

# Fusion

40011293  
VOL. 40 No. 1  
SPRING 2016  
[WWW.CLAYANDGLASS.ON.CA](http://WWW.CLAYANDGLASS.ON.CA)

**A MAGAZINE FOR CLAY & GLASS**



Follow Up On

# Reflections: The Mirrored Canoe Project



Photo by Deana Huntsbarger



Way Marking, glass canoe, made for the Mirrored Canoe exhibition at the Dutch National Glass Museum in Leerdam, Netherlands.

In the Fall 2015 issue of FUSION Magazine, glass artist Brad Copping wrote about his Mirrored Canoe project.

He has just returned from his adventures in Europe and has shared this link <https://vimeo.com/146507415> to a really beautiful 13 minute documentary on the mirrored canoe and the journey that he took with it.

## FUSION MAGAZINE SPOTLIGHT FEATURED EMERGING ARTIST

### Bio

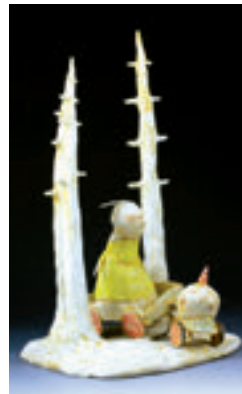
Jeannie Pappas is a Toronto-based ceramic artist. She attended Sheridan College, Nova Scotia College of Art and Design (NSCAD), and is a graduate of The Ontario College of Art and Design (OCAD) where she received numerous awards. She has exhibited across Canada and the US. Her works can be found in private collections internationally.

### Artist Statement

I grew up in Cabbagetown, one of Canada's most diverse neighbourhoods, the youngest of four children of immigrant parents. This became the ground of my experience: a world of individuals torn between the safety of community and the quest for freedom through assimilation. It is from within this space that I seek to expose the interplay of the familiar and the hostile other.

My work reflects the condition of uprootedness and estrangement. It probes the search for meaning and identity within the shadows of the strange and bounded by disruptive narratives of normalcy and belonging. It explores the left-behind refugees, rejects, and delinquents who are drawn to the very norms that have cast them out, characters who reside within a homeless space between past and future, self-possession and alienation, assimilation and native fealty.

Working with porcelain clay with light washes of underglaze, my figures suggest narratives of tension: between body and mind, play and drudgery, the grotesque and the beautiful. Both individual and archetypal, these figures repel and attract, giving grace to the human made monstrous by conventions that shun in order to preserve the purity of their systems. In each, I invite viewers to write their own stories, to reflect on their masks and their own Janus-faced identities.



## FUSION Magazine

**Editor:** Helen Rudin

**Advertising:** Derek Chung

**Design & Production:** Yazza Gaffix

**Date of Issue:** Winter January 2016

FUSION Magazine is published three times yearly by FUSION: The Ontario Clay and Glass Association ©2015. All rights reserved; Canadian Publications Mail Product Sales Agreement #608904; ISSN 0832-9656; in Canadian Periodical Index. The views expressed by contributors are not necessarily those of FUSION.

Please address editorial material to Editor, FUSION Magazine, 1444 Queen Street East, Toronto, Ontario, Canada M4L 1E1, Phone: 519-853-3076, Fax: same as phone, please call first, Email: helenrudin@gmail.com

FUSION Magazine subscription is a benefit of FUSION membership and is included in membership fees. The fees, (13% HST included) are as follows: Individual \$73.45/yr, \$135.60/2yr; Individual Member Guild Affiliate \$67.80/yr, \$124.30/2yr; Seniors \$45.20/yr, \$79.10/2yr; Students \$33.90/yr, 62.15/2yr; Guilds, Libraries, Colleges, Universities, Galleries, Ceramic Industry \$96.05/yr, \$180.80/2yr; US/International Membership \$90.00 (Cdn)/yr, \$170.00 (Cdn) /2yr. FUSION is a not-for profit, charitable organization. BN 12209 3826 RT0001. Back issues are available. 1 Yr. Magazine Subscription rate in Canada \$31.50 (incl. 5% GST). US/International rate is \$40 (Cdn).

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

### FUSION BOARD OF DIRECTORS 2014-2016

President	Barbara Banfield
Vice President	Chris Snedden
Past President	Vacant
Secretary	Gene Timpany
Treasurer	Ann Allen
Education and Programs	Chris Snedden
Conference	Ann Allen
Winter Workshop	Sara Atkins
Mentorships	Barb Banfield
Database/Website/Publications	Gene Timpany
Fireworks & Glass Programming	Valerie Anne Dennis
Membership/Guild Engagement	Jenny Rushforth
Northern Programming	Vacant
Pottery and Glass Show	Christopher Reid Flock
Development	Vacant
Director at Large	Dianne Lee
Director at Large	Jen Leis

**Executive Director** Deborah Freeman

**Office Administrator** Jenanne Longman

**Address:** 1444 Queen Street East  
Toronto, Ontario, Canada  
M4L 1E1

**Phone:** 416-438-8946

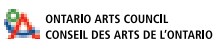
**Fax:** 416-438-0192

**E-mail:** fusion@clayandglass.on.ca

**Website:** www.clayandglass.on.ca

**Office hours:** See website for current hours

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



The Ontario Arts Council is an agency of the Government of Ontario



**A MAGAZINE FOR CLAY & GLASS**

**Volume 40 Number 1 Spring 2016**

## IN THIS ISSUE

**0** **On the Cover:**  
**Fragile Legacy**  
*Marine Invertebrate Models of  
Leopold and Rudolf Blaschka*

**2** **Reflections**  
*The Mirrored Canoe Project*

**2** **Featured Artists:**  
**Jeannie Pappas**

**4** **Heidi McKenzie**  
*China Unbound*

**6** **The Rise and Fall  
Of Civilization**

**10** **Art Students Respond**  
*to Kent Monkman's  
Powerful Installation*

**13** **Paula Murray**  
*Wins at the Gala of Excellence  
Culturiades 2015*

**13** **Featured Artists:**  
**Roger Kerslake**

**14** **Fragile Legacy  
& Revealing The Invisible**

**18** **Amber Feilds of Grain**

**20** **Still Life Landscape**

**22** **Paul Mathieu**  
*The China Syndrome*

**24** **Quebec Ceramics**

**26** **FUSION Annual Conference**  
*Five Korean Master Potters*

**27** **Carved in Stone**



The next deadline for listings  
and advertising is

**July 5, 2016**

Please contact the FUSION  
office for information about  
placing an advertisement.

Phone: 416-438-8946

E-mail:

fusion@clayandglass.on.ca.

If you are interested in  
writing for FUSION Magazine

or have an idea for an  
article, email the editor,

Helen Rudin at

helenrudin@gmail.com.

The deadline for the next

issue is **July 25, 2016**

# HEIDI MCKENZIE

## China Unbound



China Bound No 6-2



China Bound No 4

By Gil McElroy

Attentions must be paid. But what kind? And to what? (I'm looking at you, ceramics.)

Alas, it's all too easy to avoid thinking about ceramics in terms of the bigger picture – its place in the larger world, I mean. Unlike some mediums, ceramics tends to be so medium-specific you either become so entirely caught up in such and same that you see or read nothing else beyond medium; or you can move past (though not abandon) issues of materiality and medium and undertake a deep consideration of clay's utile, aesthetic and even philosophic place in the world, seeing larger, interwoven relationships. Both are legitimate worldly approaches, but only one really opens doors.

Not surprisingly, then, I very much prefer the latter; it encompasses possibilities, range, openness to a vast and fecund world of ideas and influences and meanings while still being rooted in and committed to material considerations and issues. There is, I think, a danger of a kind of self-absorption in being utterly medium-specific, medium-centred to the exclusion of all else. Modernism, at its very worst, attempts to

shoulder aside context and place. Ceramics, like virtually every other creative field, has in no way been immune to such aridness.

Which is where Heidi McKenzie finally comes into the picture, and her exhibition *China Unbound*, comprising works in porcelain and stoneware. Attentions are paid, both to medium and materiality, as well as to larger issues and meanings and allusions that transcend the insularity of the world of fired clay. It's all about balance, and Heidi McKenzie does a pretty damn good job of it.

I'll be the first to admit that I have something of an obsession about the aesthetics of the spiral form central to thrown or coiled work, about the fact that the thrown or coiled vessel has symmetry about a vertical axis that we just take for granted as opposed to really noticing it, and that we should really stop doing that. And so first off the mark, McKenzie makes the aesthetic argument that attention should be paid.

Her exhibition *China Unbound* is, in many ways, about the visual cognition of the centrality of the spiral form in ceramics. McKenzie's are wildly overt artefacts that way, almost more like springs than the tightly wound spiral classically ascribed to ceramics. The latter, of course, is about the utile need of



Reaching Jade

containment, of a workable vessel. McKenzie's are as well, though in an attitudinally different way. Like the *China Bound* series, for example, in which the spiral, the tight coil, is loosened, some of the implicit tension eased so that the coils actually separate, open up, droop, even. The vessel form, in essence, de-constricts, dematerializes, permitting the elemental spiral to come to the fore, to predominate aesthetically.

And these are indeed vessels, these six pieces comprising *China Bound*, for they contain – and not just in some abstract, vaguely suggestive way. The classical vessel form tends to be deterministic as a container, unyielding as a form. McKenzie's, on the other hand, yield to the underlying imperatives of the form, allow full expression to what is usually compressed within and held in place by the utile needs of the vessel.

So McKenzie aesthetically reminds us – recalls, even – the notion that the thrown or coiled vessel form is, in some critically important ways, all about tension courtesy the creative act of loosening the constraints of the vessel and allowing it, in a way, to fall apart, to open up, to unleash. It is a seemingly oppositional act that, in fact, deeply underscores and supports “vesselness” rather than undermining it.

Still, there's more. This aesthetic deconstraint of the vessel, of the coil, becomes surprisingly animated, almost creaturely. The loosened coil of porcelain retains its meaning as a vessel in a two-fold way: by the fact that McKenzie has inserted objects within the form, and by the suggestively protective and embracing way the deconstructed porcelain form coils around the internal objects, lovingly and even protectively, perhaps. *China Bound #4* (2013) exemplifies this. The closed vessel – the foot – begins to deconstruct about midway up, and the loosened porcelain coils wrap themselves about (and over top



Reaching Amethyst, Jade, Aquamarine

of) the two contained objects; a pyramid and a cube.

More properly, they're a tetrahedron and a hexahedron, respectively. I fussily mention that because it's important, for these shapes are two of the so-called “Platonic solids,” shapes that were known and studied far back in human history and once credited as comprising the elemental structure of our world (earth, air, fire, and water).

So McKenzie proffers elemental shapes wrapped in the products of elemental processes, and the consequences are exquisite objects, fecund and rich with aesthetic possibilities, and meanings and connotations that extend out well beyond their physical presence and immediacy. These are *truly* worldly artefacts.

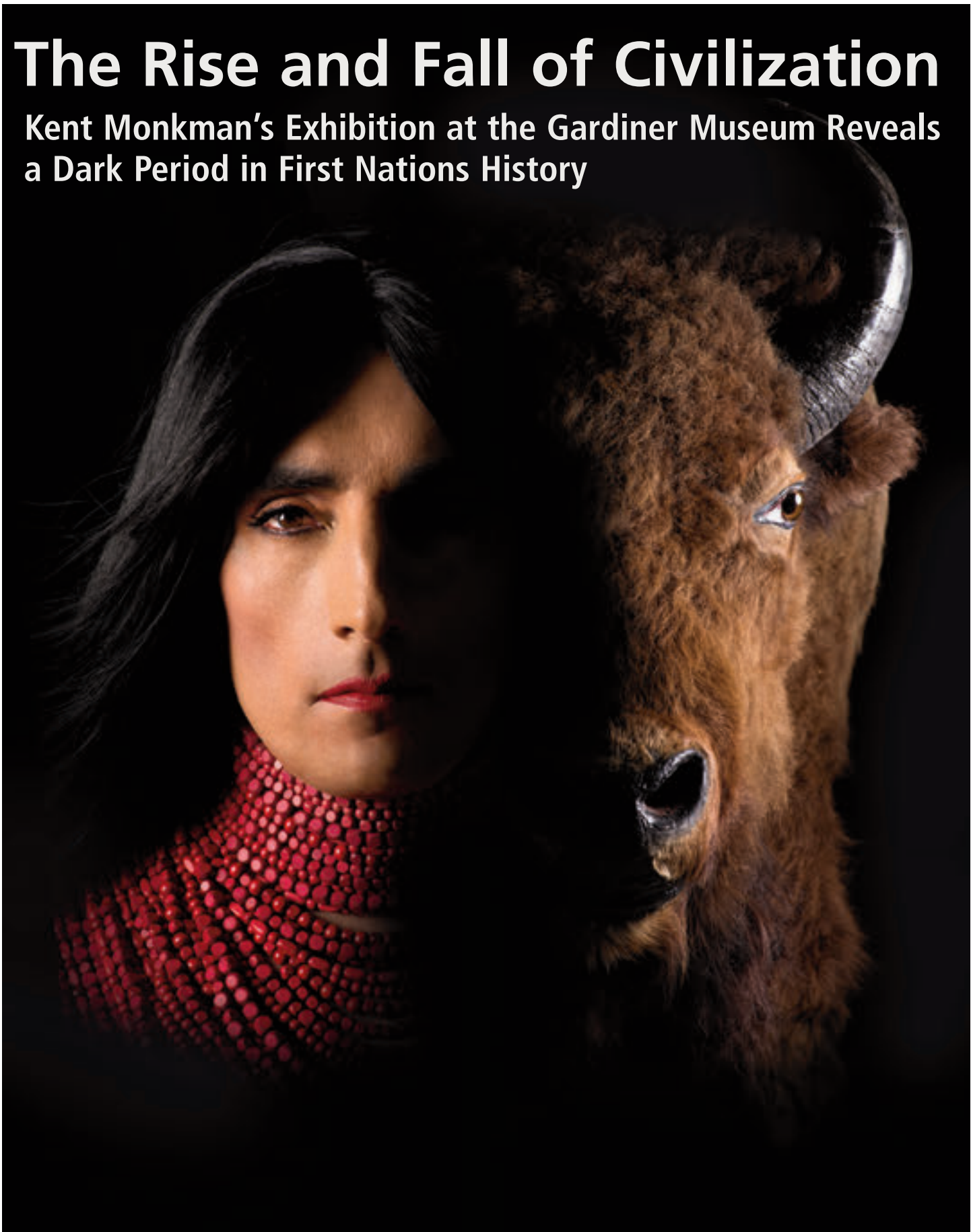
McKenzie here also exhibited “unwound” vessels that were absent any containing element. *Aquamarine and Jade* (both 2015), for example, were two of several such artefacts, vessels that arise vertically from a base of typical vessel construction and containment, but which unravel into rising spiral strips of stoneware that defy the imperatives of gravity. I of course like what's going on here, the clay vessel being decohered into something “other,” being turned into something akin to objects lighter than air, almost as if they were about to entirely drift away. It is almost like watching an orange being unpeeled in one piece, but much, *much* more interesting.

But absence doesn't necessarily make the heart grow fonder; McKenzie's aesthetic play that encompassed the platonic solids (and several were also exhibited on their own, alone and apart from containing vessels) made for meatier work, stuff richer in meaning and possibilities.

With her *China Bound* series, Heidi McKenzie showed us somewhere truly interesting to go.

# The Rise and Fall of Civilization

Kent Monkman's Exhibition at the Gardiner Museum Reveals a Dark Period in First Nations History





Atop a cliff flanked by two life-sized bison, Miss Chief stands with her arms outstretched and her hair blowing in the wind. Sculptures of cubist-style bison plunge headlong into the gallery, violently shattering at the base of the cliff in a pile of broken ceramics.

Kent Monkman's large-scale intervention at the Gardiner Museum, entitled *The Rise and Fall of Civilization*, alludes to the near extinction of the American bison in the nineteenth century when their numbers were reduced from approximately 50 million to the hundreds. European settlers hunted the bison for their pelts and used their bones for fertilizer and bone china.

"I was immediately drawn to the Gardiner Museum's collection of bone china and how I could relate it to this particularly dark period in the history of North America's First Peoples," explains Monkman. "The bison represented the food supply of the Plains Indians, so when their population was decimated, it destroyed a way of life for a lot of Indigenous cultures. It was a turning point in the movement of the European population across North America which pushed the First Peoples to the fringes."

"Kent Monkman's new work not only acts as a reminder of

a pivotal and often overlooked moment in our collective history, it reinforces the idea that clay is part of the vocabulary of today's most important and provocative artists," says Kelvin Browne, Executive Director and CEO of the Gardiner Museum.

The installation is made up of a 9-foot high "buffalo jump" topped by two mounted bison and a sculpture of the artist's glamorous diva alter ego, Miss Chief, a supernatural being who challenges historical narratives. Bison leap from the cliff and morph through several cubist stages inspired by Picasso's drawing of a bull, ultimately appearing on the walls in the form of Aboriginal rock pictographs. Smashed ceramics at the base of the cliff reference the build-up of bones often found at buffalo jumps, and the history of Indigenous ceramics uncovered at sites across North America.

"People engage with a sculptural installation in a different way than they do a painting," says Monkman. "They can move around it and really approach it. People are familiar with the idiom of the museum diorama so they have certain ideas, memories, and associations connected with it and I like to disrupt those ideas. I like to challenge conventional or received notions that people have about First Nations cultures."







The exhibition was accompanied by a publication featuring an interview with Monkman by Kelvin Browne, as well as essays by well-known art critic Sarah Milroy and Gemini-award-winning documentary filmmaker Tasha Hubbard.

In conjunction with the exhibition, the Gardiner Museum celebrated contemporary First Peoples culture with a full schedule of programming created in collaboration with imagineNATIVE Film + Media Arts Festival, Human Rights Watch Canada, Art Toronto, RPM.FM – Indigenous Music Culture, The Institute of American Indian Arts, The Museum of Contemporary Canadian Art (MOCCA), the Consulate General of the United States Toronto, and Soundstreams Canada.

#### ABOUT THE ARTIST

*Kent Monkman is one of the country's preeminent contemporary artists, working in a variety of mediums, including painting, film/video, performance, and installation. His work is represented in numerous private and public collections, including the National Gallery of Canada, the Montreal Museum of Fine Arts, the Museum London, The Glenbow Museum, The Museum of Contemporary Canadian Art, The Mackenzie Art Gallery, the Art Gallery of Ontario, the Vancouver Art Gallery, and the Smithsonian's National Museum of the American Indian. In 2014, Monkman received the Inspire Award in recognition of his outstanding career achievements.*

Art Students Respond to

# *Kent Monkman's Powerful Installation*

at the Gardiner Museum Lobby.

Featuring Work Created in Collaboration with Artists from the Institute of American Indian Arts



For the final week of the acclaimed exhibition *Kent Monkman: The Rise and Fall of Civilization*, the Gardiner Museum mounted a lobby display of works by students in the Sheridan College of Ceramics Program and in the Bead & Read Group and Indigenous Visual

Culture Program at OCAD University.

Inspired by Kent Monkman's large-scale diorama highlighting the decimation of the North American bison population, the lobby installation, entitled *Reflections on Culture and Identity*, was created in collaboration with two



*Kent Monkman images photographed by Jimmy Limit. Student show images courtesy of the Gardiner Museum.*



artists from the Institute of American Indian Arts in Sante Fe, New Mexico – Joanna Bigfeather and Jim Rivera. Funded by the US Consulate of Toronto, Bigfeather and Rivera led workshops where students were able to explore the commonalities and differences between Indigenous visual arts practices in Canada and the United States. The results reflect a rich exploration of identity, shared history, and artistic expression.

“Collaboration and cultural exchange are valuable tools to address difficult or traumatic portions of our collective history,” said Kelvin Browne, CEO and Executive Director of the Gardiner Museum. “The power of an exhibition like *Kent Monkman: The Rise and Fall of Civilization* lies in its ability to raise important questions about our past and present, and inspire dialogue among visitors, critics, and the next generation of artists.”

# Paula Murray

## Wins at the Gala of Excellence Culturiades 2015



(Left) Artist of the Year Prix Créateur de l'année. (Right) Work of the Year Prix du CALQ - Oeuvre de l'année en Outaouais.  
Photo copyright ©2015 Marie Michelle Anne

On November 25, 2015 Culture Outaouais in Gatineau, Quebec held its annual awards at the Excellence Gala Culturiades. Seven winners were announced to an audience of 220 people. A total of \$ 20,000 in scholarships and awards were presented at this event. "The Outaouais: cultivated nature" was the theme of this celebration of the arts and culture.

Paula Murray, who was featured in a recent issue of FUSION Magazine for her participation in the Exquisite Woods exhibition at the Canadian Clay and Gallery, was awarded two significant prizes at this event.

The Artist of the Year award was presented to Ms. Murray by the Foundation pour les Arts, les lettres et la Culture en Outaouais (the Foundation for Arts, Literature, and Culture in Outaouais). This award is given to a professional artist who stood out between 1 January 2014 and 31 August 2015 and it comes with a purse of \$2,000.

Paula Murray was also the recipient of the Work of the Year award. This award is given to an artist, a writer or a collective of artists and writers in the Ottawa region who has had an original work presented publicly for the first time between 28 August 2013 and 27 August 2015. It is accompanied by a \$5,000 prize. This prize was awarded by the Conseil des Arts et des Lettres du Québec (CALQ) in recognition of her installation, *Connection x Connexion*. This work was remounted at Canadian Clay and Glass Gallery and was reviewed in the article Exquisite Woods in FUSION Magazine.

This is the first time that that 'craft' has received the award and is the first time that the same artist has been awarded both the Artist of the Year and the Work of the Year awards.

Many congratulations to Paula Murray.

### FUSION MAGAZINE SPOTLIGHT FEATURED EMERGING ARTIST

#### Roger Kerslake

At the young age of 13, Roger Kerslake threw his first pot in an English studio built by legendary potter, Bernard Leach. At that moment he had unwittingly inherited a connection to a tradition that has had a major impact on the production of ceramics in the late 20th and 21st century, known as the "studio movement".

After receiving his education in England and lecturing at various schools of art, he brought his knowledge and experience of ceramics to Canada in 1970. Shortly thereafter he began to exhibit his work and create new pieces inspired by the Canadian cultural and natural landscape. After settling in Toronto and teaching at Central Technical School, Roger moved north to renew his reaching career at Georgian College, staying from 1973 to 1996. The school, at that time, had a reputation as one of the premier craft schools in Canada. During this time, Roger settled in Jarratt, Ontario and has maintained a pottery studio with his wife, Heather Driver Kerslake, which has long been a fixture of Simcoe County's Arts and Crafts culture.

Throughout his career Roger has continued to explore the potential of clay by creating inventive and organic one of a kind vessels, exploring form in a sculptural manner and constructing multi piece wall murals. This consistent experimentation has resulted in a large number of notable exhibitions, including a recent retrospective show at Georgian College that included work from Roger's former students who have gone on to careers of note in the field of ceramic art. Currently Roger continues to create fine traditional wares at his Jarratt studio, fulfilling a dream of being a studio potter in the traditional sense, working on and from the land in service to his community.



# Fragile Legacy

Marine Invertebrate Models of Leopold and Rudolf Blaschka

## & *Revealing the Invisible* The History of Glass and the Microscope



*Ulactis muscosa* (Nr. 116), Leopold and Rudolf Blaschka, Dresden Germany, 1885. Lent by Cornell University, Department of Ecology and Evolutionary Biology.

In May 2016, The Corning Museum of Glass (CMoG) will present the first comprehensive exhibition to explore the relationship between the exquisite works of famed 19th-century glass artists and naturalists Leopold and Rudolf Blaschka and their impact on marine conservation efforts today.

Titled *Fragile Legacy: The Marine Invertebrate Models of Leopold and Rudolf Blaschka*, the exhibition features more than 70 exquisitely detailed glass models of marine invertebrates and dozens of the Blaschkas' original drawings of aquatic lifeforms. Taken together, the Blaschkas' creations serve as a time capsule of the ocean's past, and provide a critical benchmark for 21st-century scientists trying to determine how many of these species still survive. On view at CMoG from May 14, 2016 through January 8, 2017, the exhibition will also feature footage taken by two Cornell University researchers who have set out to film living examples of the creatures captured in glass by the Blaschkas more than a century ago.

In April 2016, CMoG will also present *Revealing the Invisible: The History of Glass and the Microscope*. This exhibition will tell the stories of scientists' and artists' explorations of the microscopic world from the early 1600s until the late 1800s, and show how their work drove improvements in scientific glass and the advent of modern scientific glassmaking. Key archival materials from the Museum's Juliette K. and Leonard S. Rakow Research Library will be featured in the exhibition, alongside historically significant microscopes from external lenders, including an original van Leeuwenhoek microscope—one of only a dozen left in the world. The exhibit will be on view from April 23, 2016 through March 18, 2017.

"CMoG is a center for the exploration of glass as a material, a nexus for artists experimenting and innovating with glass, and the premier place to study the history of glass," said Dr. Karol Wight, the president and executive director of The Corning Museum of Glass. "These exhibitions grow out of the diverse range of expertise and



*Perigonimus vestitus* (Nr. 172), Leopold and Rudolf Blaschka, Dresden Germany, 1885. Lent by Cornell University, Department of Ecology and Evolutionary Biology.

resources at CMoG, which is unlike any other single institution in the world.

*Fragile Legacy and Revealing the Invisible* illustrate how art and science work together to give us new insights into our world—from life in a drop of water, to life in the depths of the ocean.”

Dr. Marvin Bolt, CMoG’s curator of science and technology, added, “There is often an assumption that the sciences and the arts are worlds apart. But it is the curiosity shared by artists and scientists alike that led to advances in glass technology and to the development of the modern microscope, as we show in *Revealing the Invisible*. And it is the extraordinary technical and artistic skill of the Blaschkas that make their models as important for scientists today as they were in the 19th century. It’s tremendously exciting to present these exhibitions that bring the public into collaborations by artistic and scientific visionaries.”

#### **Juliette K. and Leonard S. Rakow Research Library**

CMoG’s 2016 exhibitions draw extensively from holdings of The Juliette K. and Leonard S. Rakow Research Library, the foremost library on the art and history of glass and glassmaking. The Rakow is home to the Leopold and Rudolf Blaschka Archive, the world’s largest collection of scholarship and original materials pertaining to the father-and-son team. The library’s collection has over 900 original art drawings of plants and invertebrate animals made as studies for the glass models, and also includes the Blaschkas’ notebooks, ledgers, and correspondence, as well as the preeminent collection of books, journals, and other materials for study of the Blaschkas and their work. Holdings from the Rakow on view in *Revealing the Invisible* will include a rare first edition of Robert Hooke’s *Micrographia*, featuring the English scientist’s breakthrough drawings of insects and plants as observed under a microscope. Published in 1665, *Micrographia* captured popular imagination, inspiring widespread interest in the emerging science of microscopy.



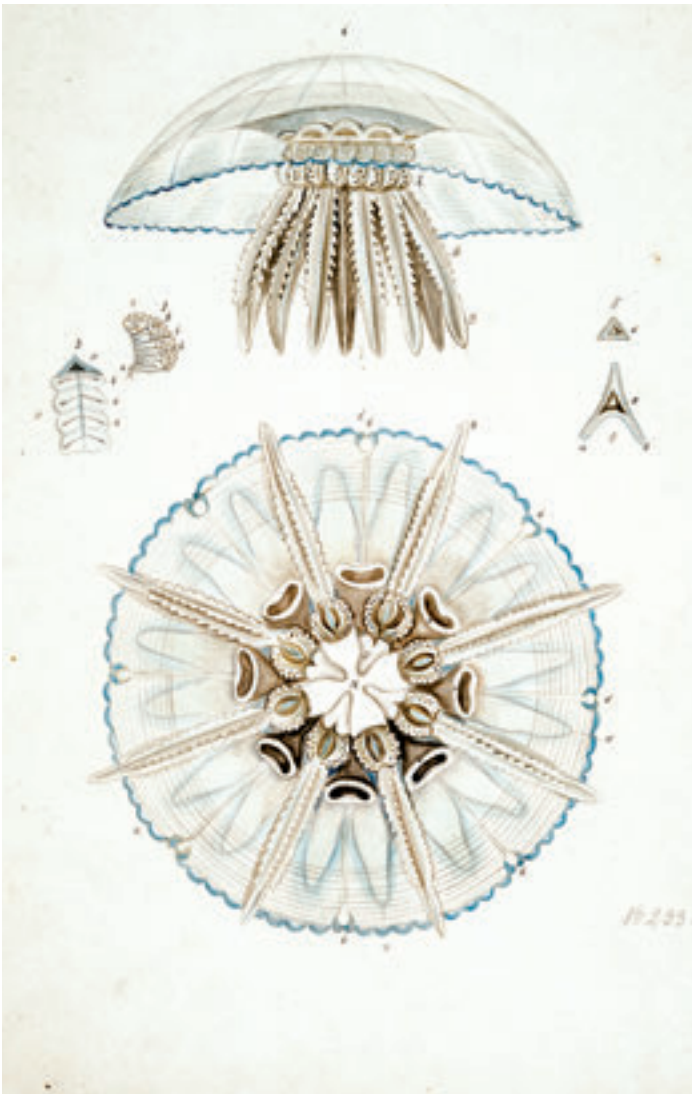
*Ubularia indivisa* (Nr. 191a), Leopold and Rudolf Blaschka, Dresden Germany, 1885. Lent by Cornell University, Department of Ecology and Evolutionary Biology.

### Leopold and Rudolf Blaschka

Leopold Blaschka (1822–1895) descended from a family of glassblowers and flame workers, whose glass production can be traced back to the 15th century. Although Leopold worked for his family's business as a costume jeweler in Bohemia, he also made glass models of plants informed by his hobby of studying, collecting, and painting botanicals. In 1853, Leopold was on a sea voyage when his ship becalmed for two weeks, and he became entranced by the jellyfish and other creatures he observed floating in the water. A decade later Leopold drew on this experience when the director of the Natural History Museum in Dresden, who was familiar with Leopold's plant models, commissioned him to produce sea anemones for museum display.

The works attracted the attention of universities and newly founded natural history museums, each of which wanted similar models for research, teaching, and exhibition. By 1880, son Rudolf (1857–1939) had joined his father in the thriving enterprise, which eventually included 700 invertebrate models available for production upon request. The team marketed their extensive roster of models via catalogues, one of which will be on display in *Fragile Legacy*. They even installed their own aquarium at their workshop in Dresden, allowing them to study living animals. Leopold and Rudolph began to turn their attention to creating glass flowers after receiving a prestigious commission in 1887 from Harvard University for the now-celebrated Ware Collection, eventually leading the Blaschkas to cease production of the marine invertebrates in order to focus entirely on the flowers.





Design Drawing of *Holigoclados lunulatus*, no. 233, Leopold and Rudolf Blaschka, Dresden Germany, 1863-1890.

**CMoG and Cornell University**

In 1885, Cornell University acquired 570 of the Blaschka's marine invertebrate models. With the advent of the aqualung and underwater photography by the mid-20th century, interest in the models waned and Cornell's Blaschka collection fell into disuse. It lay all but forgotten until the 1960s, when it was rediscovered and sent to CMoG for preservation and display. Much of Cornell's invertebrate collection remains on long-term loan to the Museum to this day and many will be on display during this exhibition.

CMoG's unparalleled Blaschka resources and longstanding relationship with Cornell will be a focus of the documentary *Fragile Legacy*. Dr. Drew Harvell, a marine biologist in Cornell's Department of Ecology and Evolutionary Biology and the curator of the Cornell collection of Blaschka glass, has joined underwater filmmaker David O. Brown on a quest to film living examples of the inspirations for the Cornell Blaschka collection. Their award-winning film, *Fragile Legacy*, will have its premiere at the Museum in the spring.



*Octopus Salutii* (Nr. 573), Leopold and Rudolf Blaschka, Dresden Germany, 1885. Lent by Cornell University, Department of Ecology and Evolutionary Biology.



Binocular microscope, Henry Crouch, London, England, c. 1850-1875. Lent by Museum Boerhaave, Leiden, the Netherlands. Inv. 07422. Image Courtesy of Museum Boerhaave.

# Amber Fields of Grain



Karen Dahl 'The Midas Touch' 1994.



Les Manning 'Vessel' 1983. Manning was inspired by the landscape around Banff Alberta, where he was Director of Ceramics at the Banff School for many years.

In 2014, in order to draw more attention to the Permanent Collection of contemporary Canadian ceramics at the Art Gallery of Burlington (AGB), the AGB showed *Coast to Coast* - an exhibition drawn solely from the Collection. The exhibition broke the country up into five distinct geographical areas, the Maritimes including Newfoundland and Labrador, Quebec, Ontario, the Prairies, British Columbia and the Territories. The show proved to be such a success that five exhibits were planned to take a closer look at each of the different regions - *Amber Fields of Grain* focuses on the Prairies.

The Prairies were sparsely settled into the last decade of the 19th century when they were homesteaded by waves of immigrants, primarily from Eastern Europe. These settlers brought with them to their rural experience the spirit of independence and their folk traditions. This vast area saw

little industrialization and independent art production until prior to the First World War, when one of the earliest firms to set up business was Medalta Potteries. Up into the 1960's functional ware, with its roots in England and Scandinavia, dominated the production of early crafts people such as Muriel Guest and Hansen/Ross. One of the best known younger potters of the time was Ed Drahanchuk. He produced a recognizable style of work and he also taught a generation of students. Other well-known functional artists who also taught and influenced a generation of today's artists include Jack Sures, Les Manning, and Robert Archambeau.

But the late sixties and early seventies were also a time of change. The American, David Gilhooly, arrived in Regina in 1969 and he inspired a group of local artists to explore sculptural work. One such artist was Marilyn Levine who is known for her hyper realistic 'leather' goods sculpted in clay.



Greg Payce sculpture 'Song (Vase to Vase)' his three part work where the vases help create the shape of two profiles between the pieces.



Marylin Levine 'Two Tone Bag' 1979 - 80



Marylin Levine 'Tumblers'

Up to that time she had produced functional work such as the *Four Tumbler* shown next to her *Two Tone Bag*. Other friends of Gilhooly included the ceramists Victor Cicansky, Joe Fafard, and the painter, David Thauberger. Both Cicansky and Fafard drew inspiration from their Prairie roots. Cicansky on memories of his Ukrainian grandmother who grew and preserved much of the family's food that was grown in her Regina yard. Fafard first took up ceramic portraiture of his friends and neighbours in Pense Saskatchewan, then moved on to sculpting his, now well known, series of cows, artist heroes, or Prime Ministers.

Many in the following generation of artists were inspired to produce sculptural work including Karen Dahl (who had studied with Jack Sures at the University of Regina) and Greg Payce. Dahl carried on in the hyper realistic style of Marilyn Levine but added a narrative element, influenced by

surrealism. Her *Midas Touch* is a work that combines a rock, a cabbage, and a paint brush dipped in gold, reminding the viewer of the moral of Aesop's fable. Payce creates sculptures using vessel forms and the negative space that they make when they are grouped. His piece *Song (Vase to Vase)* consists of three vases which when aligned in a row create two facing profiles in the negative.

From its earliest origins, starting with the Medalta factory, the Prairie Provinces, with their pragmatic farming heritage and its wealth of folk traditions have produced an outstanding number of gifted artists who have drawn upon and shared their insights

*Jonathan Smith has overseen the Permanent Collection of Canadian Ceramics at the Art Gallery of Burlington for over a quarter of a century. In the past he also served on the Board of Directors for FUSION: The Ontario Clay and Glass Association*

# Still Life Landscape



Scott Barnim 'Fish Platter' Donated from the Collection of Raphael Yu

When the average person is asked to think about ceramics, their immediate reaction is to conjure up an image of a plate, a bowl or a mug. A thought that does not immediately come to mind is that of subject matter, whether it is the decoration or the form itself.

In the Art Gallery of Burlington's Lee Chin Family Gallery exhibition, *Still Life Landscape* there was an opportunity to examine the role of subject matter in ceramics in a show that was exclusively drawn from its collection of contemporary Canadian ceramics. Both still life and landscape have rich and varied histories in the fine arts, but tend to be overlooked in the history of ceramics. Still life is often used as decoration in functional ware, with the portrayal of food and flowers as a major decorative element. This can be seen in Scott Barnim's large, richly decorated *Fish Plate* circa 2000 or in Susan Card's *Floral Bowl* which is not only covered with flowers but she has the form of a flower where the rim mimics the shape of petals. Other artists have done the same with landscape. Heather Driver-Kerslake's *Large Bowl* from 1987 is inspired by origin legends of native Americans from the Southwest. The interior of her bowl is decorated in bands. The bottom is portrayed as a waterhole with animals that encircle it. While higher up she had placed a ring of houses and cacti. Above that is a glazed blue sky and

standing on the rim, acting as guardians sit three lizards and a number of plants. While not as descriptive as Driver-Kerslake's bowl, Diane Nasr has evoked her childhood memories of a garden in her native Trinidad with her tray with its scored base representing the garden rows and her folded porcelain edging acting as a picket fence.

As the work becomes more sculptural the still life and landscape elements become more pronounced. Kinishi Shigeno's *High Heel Teapot*, while retaining all the elements of a functional teapot, a handle, body, spout and lid, is imbued with elements of desire not often associated with the drinking of tea. David Thauberger's *Tea for Two*, is a ceramic collage consisting of two tea pots (one a Cinderella-like woman in a hoop dress, the second a fairy tale coach), an assortment of inexpensive china figurines (and one rubber smurf) combined into a clay landscape collage. These works retain their functional characteristics though it is highly likely they are more for display than for anything else.

Of particular interest is the purely sculptural work where the artist has exploited the history and techniques of clay. Leopold Foulem's *Mille fleur Vase with a Bouquet of Trilliums* is a single thrown piece that looks like it comes in three sections. The decoration of each section references a portion



*Diane Nasr 'Tray' n.d. Donated by Karen Brouwers*

of ceramic history, including Sevres, Chinese import ware, and English transfer ware, like a commentary on their relationships in modern ceramic history.

Even work that seems to be driven by a personal exploration of the material can evoke a response that is grounded in the world around us. Steve Heinemann's 1982 piece, *Untitled* is a casing that resembles half a solid sphere. Upon closer observation one sees that the top of the form has been sandblasted to reveal that the form is not only hollow but it has been created with seven different layers of coloured clay, resembling geological strata that can be seen on a cliff face.

In even the most functional of work the suggestion of a subject matter can deepen the engagement of both the maker and the viewer. Whether one overtly describes or merely alludes to a subject, its inclusion can add an element of surprise and delight. Once one becomes attuned to the often subtle hints an artist creates, one's understanding and appreciation of the entire art form is enhanced and one starts to see it everywhere.

*Jonathan Smith has overseen the Permanent Collection of Canadian Ceramics at the Art Gallery of Burlington for over a quarter of a century. In the past, he has also served on FUSION's Board of Directors.*



*Kinishi Shigeno's 'High Heel Teapot' while still functional is more an object of desire than anything else.*

# Paul Mathieu

## The China Syndrome



Paul Mathieu, 'Six Nudes of Matt (After E.W.)'. It is interesting to note the lustre hand print of the artist on two of the pieces. The artist's original photos have been morphed to correspond to the exact shape of the vases. The morphed images are then given to painters in Jingdezhen to copy onto the pieces.

To April 10, 2016  
Lee Chin Family Gallery  
Art Gallery of Burlington

The *China Syndrome* is a term that refers to a runaway nuclear reaction, where the core of a reactor could hypothetically burn through the bottom of the containment device and continue all the way to China.

In 2004, Paul Mathieu first went to Jingdezhen, China, the porcelain capital of the world. He has returned every year since, to produce a body of work where his original idea has led to many further ideas in an ongoing flow; his own personal China Syndrome.

Mathieu is a gifted technician himself, but he was awestruck by the skill of the workers he saw in China. In the West, a ceramicist is expected to throw, glaze, and fire his or her own work. In China, each task is divided into separate steps, where one individual may spend their working life doing only one small task, such as mixing the clay, throwing a form, painting one particular pattern, or loading a kiln. Mathieu has, from early in his career, been interested in the dissemination of ideas. In the 1990s he looked at cast bronze sculpture in a different way; he realized that because it was hollow, if it was turned it upside down, it became a vase. He was fascinated by this idea along with the commonly held notion that because a sculpture is not functional it is classified as art, while a work that has a function is classified in the realm of craft.

In China, Mathieu contracted different workers to help him produce his work. Over the years he has reduced his physical participation in the production of his work and now oversees and orchestrates its creation. In doing this he is exploring the

nature of creativity; does it lie in the making or does it lie in the conception of the work? While he could have produced this work himself, he has acknowledged that the people he has employed are more highly skilled than he is and that he is able to produce much more work using the Chinese artisans than he could do himself. This is not that different from the way that painters, past and present, have worked. Some of the greatest artists have had large studios with many assistants in their employ. The art of the twentieth century, from the time of Marcel Duchamp and Dada has explored this issue, but rarely has anyone looked at this in relationship to the crafts where technique is emphasised and content is downplayed. Mathieu also knows the more he is able to remove the personal touch - the maker's distinct mannerisms, which so much of contemporary ceramics explores – greater is the focus that can be directed to the subject matter of the work.

One of the themes that interests Mathieu is the relationship of two dimensional decoration and three dimensional form. He asks the viewer to look at what decoration actually does. One way in which he does this is by making the viewer more aware of the shape of the physical form in relationship to the decoration. In one series of vases, Mathieu started with photographic images to decorate his work. His ceramic forms were scanned and the shape was downloaded into the computer. The images were morphed to correspond with the shape of the forms, thus distorting the images. In a series of bowls he had half of the image placed on the outside of the bowl and the other half placed on the inside. The viewer then has to position themselves in such a way that the images align; making the viewer shift back and forth from the three dimensional form to the two dimensional image.



Paul Mathieu 'Morphed Photo Vase Matt (After E. W.)'. One complete vase with two just with silver lustre lines ready to be painted. After E. W. refers to the photographer Edward Weston, and a series of photos he took in the 1930's.

Painted decoration on functional ware generally does not ask the viewer to delve into political ideas. In the *Abu Ghraib Flower Vases*, Mathieu has taken casts of the bust of the Venus de Milo and or écorché heads (a sculpture of the human body with the skin removed to reveal the musculature, used as a tool to teach anatomical figure drawing) turned them upside down to create a vase and then had them decorated with classical Chinese patterns and ceramic photo decals of the infamous prison. The contrast between the domestic objects with their hand painted surfaces and the brutality of the news photo imagery jolts the viewer into confronting their understanding of the world around them. Likewise his painted bowls portray reclining male nudes in poses taken from classic renaissance and baroque paintings. Mathieu has carefully staged and taken the photographs which are used on the hand painted and digital transfers that appear on the bowls, often including the original painting in the background. One is faced with the recognition of how deeply ingrained our sexual stereotypes are when one is confronted with their opposite.

Mathieu has maintained that he is a ceramist. His work is functional in form and domestic in scale. The combination of his imagery, which is concerned with the powerful examinations of political and social issues with domestic forms, is an attempt to remove his ideas beyond the rarefied world of the art gallery into the wider world where it can be seen by everyone.

Jonathan Smith has overseen the Permanent Collection of Canadian Ceramics at the Art Gallery of Burlington for over a quarter of a century. In the past he also served on the Board of Directors for FUSION: The Ontario Clay and Glass Association.



Paul Mathieu hand painted porcelain bowl, 'Ian/Diego/Francois'. With half the image on the inside and the other half on the outside, the viewer must stand in the right position to see the complete image.



Paul Mathieu, Matt/William/Diego/Francois/Edouard, in tondo. The names in the title refer to the model and the artists who inspired the work.

# Quebec Ceramics



Leopold Foulem 'Millefleur Flower Vase with Bouquet of Trilliums' Anonymous donation, Art Gallery of Burlington



Roseline Delisle, 'Serie Pneumatique #16' 1986. Delisle is one of a number of Quebec artists who were concerned with a high sense of design.

Opens on March 12, 2016  
Permanent Collection Corridor

Continuing in the Art Gallery of Burlington's series of ceramic exhibitions exploring the different regions of Canada, 'Quebec Ceramics' examines some of the forces behind the distinct style of the province. While many ceramic artists in the rest of Canada are primarily concerned with exploring the expressive nature of the material itself, often influenced by the teachings of Bernard Leach and Shoji Hamada, Quebecois artists are more design and concept driven.

One of the earliest ceramic artists was Maurice Savoie (1930-2013) who had a huge impact on the direction of Quebecois ceramics. Savoie stated that he first had to study sculpture at the École des Beaux-Arts, as there were no clay

classes. By 1958 - after spending time in Paris where he first saw large scale one of a kind work - he started teaching at the Institut des Arts Appliqués, which influenced the direction of Quebecois ceramics. As his work often embodied a sense of precision, by 1970 his interest in design led to his creating work for Sial II a mass production pottery, a direction that would be followed by others.

Interest in contemporary modern design has meant that a number of notable ceramic artists have set up shop to produce very sleek lines of cast functional ware. In the 1970's Denise Goyer produced classic thrown stoneware before she partnered with Alain Bonneau. After that she concentrated on designing the work and he worked on the production. Their 1976 teapot *La Thèière* sold 10,000 units and is found in museum design collections world-wide. Forty years later they still designing new work. Louise





Louise Bousquet 'Sushi Set and Two Tumblers' 2012. Bousquet's work is known for her attention to detail as seen on the carved wood stand for the sushi cone and the delicate ribbing on the tumblers.

Bousquet spent twenty five years working with porcelain before she opened 'Porcelaines Bousquet' in 2002 which specializes in dinnerware. Another artist who is very interested in design and production of dinnerware is Guy Simoneau, who not only throws in stoneware but also casts in porcelain.

This interest in design also appears in the work of Leopold Foulem. His work is grounded in his interest in the history of ceramics and his social concerns. Often using molds, ceramics decals and found objects to create a narrative, these works challenge the notions of what art is and what is craft. Similarly, Paul Mathieu questions the definition of art and craft with his stacks of dishes which, when properly stacked, not only create a sculptural form but also an image that that will only emerge when the components are correctly placed. Richard Milette and Jeannot Blackburn also challenge their audiences with their provocative work that revolves around social issues and sexual mores.

In Canada the emphasis on high design issues is particular to Quebec. This exhibition is a much needed chance to explore this facet of the ceramic world.

Jonathan Smith has overseen the Permanent Collection of Canadian Ceramics at the Art Gallery of Burlington for over a quarter of a century. In the past he also served on the Board of Directors for FUSION: The Ontario Clay and Glass Association.



## DISCOVERY ART TRAVEL Ceramic Excursions 2016-17

**Morocco**

Oct. 17 – Nov. 7, 2016

**Sicily**

April 22 – May 10, 2017

[www.denysjames.com](http://www.denysjames.com) 1-250-537-4906

# FUSION Annual Conference

## *Five Korean Master Potters*

June 3 to 5, 2016

**Fusion**  
40 YEARS

### Five Korean Master Potters

Yu Yong-Chul   Choi In-Gyu   Jo Se-Sook   Lee Hyang-Koo   Kim Seong-Tae

**FUSION**  
CONFERENCE 2016  
TORONTO • ONTARIO  
JUNE 3 - JUNE 5  
[www.clayandglass.on.ca](http://www.clayandglass.on.ca)

FUSION is proud to present five Korean Master Potters at our annual conference June 3-5, 2016. Join us for a weekend of hands-on workshops and presentations delivered by the Masters.

These potters have generations of ceramic work in their family history and each has achieved the designation of “Master Hand,” a great honour in South Korea. To achieve this honour is a difficult and lengthy process. You can see them working here:

[www.youtube.com/watch?v=6T7W0ECCCRy&t=\\_blank](http://www.youtube.com/watch?v=6T7W0ECCCRy&t=_blank)

### Background

Surrounded by mountains, and fields, about an hour east of the capital city of Seoul, for over five millennia potters have gathered raw materials and created some of the finest pottery the world has ever known. In Korea, the ceramic arts are revered as one of the highest forms of expression. Many of the traditional decorative techniques we use today originated in Korea. Potters are held to high standards, and those who excel at both technique and service to their craft are revered as celebrities nationwide.

In the spring of 2015 thirteen potters from Ontario and the United States travelled to Icheon City to attend the Icheon Ceramics Festival as part of an international cultural exchange. FUSION is very excited to be furthering this cultural exchange with our 2016 Conference.

This year’s workshops include unique tools from Korea for you to keep. Each participant will also be provided with sample pieces on which to explore the techniques demonstrated during the workshops.

# CARVED IN STONE

For more detailed listings, visit [www.clayandglass.on.ca](http://www.clayandglass.on.ca)

Ongoing

## Amber Fields of Grain

The Art Gallery of Burlington  
1333 Lakeshore Road, Burlington, ON

January 16 to April 17

## DUST: Grace Eun Mi Lee

The Art Gallery of Burlington  
1333 Lakeshore Road, Burlington, ON

February 18 to May 29

## Beneath the Surface: Life, Death, Gold and Ceramics in Ancient Panama

The Gardiner Museum of Ceramic Art  
111 Queen's Park Circle, Toronto, ON

March 20 to June 26

## Tributaries

The Canadian Clay and Glass Gallery  
25 Caroline Street North,  
Waterloo, ON

April 22 to 24

## Waterloo Potters' Workshop Spring Sale

Waterloo Memorial Recreation Complex  
100 Father David Bauer Drive,  
Waterloo, ON

April 22 to 24

## Ottawa Potters' Guild Spring Sale

Landsdowne Park, Ottawa, ON

May 7 to 8

## London Clay Art Centre Spring Sale

1250 Dundas Street, London, ON

May 14 and 15

## Martha Grover Workshop Kingston Potters' Guild

For more information:  
[kpgworkshops@gmail.com](mailto:kpgworkshops@gmail.com)

June 3 to 5

## FUSION Conference 2016 Featuring Korean Master Potters from Icheon City

For more information go to  
[www.clayandglass.on.ca](http://www.clayandglass.on.ca)  
Chestnut Centre, University of Toronto  
89 Chestnut Street, Toronto, ON

June 25 to January 2, 2017

## Dale Chihuly

The Royal Ontario Museum  
100 Queen's Park Circle, Toronto, ON

Opening July 10

## Outside In

The Canadian Clay and Glass Gallery  
25 Caroline Street North, Waterloo, ON

Opening July 10

## Earthborn: Annual Juried Exhibition of the Waterloo Potters' Workshop

The Canadian Clay and Glass Gallery  
25 Caroline Street North, Waterloo, ON



The next deadline for listings  
and advertising is

**July 5, 2016**

Please contact the FUSION  
office for information about  
placing an advertisement.

Phone: 416-438-8946

E-mail:

[fusion@clayandglass.on.ca](mailto:fusion@clayandglass.on.ca)

If you are interested in  
writing for FUSION Magazine  
or have an idea for an  
article, email the editor,  
Helen Rudin at  
[helenrudin@gmail.com](mailto:helenrudin@gmail.com).  
The deadline for the next  
issue is **July 25, 2016**



*Cerakit*

custom digital decals for ceramics

[www.cerakit.ca](http://www.cerakit.ca)

**FUSION ON THE WEB [www.clayandglass.on.ca](http://www.clayandglass.on.ca)**