves a lot of physical interest. I reuse a lot of imagery for

objects. I have a high production rate of mugs, bowl and cups while saving more detailed and one-of-a-kind decoration for larger forms like plates, flower pots and platters. Even though I reuse imagery, each piece is individual. I take time to sketch a drawing on each piece, so if they have the same theme, they're all slightly varied. I often start the larger forms with a sketch in my sketchbook, and it evolves around the form and development of the sketch. Imagery may be added or removed here and there, as I want the decoration to evolve during the process. I rarely have a completely set design, unless working on a commission. After sketching on a piece that is leather-hard, I go in with an underpainting using coloured commercial glazes. Once they have set, the underpainting is sgraffito'd and set aside to dry. They are treated with terra sigillata before the bisque. The red surface on the pots is terra sigillata, it will be used all over or just in small detail depending on the decoration. I've been introducing more coloured and white terra sig into the work lately as well. After the pieces are bisqued, the glaze painted illustration becomes glossy. I use a gerstley borate wash as an inlay into the sgraffito around the illustrations, wiping away the excess. I then utilize a white glaze for the interior and various glazes for the exterior, if not already decorated with terra sigillata. The pieces are fired to cone 02, and the gerstley creates a beautiful "halo" in the lines, and luscious fuming on the terra sigillata, helping seal it.

Describe your studio - what is your workspace like?

I work in a communal studio, Hamilton Craft Studios, where I have an Emerging Artist space. I have my own little section in the studio where my table and shelving live, but have all the benefits of working in a communal space. It's the most beautiful open concept space with giant windows. So, even though I'm



Hummingbird Platter, 2023, electric fired earthenware, underglaze, terra sigillata, glaze.



Rabbit Flower Brick, 2023, electric fired earthenware, terra sigillata, glaze.

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there for 10 hours a day, it feels like I'm still outside. I'm able to teach classes and help support the space which feels good. I think sometimes working in ceramics can be isolating as so many people have studios in their basement or somewhere less social. It can also be very hard to find studios that support the amount of space that ceramics can take up. I'm grateful I'm in a space that has a mix of emerging makers, beginners, hobbyists, and full-time professionals of many crafts. We have a textiles and wood studio alongside ceramics.

What are you working towards now?

I'm currently in the process of redeveloping my glazes. With the cost of materials significantly increasing, it has left me with a lot of materials I can't access due to cost or just lack of material. It's unfortunate, but I try to look at it positively. This has been happening forever, and it teaches us to pivot and grow as makers. My main glaze, my favourite glaze I have used for years, has become incredibly expensive to mix. As much as I want to just buy the extremely expensive materials and hang onto them, I could push myself to grow. It may change my surfaces and approach to decorating, but that's good, right? Growth and change are good things? I'm slowly warming up to the idea. I have a bucket of the glaze left, so I may need to warm up to it a little quicker...

Where do you show and sell your work if you do?

Both the Gardiner Museum and Craft Ontario carry my work. I also update my webshop from time to time, but it's hard to catch up. I try to sell my work in person at shows and fairs a few times a year. My making process is slow and demand is getting higher, I often find the work is out of my hands before it's even finished.

What is on the horizon for you?

I'm currently just trying to find my balance in my practice. Maybe I'm naive, but I hope that by working hard now, I will be able to slow down my life and practice in the future. I have the time and energy to give it my all, and that's what I want to do. In this, I also need to find time for myself though. Working as hard as I do between making, teaching, and volunteering, leaves little time for myself. I need to learn to take days off, to enjoy moments with friends without thinking about work, and to put energy into my hobbies outside of clay. I know that if I get to the point where I worked hard and can slow down many years from now, I may regret not cherishing the personal moments I could have had while young. Otherwise, as long as I seek them, opportunities will come, and some will surprise me, so I'm just trying to take one step at a time.

What advice would you give to an emerging artist?

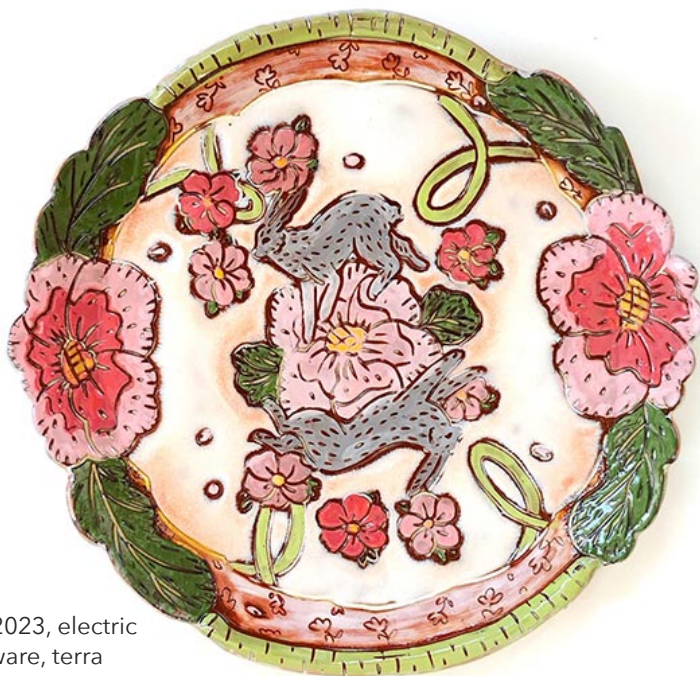
Push yourself and take advantage of all the emerging artist opportunities you can find. There is so much support, and I'm only realizing this as I'm coming to the end of what a lot of organizations consider



Assorted Bowls, 2024, electric fired earthenware, terra sigillata, glaze.

“emerging”. You will get rejected by a lot, but accepted by so many, and the only way you will get that recognition is by putting yourself out there. Take time to meet people and build community and friendships, that's so important. They will become your support system and you will all be rooting for each other. Do things that scare you, and things you think you may not be ready for. I need to remind myself this often. Be confident in yourself and your work, no one will show it off better than you.

@zopinnell



Rabbit Plate, 2023, electric fired earthenware, terra sigillata, glaze.

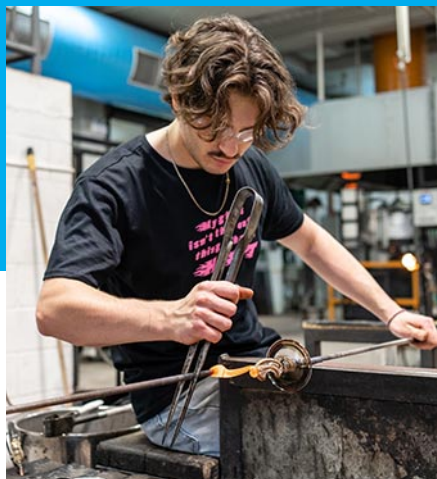


Image: Connor Patterson

EMERGING GLASS ARTIST

CHARLIE LAROUCHE-POTVIN

How did you discover glass?

Towards the end of high school, I had no idea which career path to follow. I always knew I liked to make things and was less attracted by the academic side of school. During orientation day, I picked a random Cégep booklet that showed all of the programs, flipped to the last page, and saw that there was a glass program. I decided to give it a go. I like to think I ended up in the right place. However, I would say that I truly discovered glass and fell in love with it when I found out about Venetian glass and took my first class at the Corning Museum of Glass with William Gudenrath.

Where did you receive your training?

I did the 3-year glass technical program at Espace Verre, which is given in collaboration with Cégep du Vieux Montréal. In my opinion, Espace Verre is an amazing learning place for anyone who wants to learn different aspects of glassworking. The teachers are passionate and generous, and a lot of time is given to the students to practice. However, glassblowing technique requires a lot of practice time and I would say my technical training came from working for professionals. I was lucky enough to also take classes in the past years with the Maestro Davide

Fuin in his home studio on the island of Murano and assisted him last summer.

What are some of your recent awards, exhibition shows and accomplishments?

I am proud of being part of the finalists of the François-Houdé Award for the last three years, an award that celebrates excellence in craft for emerging Montreal artists. I was also a finalist for the RBC Award for Glass 2022-2023. I am also pleased to be part of *On Any Given Day II*, my first exhibition at the Harbourfront Centre, along with other amazing artists in residency there. I was recently invited to Sheridan College as a guest artist. More recently, I went down to Virginia and had the chance to demonstrate Venetian glass techniques at the Chrysler Museum of Art with my good friend Anthony Toomey.

What are your inspirations as an artist?

My inspiration comes mainly from historical Venetian work. I love to collect old books on Venetian glass and spend a lot of time studying the matter. The works made during the 19th and 20th centuries are my favourite because of their extravagant ornamentation and various animals like dragons and monsters used to decorate the objects. These works resonate with

me as I grew up a fan of fantastic video games, movies, series and card games. With the making of these creatures in glass, I can create my own fantastic universe and revisit those worlds that still make me dream to this day.

Tell us about your process.

I think of my process as an intimate relationship with the material. I must listen to it and be attentive in its presence. Through the making of objects inspired by Venetian traditions, I engage in this conversation with the glass. These delicate objects demonstrate through the choreography required by their manufacture, all the whims and virtues of the material. Little by little, the dance becomes more fluid. The finished product reflects the harmony of my relationship with the material. Each irregularity, whether in the shape, proportions or in the making of these objects, testifies to a constantly evolving learning process. I strive to push my abilities forward and bring a little something to this long history of glassmaking.

Describe your studio - what is your workspace like?

I started my residency at Harbourfront Centre this year. The glass studio is shared between five glassblowers. We have access 24/7 to all the necessary equipment required to create glass objects. It is an amazing opportunity for me to

Une belle histoire, blown glass, various dimensions, 2023.

Image: Connor Patterson.



keep practicing and perfecting the techniques that I learned over the years while also developing new ideas and showing my work outside of Quebec. There also are artists in residency in textiles, ceramics and metal. I am grateful for this opportunity and hope to make the best out of it.

What are you working towards now?

My main objective is and will always be to deepen my understanding of the material and improve my technical ability to create Venetian-inspired objects. However, at the moment, I find myself looking away from the more traditional work and want to do historical reproductions. Having studied the work made on Murano from the Renaissance through the 21st century, I want to be inspired by history but also find a way to put my mark on glassblowing whether through new forms, details, colour applications or the story I tell through my work. Even if it is just a little, I want to keep this tradition evolving and ensuring its perpetuity.



Autumn Collection Goblets, blown glass, 24k gold leaf, 19 x 10.5 x 10.5 cm, 2023. Image by the artist.

Le temps des cerises, blown glass, 24k gold, 21.5 x 53 x 85.5 cm, 2023. Image: Hallie Arden.





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Image credits: Top: Alize Zorlutuna, *Carrying Seas* Detail, 2023. Ebru. Photo credit: Alison Postma. Bottom: Jagdeep Raina, *What will i protect*, 2023. Embroidered tapestry. 36.8 × 22.2 cm. Courtesy of the artist and Cooper Cole, Toronto. Photo credit: Angela Chen.

Where do you show and sell your work if you do?

As I just moved to Ontario, I am still in the process of finding galleries and stores to sell my work. A few galleries and shops have my work, notably the Canadian Clay and Glass Gallery. I mainly work on commissions for the moment but as my production work gets refined and I can create more original artwork, I do want to find more shops and galleries to represent me.

What is on the horizon for you?

For the moment, I want to invest as much as I can in my residency at Harbourfront Centre. I want to use the opportunity to market my work in the rest of Canada and develop a new body of work. I am taking this first year at Harbourfront to work on my existing production pieces and update my online store. I am aiming to produce enough to take part in bigger craft shows in 2025. I want to create more personal artwork, be recognized for my abilities in Venetian glass techniques and have the opportunity to teach around the

world to share what I was taught. My long-term plan is to get my private studio.

What advice would you give to an emerging artist?

I think the most important advice I would give is to make whatever you want to make. I believe that, while it is important to listen to criticism, someone should always create for themselves before creating for others. Do what you love to the best of your capacities. I would also emphasize the importance of technique. As craftspeople, we come from a long tradition of individuals who perfected the techniques. Acknowledging those traditions by studying the works and process will translate into your art, whatever you are making. Never settle and always try to improve and push yourself toward perfection. Be your biggest competition. The most valuable thing in glassblowing is your team. Surround yourself with passionate people, spend as much time blowing as possible, assist each other, push each other and



Rust and Cream Candlesticks, blown glass, various dimensions, 2023. Image: Hallie Arden.

grow together. Glassblowing is teamwork and the best work in history was always made in a team.

[@charlielaroucheptvin](https://twitter.com/charlielaroucheptvin)

Charlie Larouche-Potvin was recently awarded the 2024 RBC Award for Glass.

Dragon Stem Absinthe Goblets, blown glass, 24k gold, various dimensions, 2023. Image: Hallie Arden.



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