

VOLUME 42 Number 3 | WINTER 2019

FUSION

A MAGAZINE FOR CLAY AND GLASS



CONGRATULATIONS LINDSAY MONTGOMERY

RECIPIENT OF THE 2018 WINIFRED SHANTZ AWARD FOR CERAMICS

*Presented by the Canadian Clay & Glass Gallery
in Waterloo, Ontario.*



Hellcat Foos (For Protecting A Space), 2018, Lindsay Montgomery.



WINIFRED SHANTZ
AWARD FOR CERAMICS
theclayandglass.ca/awards



The Keith and
Winifred Shantz
Fund for the Arts

THE CLAY & GLASS
EARTH • FIRE • LIGHT

FUSION

A MAGAZINE FOR CLAY AND GLASS

Editor: Margot Lettner Advertising: FUSION
 Design & Production: Derek Chung Communications
 Date of Issue: Winter 2019



FUSION Magazine is published three times yearly by FUSION: The Ontario Clay and Glass Association © 2019. All rights reserved. ISSN 0832-9656; in Canadian Periodical Index. The views expressed by contributors are not necessarily those of FUSION. Website links are based on best available information as of issue date.

Please address editorial material to fusion.editor@clayandglass.on.ca, or to FUSION Magazine, 1444 Queen Street East, Toronto, Ontario, Canada M4L 1E1.

FUSION Magazine subscription is a benefit of FUSION membership and is included in membership fees. FUSION Magazine subscriptions are also available. To apply for a FUSION membership, or to purchase a one year subscription (three issues), please visit www.clayandglass.on.ca/page-752463 for details. Back issues are available.

FUSION is a not-for-profit, registered charitable organization (122093826 RR0001).

We do not make our subscribers' names available to anyone else.

FUSION BOARD OF DIRECTORS 2018-2019

President	Chris Snedden
Vice President,	Ann Allen
Director of Conference and Workshops	
Past President,	Barbara Banfield
Chair of Nominations Committee,	
Chair of Scholarships and Awards,	
Director of Mentorship Program	
Director, Creative Directions	
Secretary, Treasurer,	Gene Timpany
Director of Database	
Director of Magazine, Website	Salina Szechtman
Clay and Glass Show	Vacant
	Acting: Deborah Freeman
Director of Development	Gay Longo
Director at Large	Alison Brannen
Director at Large	Silvana Michetti
Fireworks	Vacant
	Acting: Deborah Freeman
Glass Programming	Vacant
Membership/ Guild Engagement	Sasha Bateman
Northern Programming	Vacant

Executive Director Deborah Freeman
 Office Administrator Jenanne Longman
 Address: 1444 Queen Street East
 Toronto, Ontario, Canada
 M4L 1E1
 Phone: 416-438-8946
 Fax: 416-438-0192
 E-mail: fusion@clayandglass.on.ca
 Website: www.clayandglass.on.ca

FUSION gratefully acknowledges the assistance of the Government of Ontario through the Ministry of Culture, Tourism and Recreation and the Ontario Arts Council.



IN THIS ISSUE

Editor's Note	
Margot Lettner	5
By Robert Archambeau: <i>New Work: clay and collage</i>	
Lera Kotsyuba	6
Karla Black: <i>Beyond Material Resistance</i>	
Barbora Racevičiūtė	10
Carrying Places: <i>The Art of Maria Moldovan</i>	
Sarah Chate	13
FUSION clay and glass show 2018	
FUSION	17
Specimen Series: <i>New Work by Susan Low-Beer</i>	
Sheila McMath	21
Pinholes in Glazes: <i>Kiln Fixes, or "Hotter is Better"</i>	
Ron Roy	25
FUSION Magazine Spotlight, <i>Featured Established Artist - Glass</i>	
Heather Wood	26
FUSION Magazine Spotlight, <i>Featured Established Artist - Ceramics</i>	
Bruce Taylor	27



ON THE COVER
 Maria Moldovan, *Arriving, 2017*
 Image Credit: Richard Scrobecki (see Sarah Chate, *Carrying Places: The Art of Maria Moldovan*).

FUSION's Board of Directors, staff, and I note the very sad news that David Kaye closed his gallery, David Kaye Gallery, in late December. David was a force at Prime Gallery and, since 2006, at his own space at Dovercourt and Queen, Toronto. David's gifts are many: a gracious yet rigorous gallerist and curator; a thoughtful critic, supporter, and friend to several generations of artists; a curious and receptive engagement with art and its making; an eye for the talent. A fuller appreciation will follow.
 Margot Lettner, Editor



DISCOVERY ART TRAVEL

Upcoming Ceramic Excursions

MOROCCO

October 7 - 22, 2019

Excursions 2020

Spring: T.B.A.

November: Japan

www.denysjames.com



ATTENTION MAKERS!

International craft conference *Craft @ the Edge: A Handmade Future* is seeking bold and innovative instructors from all craft mediums to share their cutting-edge practices in October 2020. Present your skills at the eastern edge of Canada on the Bonavista Peninsula, Newfoundland & Labrador.

For more information and how to apply, visit:

www.craftattheedge.com

   /CraftCouncilNL
www.craftcouncil.nl.ca

2020
craft YEAR
ANNÉE DES
métiers d'art

FUSION

A MAGAZINE FOR CLAY AND GLASS

FUSION MAGAZINE

Volume 43, No. 1

Issue: Spring 2019

Editorial and Advertising
submissions

Deadline: **March 12, 2019**

To place an advertisement in FUSION, please contact the FUSION Office at 416-438-8946 or fusion@clayandglass.on.ca

If you would like to write for FUSION or have an idea for an article, please contact Margot Lettner, Editor, at fusion.editor@clayandglass.ca

SAVE THE DATES!

FUSION

Winter Workshop

March 23 - 24, 2019

Sheridan College

Oakville, ON

FUSION

Annual Conference

"British Potters Potting"

May 31 - June 2, 2019

McMaster University

Hamilton, ON

www.clayandglass.on.ca

The idea for this issue *Intermedia: Clay and Glass+* was in the making. Then, as often happens, markers appear. I picked up *Andy Goldsworthy: Projects*, the British artist's recent conversation with 40 of his large-scale, site-specific sculptures, many not before documented; then watched his new film collaboration with Thomas Riedelsheimer, *Leaning into the Wind – Andy Goldsworthy*. Karla Black's Solo Exhibition, her first in Canada, opened at The Power Plant gallery in Toronto.

Clay+ dandelion flowers icicles sweet chestnut leaves mud pinecones snow stone twigs forked sticks wind-bent stalks rotten wood gaps broken pebbles brambles holes red stone ground into powder damp sand snowballs dogs (off-leash) heron feathers weather and light rapidly changing thorns

Clay+ pigment plaster paint fingerprints dust soap eye shadow Vaseline bath bombs lipstick cotton wool toothpaste toilet paper cellophane paper polythene chalk powder body lotion soil

About materials, Goldsworthy has said: "I stop at a place or pick up a material because I feel that there is something to be discovered.... The energy and space around a material are as important as the energy and space within...."¹

With *Domo de Argila (Clay Dome)*, completed in 2012, Rio de Janeiro, Brazil, Goldsworthy enters the space by sculpting a wet clay dome inside an old building, knowing it will crack and crumble. *Tree Fall*, one of four installations he created 2008-2014 at the Presidio, San Francisco, California, is a tree branch suspended from the domed roof of the historic Powder Magazine, both branch and ceiling covered with indigenous clay left to dry and crack into a beautiful organic pattern.

Both Goldsworthy and Black work loosely around ideas and engagements from the Land Art movement of the 1960s and 1970s. Makers outside traditional and commercial art spaces, Land Artists used then-eclectic often remote materials and sitings: locating their work in earthworks, vegetation, water, and other media far from the gallery crowd. For Black, citing the influence of Robert Smithson and Michael Heizer, "[t]he fact that the experience of making is allowed to be seen within the finished work of Land Art, its often temporary nature, its site specificity and its scale, as well as the materials themselves, are all things that stay in my mind."² Her work lives in an area of uncertainty, a place she refers to as "almost painting, almost installation, almost performance art."³

This Winter 2019 issue of FUSION Magazine brings together four artists who, in turn, bring often converse materials together. Emeritus Canadian ceramist Robert Archambeau, whose 2018 *New Work: clay & collage* at



the David Kaye Gallery in Toronto showed just that – clay and collage – is profiled by Lera Kotsyuba. Maria Moldovan, in conversation with Sarah Chate, lays in image and colour in her ceramic art as she does in her painting and book illustration, translating handbuilding in ways both exquisite and rigorous. Susan Low-Ber, celebrating a 30-year retrospective at the Clay and Glass Gallery, Waterloo ON, renews her lifelong engagement with ideas and materials in her smaller companion show at the gallery, *Specimen*, reviewed by Sheila McMath. And Barbora Racevičiūtė approaches Karla Black's Power Plant exhibition through physical and conceptual interrogation.

October is the month to celebrate a FUSION tradition: the 2018 FUSION Clay and Glass Show, here captured in photos both from the floor and close to the work. Ron Roy also returns with a new "tech talk" about glazing and optimal kiln temperature. And we showcase the winners of FUSION's Featured Artist, Established, Bruce Taylor and Heather Wood.

As Maria Moldovan reminds us, with poignancy, there are many stories, never only one. While this Winter 2019 issue began at first impulse to explore artists who live with and work across many media and their sensibilities, a first impulse is often overtaken, indeed enriched, by other discoveries. Each artist and their work bring other conversations: about place, about diaspora, about voice, about gender, about memory. Andy Goldsworthy offers, "You can walk on the path or you can walk through the hedge."⁴

Is this not the surprise and beauty of art and making in this, a winter season?

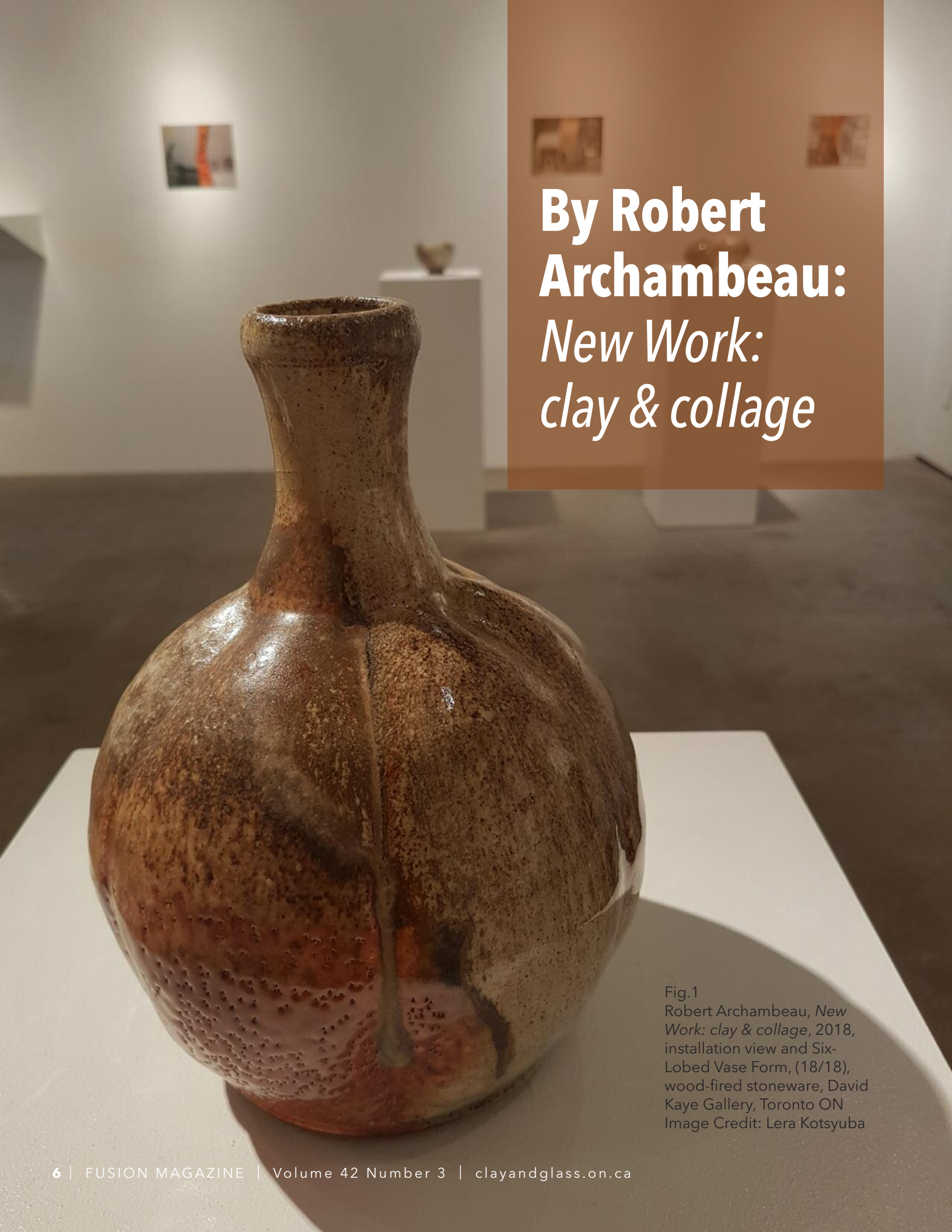
Margot Lettner
Editor

Andy Goldsworthy: A Collaboration With Nature, New York: Harry N. Abrams, Inc., Publishers, 1990, introduction.

Karla Black, *Its Proof That Counts*, exhibition catalogue for Inverleith House, Royal Botanic Gardens, Edinburgh, November 14, 2009-February 14, 2010, at p.176.

Kate Kraczon, *Black in Practically in Shadow*, exhibition catalogue for Institute of Contemporary Art, Pennsylvania, Philadelphia, 2015, at p.12.

Andy Goldsworthy, from *Leaning into the Wind – Andy Goldsworthy*, Thomas Riedelsheimer, 2017, retrieved December 19, 2018, quote and above image <http://www.leaningintothewind.com>



**By Robert
Archambeau:**
*New Work:
clay & collage*

Fig.1
Robert Archambeau, *New
Work: clay & collage*, 2018,
installation view and Six-
Lobed Vase Form, (18/18),
wood-fired stoneware, David
Kaye Gallery, Toronto ON
Image Credit: Lera Kotsyuba

The work of Robert Archambeau needs no introduction. His forms, surface treatments, and colours delight the eye of even a casual admirer of ceramics. For a veritable ceramics powerhouse like Archambeau, whose long and illustrious career has accolades from the Governor General's Award for Visual and Media Arts (2003) to Manitoba's Art Award of Distinction (2014), his approach and process reveal works of distinction.

In a delight of an exhibition, Archambeau has once again expanded the borders of his repertoire in *New Work: clay & collage*, at the David Kaye Gallery in Toronto, September 27 - October 14, 2018. Engaging with more than one medium may seem taboo to some artists, but Archambeau forges ahead and pairs his ceramics with collage. A photographer and printmaker, Archambeau's use of images adds a new complexity to his ceramic work. The exhibition itself was displayed in a way to suggest this new relationship: plinths at various heights for vessels, walls for collages. The work is on display; yet framed and posed at various heights for the viewer to walk amongst it, winding and wending along an invisible path of discovery. Ceramic forms and saturated tones surprise and frame one another, creating a sense of connection.

Clay as a medium lends itself perfectly to touch. Malleable and transformative, clay moves and yields to tactile forces, changing under human hands. Echoing this sentiment in paper, Archambeau's collage work shows the tactile nature of paper and memory, how images can also change with human hands. Archambeau uses newsprint, photographs, and magazine pages to evoke memory and place, though neither is intrinsically tied to the image in a forthright way. These visual

impressions provide a window into the mind of the artist. Torn rather than cut, the paper itself shows the artist's hand: pieces fit together to create images like a film reeling across the gallery, each image the same size, tracing a path on the wall like a visual journey through the space.

Archambeau's wood-fired stoneware holds beautiful glazes in warm tones, the stoneware itself holding the impression of the physical material through its visual weight. The wood-firing process is as laborious and delicate as it is unpredictable, with different woods lending their colours to the ash, which then becomes colour in glaze when kissed by fire. Colours depend on the structure of the kiln, its temperature, and the particular ash used to give colour to the glaze. Here Archambeau is a master: with his warm palette lending familiarity to his vessels, while echoing the tones of his collage work on wood panel, his vessel and plate forms are familiar in their scale, inviting human touch by their impressions of use as plates, teapots, and ewers. This sense of connection unites, first, the work; and then the viewer with both



Fig. 2 Robert Archambeau, installation view and *Bottle Vase Form*, (18/19), wood-fired stoneware, 2018, David Kaye Gallery, Toronto ON
Image Credit: Lera Kotsyuba



the ceramics, as they are familiar objects, and with the collages, as their images are reminiscent of stream-of-consciousness photographs.

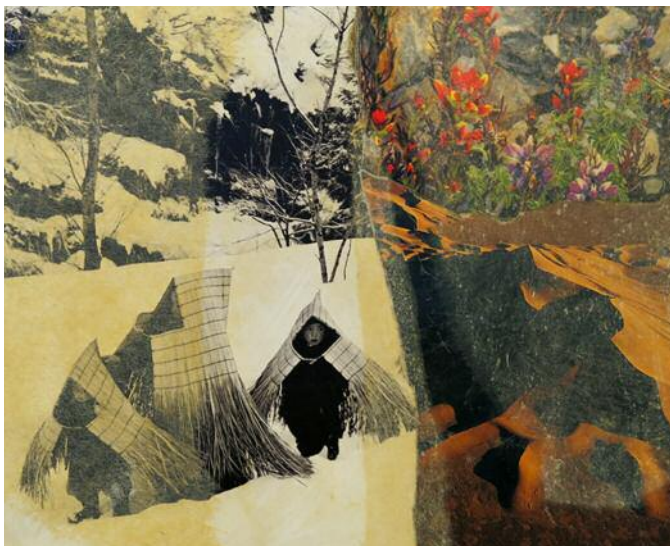
The placement of the vessel forms, whether framed or accompanied by the collages, also speaks to the relationship between the two mediums and, ultimately, to what unites them in this exhibition: process. At once telling a story, they also evoke impressions of the artist's gesture, curated by the artist. With *Bottle Vase Form* and the accompanying collages #42, 46, 38, 45, 89, 74-76, visually connected by their palette of soft warm tones, Archambeau connects images of structure and earth (clay and form of the vessel) and flowers and landscapes in the collages (earth and its natural forms) with steamship and smoke images that recall the kiln and the transformative power of fire on the vessel. Tensions between fissure and rupture are softened by the solidity of the vessel; while, in turn, the vessel evokes tensions of heat and fire and the torn edges of the collages show the process of the work, in both media.

Making is also prevalent in the strong visual impressions of the artist's own gesture. Vessels have distinctive markings and are of a scale that they can be held between two hands. The collages show the tears in paper as a physical mark; even the glue holds the brushstrokes of the artist.

This act of physical mark-making, whether pressed into clay, or on and with paper – a human connection through touch – unites the work in this exhibition. Combining collage and ceramic works, *New Work: clay & collage* gives us not only the works as they relate to one another, but a deeper understanding of Robert Archambeau's practice.

Lera Kotsyuba is an art historian and curator based in Toronto. Working across disciplines in architectural history and craft, Lera recently edited a new book by Sarah Hall entitled *A Thousand Colours*, and convened a session at the 2017 Canadian Craft Biennale on Craft and Public Art. She is currently the managing editor of *Studio* magazine.
www.lerakotsyuba.com

To see a portfolio of Robert Archambeau's *New Work: clay & collage*, go to www.davidkayegallery.com Archambeau is celebrating his 50th anniversary as an instructor – now Professor Emeritus – at the University of Manitoba School of Art with a retrospective *Robert Archambeau: A Conversation in Clay* at the Winnipeg Art Gallery, November 17, 2018 - March 31, 2019, presented with the support of Michelle Archambeau and Greg Cymbalist, Daniel Anderson, David H. Kaye, David Kaye Gallery, and Stephen and Hazel Borys; go to <https://www.wag.ca>



Robert Archambeau, New Work: clay & collage, 2018, David Kaye Gallery
 Clockwise from upper left, all works paper on panel, 2018: Collages #82, #76, #38, #45, #75, #42
 Image Credit: David Kaye



Karla Black: Beyond Material Resistance

Fig.1. Karla Black, 2018. Installation view: The Power Plant, Toronto, 2018. Courtesy the artist and Galerie Gisela Capitain, Cologne; Galleria Raffaella Cortese, Milan and Stuart Shave/Modern Art, London. Commissioned by The Power Plant, Toronto, 2018. Image Credit: Toni Hafkenscheid

United Kingdom-based artist Karla Black's solo exhibition at The Power Plant spans the entirety of the gallery space that houses it. Pale thin strips of construction paper hang from the ceiling all the way to the floor, spaced out to form a giant grid. Within this rectangle, a mess of objects and materials including loose pink chalk and plaster powder; various pastel-coloured scraps of paper; dry flaking paint; bubble wrap; cellophane and insulation materials; and a number of drying racks are loosely arranged on the ground.

You cannot venture inside this grid; you have to walk around along the corridor between the sculpture and the gallery walls, which are dirtied with clay children's prints, glued-on paper cutouts, and more loose chalk. This full takeover is typical of Black's artistic practice: nominated for the Turner Prize in 2011, and representing Scotland at the 54th Venice Biennale in the same year, she is renowned for creating momentous site-specific compositions. While her exhibition at The Power Plant is certainly visually impressive, it ultimately maintains the viewer at a remove and, in doing so, undermines its potential affective and political resonance.

There is a seeming desire by [The Power Plant](#) and within [broader cultural discourse](#) to side-step politics entirely and articulate the artist's project as one necessitating a strictly visceral physical experience of its materiality. Black's work is termed precisely as sculpture and not installation, as if those terms do not play into a gendered history of artistic practice. The term sculptor, with its antiquity legacy, has a gravitas associated with the "purity" of white male artistic practice, whereas an installation artist does a bit of everything and, consequently, does nothing well. Instead, her work is voiced within the vague umbrella of affect and material aesthetics: again, as if these terms are free of

the broader cultural politics within which they are experienced and deployed.

Although Black can comfortably be positioned within a lineage of 20th century expressionism and abstraction, this characterization is anachronistic in a contemporary exhibitionary context and severely reduces the possible readings of her work. At The Power Plant, the rigidity of the prescribed circular movement around the work dominates the viewing experience and greatly limits the possibility to focus on and interact with the details within the piece. This frustrated viewing experience undermines the affective potential of the drying rack that acts as a frame for draping pink, dust-covered bubble wrap; of the suspended strands of cellophane covered in flaking paint, the rest of which lies in tiny pieces beneath; of the powder-blue handprints that streak the walls, while the piece of clay they derive from makes a hardened puddle on the gallery's cement floor. Each material is made more alive, more full of potential in its juxtaposition – Black's compositions can be dynamic and intricate – yet each is sidelined from the overall impact of the immensity of the whole.

It is possible to read this insistence that the work be affectively and materially taken up in sculptural terms – given the pastel color scheme of the work, the peppering of gold leaf, the child's handprints, the use of domestic materials such as clay facemasks – as an act of subversion. That Black, and perhaps others considering her work, are forcing a space for it to belong within, not without, formalist artistic practice. Forced to put aside the obvious gender implications of Black's work does challenge us to consider the artist's practice (as well as sculpture and formalism) in more capacious ways. What I understand as an act of refusal to be reduced – by the work, with verbal assistance from



Black and the gallery $\frac{3}{4}$ can also be interpreted as a step in speaking back to feminised notions of artistic practice.

This past fall, at [The Walrus Talks](#), multi-disciplinary artist and maker Lido Pimienta spoke about the stigma associated with the artist-mother; and the social need to materially make room and support her as the producer of artistic output. Pimienta's call echoed author Jaqueline Rose's nuanced consideration in [Mothers: An Essay on Love and Cruelty \(2018\)](#) of how mothers are imagined in contemporary social consciousness. Rose asserts that mothers are often scapegoated in our cultural imagination in order to provide a false coherence to the conflicts occurring in our worlds.

Through colour, composition, and materials, Black evokes the concrete realities of working as a female artist, of working within domestic spheres, and of being a mother. At the same time, she declines to give language to these roles. The act of de-centering the mother within the work can be

Fig.2. Karla Black, 2018. Installation view: The Power Plant, Toronto, 2018. Courtesy the artist and Galerie Gisela Capitain, Cologne; Galleria Raffaella Cortese, Milan and Stuart Shave/Modern Art, London. Commissioned by The Power Plant, Toronto, 2018. Image Credit: Toni Hafkenscheid

read as an acknowledgment, a confirmation, a making visible of its social reality. More generatively, Black's work may be an imagining of the artist-mother-maker as co-existing with a formalist artistic practice on equal terms.

Karla Black, Solo Exhibition at The Power Plant, Toronto, 20 October - 30 December, 2018.

Barbora Racevičiūtė is a Toronto-based cultural worker. She co-runs a curatorial collective called shell.

Carrying Places: The Art of Maria Moldovan



At first, Maria Moldovan’s artworks look like whimsical, fantastical, creations. However, on closer look, they reward you with much more. A trained painter and ceramist, Maria has steadily and skillfully built herself a career across several artistic platforms. From painting to pottery, illustration to stop-motion animation, her integration of multiple disciplines into each of her artworks goes beyond demonstrating her talents as an artist: it makes her work captivating.

Born in Romania, Maria took an interest in painting and focused on that medium through high school. In university, she had the opportunity to explore ceramics and was immediately taken with the tactile, three-dimensionality of working with clay. But she “couldn’t give up the colours,” as she says, so she continued to paint while incorporating colour and painterly techniques into her ceramics.

Her early ceramics training in Romania included making plaster moulds, mostly for sculptural work, and learning slip-casting techniques. During a three-month scholarship to the Moholy-Nagy University of Art and Design, Budapest, she learned the wheel and tried raku but, more importantly, was inspired by Hungarian artists who were handbuilding with clay. This quickly became her preferred technique, one that she continues to use across her practice today. Look at her paintings and illustrations and you can see a

Previous page

Left, Fig.1. Maria Moldovan, *Cat Walk*, 2017, Cone 6 porcelain, finished with underglazes and transparent glaze, dimensions 5”x2”x1”
Image courtesy of the artist

Right, Fig.2. Maria Moldovan, *Dwelling*, 2017, Cone 6 stoneware, finished with underglazes and glazes, dimensions: 8”x3.5”x3.5”
Image courtesy of the artist



Fig.3. Maria Moldovan, *In Her Dreams*, 2017, oil on canvas, gold leaf, dimensions 56”x 84”
Image courtesy of the artist

visual layering even on the flat surface: here are techniques from handbuilding ceramics translated into two-dimensional work.

In Her Dreams, 2017 (Fig. 3), displays this ability to lay imagery across a canvas. Figurative elements overlap abstract ones, shapes morph into landscape features, all combining to create a painting that is visually and thematically full. The back of the bird becomes a landscape in the distance. What appears to be a hot-air balloon basket also acts as a perch for a house, whose chimney smoke rises up to become the tether for the balloon. All of these elements lead to yet from one another. When asked about this prominent layering in her work, Maria responds that “If I think about meaning, nothing is divided, nothing is alone. There are so many influences and things overlapping each other all the time.”

Handbuilding with clay lets her explore this “overlapping” in a very tangible way. Ceramic pieces such as *Arriving*, 2017 (see Cover), and *Journey*, 2018 (Fig. 4), both show Maria using similar techniques as in her paintings. There is the physical layering of the clay, but also the layering of imagery on the sculpted and shaped forms. “I don’t feel the need to plan it out, it comes through the hands,” she says, “I have no intention to put a



Fig.4. Maria Moldovan, *Journey*, 2018, Cone 6 porcelain, finished with underglazes and transparent glaze, dimensions 10"x6"x6". Image courtesy of the artist

wall between my illustrations and clay."

For Maria Moldovan, having a career in the arts was intentional from the very beginning. Growing up, she remembers that she "deeply aimed towards a profession that I can truly embrace with passion"; and this decision motivated her to strive to make a living doing something she would love waking up to every morning.

With no market to support emerging artists or to sell small sculptures in Romania, Maria worked as an art teacher and graphic designer in her early working life. That did not deter her passion for the arts, however. She belonged to the Union of Visual Artists Romania (UAPR) and continued to create bodies of work to present at exhibitions. Her graphic design work led first to animation, then to illustration, when she fell in love. "I am inspired by text, lyrics, and music," she says of her illustration projects that, to date, have appeared in five books.

Deciding to move to Canada was a difficult decision. Growing up, she felt as though



Fig.5. Maria Moldovan, *Still Life*, 2017, acrylic, pencil on wood, gold leaf, dimensions 6'x6"x1". Image courtesy of the artist

Romania was closed off to the rest of the world; she would often daydream about "what's behind the fence," assuming that the grass would be greener on the other side. Leaving for a better life in Canada has answered these wonderings; life is good here, she reflects, "hard work gets you somewhere here."

Yet the bittersweet in her voice belies a pull towards home. Switching continents, choosing another place to live, is a process filled with emotion both positive and negative: "Carrying landscapes and places, that is my story. Everyone carries places in themselves – even [those] who don't immigrate – we carry memories that happen in these places."

In much of Maria's work a theme of home recurs, whether imagery of a dwelling of some kind or, often, a hint of one. In the ceramic work *Cat Walk*, 2017 (Fig. 1), a standing cat wears what appears to be a sheath for a mask, carefully holds two houses. Its face, with such human features, suggests a sadness or longing, as if having to make a choice or not wanting to let go. The mask, moreover, suggests two identities or two lives – perhaps split between two countries like, perhaps, the artist? And again, in the painting *Still Life*, 2017 (Fig. 5): a teapot and bottle

seem to take on the form of apartment buildings with doorways and windows. Everyday objects, carrying meaning: we can find home anywhere.

Dwelling, 2017 (Fig. 2), a house-like structure wrapped in a blanket, speaks of the desire to protect one's home and cherish it. *Awaiting*, 2017 (Fig. 6), has a more ominous feel: three houses look as though they are about to be enveloped by a black sea, as if about to be lost forever. "There's a sadness, a darkness next to sweetness, like light with shadow," Maria says when reflecting on her work. "Next to the sweetness I always add the hint of losing something. I notice this after [a work is complete]. It is uncontrolled."

When Maria and her family arrived in the Ottawa region in 2013, her husband George quickly found work related to his profession in a sculpture studio, allowing Maria to focus on her own practice. She became active in the regional art community; and was invited to teach at the Ottawa School of Art, as well as at a private pottery studio, Hintonburg Pottery. Things



Fig.6. Maria Moldovan, *Awaiting*, 2017, Cone 6 black stoneware and porcelain, finished with underglazes and transparent glaze, dimensions 4"x6"x6"
Image courtesy of the artist

**"The act of creation is a journey for me. A constant moving from outside to inside and vice versa. To create shape, body and skin for shapeless, incomprehensible ideas, feelings and memories it's a process full of joy and sometimes full with struggle."
(Maria Moldovan, 260 Fingers website)**

have come together: she has a successful art practice, home studio, and active exhibition program that includes recent shows at 260 Fingers in Ottawa ON and the 2018 FUSION

Clay and Glass Show. When asked about sharing her work with others, Maria brightens: "I enjoy when someone reads into my work, things I don't necessarily plan. I like when things are not completely told... there is a certain freedom for the viewer."

While her artwork is a reflection of herself, to Maria, we are all human and each viewer brings their own past, their own experiences and, therefore, their own meaning to her work. And that is exactly how she likes it. Everyone's story is different and full of many layers but we are all connected, even for just a

moment, through Maria Moldovan's art.

Further information on Maria Moldovan's artwork can be found at <https://www.moldovanmaria.com> moldarya@yahoo.com

Maria is represented by L.A. Pai Gallery, Ottawa ON and by General Fine Craft Gallery, Almonte ON. Details about her teaching work can be found at the Ottawa School of Art <https://artottawa.ca/> and at Hintonburg Pottery <http://www.hintonburgpottery.ca>

Sarah Chate has had the privilege of expanding her knowledge of art and material culture through the dynamic positions she has held. Currently Exhibitions Manager at the Aga Khan Museum, Sarah has previously had roles at the Gardiner Museum, Feheley Fine Arts, and the MacLaren Art Centre. Pleased to be part of this latest issue of FUSION, Sarah also contributed to the January 2018 issue with *Northern Visions: Contemporary Inuit Ceramics* (Vol. 41, No. 3).

FUSION clay and glass show 2018



Lesley McNally
Image Credit: Samuel So



Hannah Balaban-Pommier
Image courtesy of the artist



Natalie Waddell
Image Credit: Samuel So

Above, at the show
Image Credit: Peter Shepherd

A favourite for clay and glass artists and appreciators alike, the 22nd annual FUSION Clay and Glass Show 2018 was held at the Artscape - Wychwood Barns, Toronto ON, October 12-14, 2018. Director Christopher Reid Flock and FUSION staff created a warm and vibrant space for 39 artists to install their work, meet and spend time with each other, and showcase and sell their work to the community.

From Janet Panabaker's plate of glass donuts that looked fresh off the bakery shelf; to the haunting figures by Janus Sculpture; to Magdolene Dykstra's floor installation inspired by the Mome Raths from *Alice in Wonderland*, the artists of the 2018 Show brought beauty yet verve to the exhibition, showing both mastery and invention across different materials and media.

To see the full Gallery of 2018 participating artists, go to [Show](#)

FUSION: The Ontario Clay and Glass Association thanks all the artists of the show, Christopher Reid Flock, and FUSION staff for their tremendous effort. FUSION also deeply appreciates the support for the show received from these partners: The Ontario Arts Council, The Lindy Green Family Charitable Foundation, Tucker's Pottery Supplies Inc., The Pottery Supply House, and Beau's Brewing Company.



Left to Right: Christopher Reid Flock with award winners Mary McKenzie, Joe Speck, and Marlene Zagdanski
Image Credit: Peter Shepherd watermark96@me.com

Winners, FUSION Clay and Glass Show 2018

Best in Show Marlene Zagdanski
www.marlenezagdanski.com

Best in Glass Joe Speck
www.joespeckglass.com

Best in Ceramics Mary McKenzie
www.instagram.com/McKenzieCeramics



Marlene Zagdanski
Image Credit: Samuel So
www.samsoartist.com
www.Instagram@samso_artist



Mary McKenzie
Image Credit: Samuel So



Joe Speck
Image courtesy of the artist



This page, clockwise from upper left, all work 2018: Bill Reddick, Janus Sculpture, Daumante Stirbyte, Marie-Pierre Drolet, Geordie Shepherd, gallery view and Magdolene Dykstra, installation, Reid Ferguson, Catherine Thomas. All Image Credits: Samuel So, except Shepherd, image courtesy of the artist

Page 20, clockwise from upper left, all work 2018: Jennifer Kelly, Christy Chor, Kristian Spreen, Janet Panabaker, Heidi McKenzie, Rob Raeside. Image Credits: at the show, Peter Shepherd. Chor and Spreen, Samuel So. All other images courtesy of the artists



Specimen Series:

New Work by Susan Low-Beer



Fig.1
Susan Low-Beer, *Specimen. Oculus*,
ceramic and wood base
Image Credit: Peter Legris

In 2018, the Canadian Clay & Glass Gallery celebrated its 25th Anniversary and included in its fall programming an exhibition called *Embodiment: 30 Years of Sculpture by Susan Low-Beer*. This exhibition was co-curated by Jasmina Jovanovic, of the Art Gallery of Algoma, and Stuart Reid; and supported by the Department of Canadian Heritage Museum Assistance Program and the City of Sault St. Marie. In addition to this comprehensive survey of Low-Beer's career, the Gallery also debuted a companion exhibition of new work from her *Specimen* series, sculptures that she began in 2016.

Although the *Specimen* series has a unique quality that distinguishes it as a brave next chapter in Low-Beer's practice, it continues her investigation of the themes that have grounded her work for decades – the study of the dynamics of human relationships; the interwoven experience of the physical and the psychological; and the simultaneous power and vulnerability of the body.

Set on customized bases including wooden tables, chairs, and pillows, the *Specimen* pieces are domestic-size ceramic sculptures that integrate other found and modified elements, including fabric and wire. Predominantly spherical or bulbous forms with surface designs that resemble wire mesh, they read as abstracted organs of the

body. These "organs" have protrusions that resemble passageways, veins, or arteries attached to the larger forms. Many of the ceramic objects also reference the discards of industry – worn metal valves, bent pipes, and car parts. The *Specimen* works are elusive in their exact meaning and decidedly abstract, but they also serve as "stand-ins" for larger human figures and have a definitive narrative quality.

The *Specimen* works have precedents in Low-Beer's narrative encaustic sculptures of the 1980s; her fragmented and stacked pieces of the 1990s that featured female bodies; as well as in her more abstract and genderless figurative installations that began in the early 2000s.

In the 1980s, Low-Beer made colourful, encaustic work rooted in representational portraiture and narrative. Many of these early sculptures depict people in vulnerable states and have ambiguous, unsettling narratives. Her study of gender, female subjectivity, and power dynamics began early in her career and it continues in *Specimen*, most obviously in the works with paired ceramic objects. A work from the series, *Primordium*, is composed of two sculptural forms, one



Susan Low-Beer, *Specimen. Tentaculata Majora*, ceramic, found metal object, log, cardboard container, metal stool

Image Credit: Peter Legris



All title and image credits, following page



Susan Low-Beer, *Embodiment: 30 Years of Sculpture* by Susann Low-Beer, 2018, installation view, Canadian Clay and Glass Gallery, Waterloo ON. Image Credit: Zana Kozomora

larger than the other, that “huddle” together in a cavity that has been carved into a wooden log. They rest in a bed of sawdust; the gesture between the two is one of both tenderness and protection, a meditation on the duality of parental responsibility. In another work, *Pulmonen* (Fig. 2), a pair of spherical forms (a couple?) sit precariously on a titled wooden table and “lean in” to each other. *Mammilla* (Fig. 3), a whimsical work with a baby blue and pink palette, depicts two bodies in a gesture of warmth. The smaller of the two nestles into the other, connected by a curved tube. The *Specimen* pairs are rooted in abstraction and embrace absurdity in a way that Low-Beer’s early 1980s works do not; but there is a commentary on the nuances of human relationships that runs as a common thread between these series.

Low-Beer’s works of the 1990s, *Still Dances*, *Mutable Selves*, and *Short Light, Long Dark*, were grounded in her exploration of female subjectivity and female archetypes

Previous page, clockwise from upper left

All work, Susan Low-Beer, *Specimen*, 2018.

Fig. 2, *Pulmonem*, ceramic and wood.

Fig. 5, *Dysplasia*, ceramic, metal and wood

Fig. 4, *Putamon*, ceramic and wood

Fig. 6, *Glossa*, ceramic and cloth pillow

Fig. 3, *Mammilla*, ceramic and wood

Fig. 7, *Lingua*, ceramic and cloth pillow

Image Credit: Peter Legris

throughout time. These series are celebrated signature chapters of her career; but by the 2000s, she began to explore the use of moulds, and created multiples of simple and emotive gestures that she could use to make immersive environments. *Rocksbreath* is an installation consisting of one simplified human form, in a protective gesture, that, when presented in multiples, creates a meditative environment. In *State of Grace*, she depicts children in a buoyant and joyful gesture, their serene, facial expressions giving them an other-worldly quality. *Place of Becoming* is a dynamic installation, consisting of several figures with varied surface treatments, floating through space, unbounded by gender or gravity.

After the completion of these signature series, it seemed a logical next step that Low-Beer look inward, literally, and find another way to depict the body. The *Specimen* series is that look inward: into the insides, the viscera of the body. Some of the sculptures, such as *Oculus* (Fig. 1) and *Putamon* (Fig. 4), embrace play and humour: their singular bulbous forms rest “comfortably” on custom wooden bases, as if seated for a portrait. Other works make overt reference to the passage of time, the vulnerability of the body, and to mortality. *Dysplasia* (Fig. 5) is a singular brownish form with a particularly unruly and long protrusion, an abnormal growth. Its “limb” is also wrapped in a nest of rusted wire, highlighting its stressed and compromised state.

Two of the more minimal works in the series, *Glossa* (Fig. 6) and *Lingua* (Fig. 7), are particularly emotional and full of pathos. They are made of elongated grey ceramic elements placed on small, fabric pillows that could be interpreted as beds. These “bodies” have none of the action or play of the other works: they rest motionless, suggesting the inevitability of aging and mortality.

Low-Beer has carried a sincerity of purpose in her practice and maintained constant threads of investigation that have both grounded and propelled her career. Although *Embodiment* is a retrospective of over thirty years of making, she is certainly not finished. Susan’s excited yet tentative expression when debuting her new *Specimen* work is a sure sign that she continues to challenge herself as an artist, still a maker of exciting and meaningful work.

To see more of Susan Low-Beer’s work, including both current and past series of work referenced in this review, go to <http://susanlow-beer.com>

Sheila McMath is the Curator of the Canadian Clay and Glass Gallery, Waterloo ON.



Pinholes in Glazes: Kiln Fixes, or “Hotter is Better”

In the May 2018 issue, I suggested some optimal clay and kiln conditions to prevent pinholing. In this article, I focus on kiln fixes for pinholes that have already happened and introduce the important influence of glaze viscosity.

Sometimes it’s possible to get rid of pinholes by keeping the ware hot for a longer time at the end of a firing. Adding 10 or 20 minutes to a soak at the end of a firing can give the holes a chance to close. If that method affects other glazes, then letting the kiln drop a little (25C/75F) and holding for 10 or 20 minutes may work better.

Kilns also cool more slowly at the top. You may find those glazes that have pinholing problems may be less of a problem the higher they are in the kiln. Kiln positioning and keeping ware hotter for longer at the end of a firing can therefore work together to help pinholes heal over, as the rising heat stays longer at the kiln top.

The real problem with a glaze that is pinholing, though, is the viscosity of the glaze. Viscosity has to do with the stiffness of the glaze. A glaze with a high viscosity is relatively stiff; if too stiff, then pinholes cannot heal over. A glaze with a high viscosity will not smooth out well during a glaze firing: drips left at the time of glazing will still show; and any imperfections in the dry unfired glaze will still be apparent.

The opposite situation, a glaze with a low viscosity, will tend to run off a pot, pool in the bottom, and slide enough to affect any decoration you want to stay in place. You would not expect pinholing with this kind of glaze.

Next: Changing a Glaze

Ron Roy is co-author (with John Hesselberth) of *Mastering Cone 6 Glazes: Improving Durability, Fit & Aesthetics* at <http://www.masteringglazes.com> and is available to answer glaze questions at ronroy@ca.inter.net Image Credit: Ron Roy

**FUSION MAGAZINE
SPOTLIGHT
FEATURED
ESTABLISHED ARTIST,
GLASS**

Heather Wood

[EMAIL](#) [WEBSITE](#)

Much of my work revolves around the use of plant, tree, and animal imagery. My exploration of vegetation and animal life as cultural symbols references our human need for contact with the natural world. Using images representing the environment, both literally and metaphorically, my work approaches the connection between our spiritual and physical worlds and emphasizes our need for nature.

Painting, sandblasting, slumping, and fusing are some of the techniques I utilize in my response to the transparency and fluidity of glass. Glass is painted with vitreous glass enamels; and the sgraffito technique is used to create original drawings on the glass surfaces.

My studio is now located in Elora, Ontario, where I use a kiln to shape flat glass into three-dimensional shapes; as well as to sandblast and paint on flat glass panels for architectural and home uses. I hold an Honours Bachelor of Arts Degree with a Studio Specialization in Sculpture (University of Waterloo) and Diplomas in Textile Arts and Design (Georgian College of Applied Arts, Sheridan College School of Design).



**FUSION MAGAZINE
SPOTLIGHT**

**FEATURED ESTABLISHED ARTIST,
CERAMICS**

Bruce Taylor

[EMAIL](#) [INSTAGRAM](#)

I have been engaged with both drawing and ceramics throughout my career. I consider the two practices as separate activities that meander: sometimes intersecting as one, then reluctantly diverging back into parallel practices. The ceramic work also has corresponding practices: one is functional, the other is sculpture based. Where both ceramic practices converge is the vessel.

My current work began with a random assortment of drawings and objects in my studio. Often taking the shape predisposed by Minimalism's emphasis on primary structures. For the most part all of the objects begin as drawing; and lately, more often than not, also end as drawing. What has changed, however, is that my drawing has evolved to become fundamental to the form: sometimes enhancing it, sometimes concealing it. The simple forms act as a canvas, each piece responding to the one before.

I am beginning to untangle the delicate balance between form and surface. Paste in something you're working on and edit away. Or, click the Write button and compose something new.



New!



DIAMOND GRIT

DISKS

PADS

TRIMMING

TOOL

SHARPENER

FILES

SHEETS

DISKS

TGD81 8" dia. 60 grit
 TGD82 8" dia. 120 grit
 TGD86 8" dia. 240 grit

TGD60 12" dia. 60 grit
 TGD12 12" dia. 120 grit
 TGD24 12" dia. 240 grit

TDTS
 Trimming
 Tool Sharpener
 4" x 3/4" blade.
 300 grit & 700 grit

\$20



TDP12
 120 grit



Files: 10 styles, 5" long **\$4 ea.**



TDP60
 60 grit **\$20**

TDS60
 60 grit

Pads & Sheets
 2.25" x 3.5"

\$15



TDS12
 120 grit



TDFSX
 set/10 **\$25**



8"
\$50



12"
\$75

8" & 12"

disks are mounted on a 14" plastic batt with pin holes centered 10" apart.

Other abrading tools available:



TFHGD
 Kiln Shelf Grinder



TGGSP
 Kiln Shelf Grinder



TFGGT
 Grinding Stone

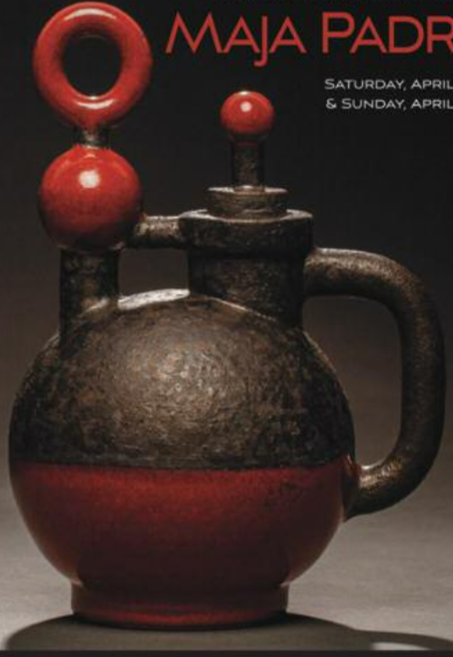
1-800-465-8544



INGERSOLL CREATIVE ARTS CENTRE PRESENTS:

MAJA PADROV

SATURDAY, APRIL 13 • 10 - 4
& SUNDAY, APRIL 14 • 10 - 3



Join us for the opening of Maja Padrov's exhibition at
Shane Norrie Contemporary Gallery in Stratford • 6 - 8 pm on Friday, April 12, 2019
73 Albert Street, Stratford, Ontario N5A3K2 • 519.273.9291 • sncgallery.com

Thank you to our sponsors:

Cost: \$175 Members & Non-Members - Saturday and Sunday; Coffee & potluck lunch
Spaces are limited - Contact ICAC to reserve your space for workshop - (519) 485-4691
125 Centennial Lane (In Victoria Park) - Ingersoll, ON, N5C 3V3
www.creativeartscentre.com for maps & information



cerakit
custom digital decals for ceramics
cerakit.ca

SAVE THE DATES!

FUSION


Winter Workshop
March 23 - 24, 2019
Sheridan College, Oakville, ON


Annual Conference

"British Potters Potting"
May 31 - June 2, 2019
McMaster University, Hamilton, ON

www.clayandglass.on.ca

YOUR CREATIVE FUTURE STARTS HERE





**Haliburton School
of Art + Design**
Fleming College

Summer Arts Program
Our summer program is a nationally acclaimed art experience. We offer over 300 courses in a wide range of disciplines in week-long formats and weekend workshops including: Glassblowing, Glass Fusing, Slumping & Surface Decoration, Glass Framework; Pottery – Form & Style, Throwing Camp, Raku, Understanding Glazes, Garden Art in Clay, and Pottery for Beginners. **Register early to get the course you want.**

Full-time Studies
Our accelerated 15-week Ceramics and Glassblowing certificates can be taken individually and/or in conjunction with Visual and Creative Arts, or Integrated Design diploma programs.

For details: hsad.ca

The most trusted name in clay.

SERVING POTTERS
FOR OVER 40 YEARS.



TUCKER'S

Pottery Supplies Inc.

EVERYTHING THE POTTER COULD POSSIBLY NEED.
ORDER ONLINE, BY PHONE OR IN STORE.

15 West Pearce Street Unit #7, Richmond Hill, Ontario
www.tuckerspotttery.com toll free: 1-800-304-6185

