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FUSION

A MAGAZINE FOR CLAY AND GLASS



Bryan Hopkins
February 10-12
Mississauga, ON



Winter Workshop 2017

FUSION is excited to present our 2017 Winter Workshop with Bryan Hopkins February 10–12.

- Friday, February 10: 7–9 pm
Slide presentation and lecture
- Saturday, February 11 and Sunday, February 12: 9 am–4 pm
Demonstrations and hands-on practice

Join us Friday evening 7–9 pm when Bryan Hopkins will offer a lively and fun slide presentation. If you cannot participate in the whole workshop, come for this condensed learning opportunity!

On Saturday and Sunday, Bryan will demonstrate his methods of working in porcelain that have led him to create a distinct body of work. He will also lead participants through exercises geared toward finding inspiration through personal exploration of one's own practice.

Attendees will gain the skills and confidence necessary to explore form, texture, line, and color. Any level ceramist will gain knowledge about the use of porcelain, but a basic knowledge of working with clay is very helpful. Participants can hand-build or work on the wheel, as well as combine those techniques.

FUSION thanks:

- our 2017 Winter Workshop partner:



- our catering sponsor:



Location

Mississauga Potters' Guild
3B – 1200 Vanier Drive,
Mississauga, ON L5H 4C7

Ticket Prices

Friday evening slide presentation and lecture:

- \$17 (including HST)

Friday evening and Saturday/Sunday Workshop (includes snacks and lunches):

Early Bird Registration

(by January 20, 2017, 5 pm)

- FUSION Member: \$215 (including HST)
- FUSION non-Member: \$255 (including HST)

Late Registration

(after January 20, 2017)

- FUSION Member: \$255 (including HST)
- FUSION non-Member: \$295 (including HST)

Space is very limited. Register early. For more information visit: www.clayandglass.on.ca

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ON THE COVER

Yvo Samgushuk's 'Standing Figure' is covered with the fine incised texture of the wearer's suit, a detail that one cannot duplicate in soapstone carving.

Jack Nuviak and Leo Napayok have not shied away from depicting the reality of the community in 'The Fight After the Dance'.



Ceramics from Rankin Inlet

Art Gallery of Burlington

By Jonathan Smith

When asked, what is Inuit art, the majority of people will identify soapstone carving. A smaller handful will know about the stone block cut prints of Cape Dorset. Even fewer will have heard of the tapestry workshop in Pangnirtung. But next to no one has heard about the amazing ceramics that have come out of Rankin Inlet.

In 1962, in Kivalliq (the Inuit name for Rankin Inlet), the North Rankin Nickel Mine closed its operations and let go the Inuit who worked there. The Inuit were, for the most part, no longer living off the land and were stranded in an isolated community, so the Canadian government stepped in to sponsor arts and crafts programs intended to encourage the local population to take up the production of sculpture.

An offshoot of this program was the introduction of a ceramics workshop in Rankin Inlet. This program struggled until 1977 before it was shut down. While the ceramics produced during that time received critical acclaim they were not warmly welcomed in the southern market for a number of reasons. The artists were not familiar with the medium and produced work that was not as polished as the soapstone carvings of the time. It was also



Pierre Aupilardjuk's 'Two Friends Sharing Gossip' is covered with small heads whispering to each other, spreading the news of the community one to another.



John Kurok's 'Birds and Faces 2' demonstrates how the use of clay has allowed the artist to open up the form to create 'handles' out of the bird's wings.

expensive to transport the materials to the north (especially the fuel to fire the kilns) and the public did not respond well to the glazed surfaces. In the south people regarded the introduction of ceramics to the North as a cultural import that had little history and relevance to the native culture. It is interesting to note that this accusation was not levelled at the production of coloured pencil drawings, the stone cut prints based off of Japanese ukiyo-e workshops, or the tapestry techniques, as, perhaps these techniques were regarded as art while clay was still considered a craft activity.

In 1977 Jim Shirley and his wife Sue came to the community and over time they were inspired to revive the ceramic program. By 1987 they opened the Matchbox Gallery to produce and sell ceramics, the only community to produce this work. The program Jim Shirley set up is particularly important in serving his community as a resource for learning because it emphasizes art training, but also math and reading exercises to help increase problem solving skills.

The program was geared to support the communal and collaborative nature of the Inuit, which has resulted in one of the more striking elements seen in this work.

Even though this new work has garnered attention, the problems of distribution have

hindered the general public from seeing these pieces in the south. The Art Gallery of Burlington has been fortunate to have the opportunity to share the work with, both, ceramicists, and the larger community with the exhibition *Ceramics from Rankin Inlet*, an exhibition featuring a selection of twenty-six works from a private collector. Five earlier works in the Permanent Collection at the AGB are being shown alongside this exhibition to illustrate the stylistic evolution that has taken place over the last three decades.

The contrast between the later Rankin Inlet work and the earlier pieces is striking. The later work is generally much larger in scale and the artists have now stopped glazing their work and employ terra sigillata and smoke firing in finishing their work. The choice of the finish is much more in keeping with the work. Certain pieces are completed with a white terra sigillata, such as Roger Aksadjuak's piece, 'Hunters Preparing Caribou', which conveys the cold harshness of living off the land. Yvo Samgushak's smoke fired 'Standing Figure' has a warm sepia glow on the front of the figure, as if he is basking in the sun, while the back shades to black as if the figure is seen against the brilliant sun and the reflection of the light off of the snow.

Another striking difference between the older and newer work is the latter's emphasis on the spiritual connection to the land and their beliefs. More recent work records scenes of everyday life, such as hunting or the harsh reality of death (such as Aksadjuak's 'Hunter's Last Journey', which shows a dead Inuit set adrift in his boat with his worldly possessions). It is apparent how important the links to their community and the spirit world are. 'Two Friends Sharing Gossip' shows two standing figures, their arms wide spread, as if ready to warmly embrace one another (so much easier to whisper in each other's ear the latest secret). Each figure is covered with small heads eagerly talking or listening, sharing the local news one with another. In the age of Facebook with its endless anonymous postings, this piece shows the truly personal nature of one's relationship with one's community.

The connection to the environment is further shown in two vase forms. John Kurok's 'Birds with Faces 2' is a coil built pot with two sculptural rings of alternating birds in flight joined to human faces. The outspread wings of the birds connect to the faces allowing the wings to act as handles for the pot. It is an outstanding example of design elements being

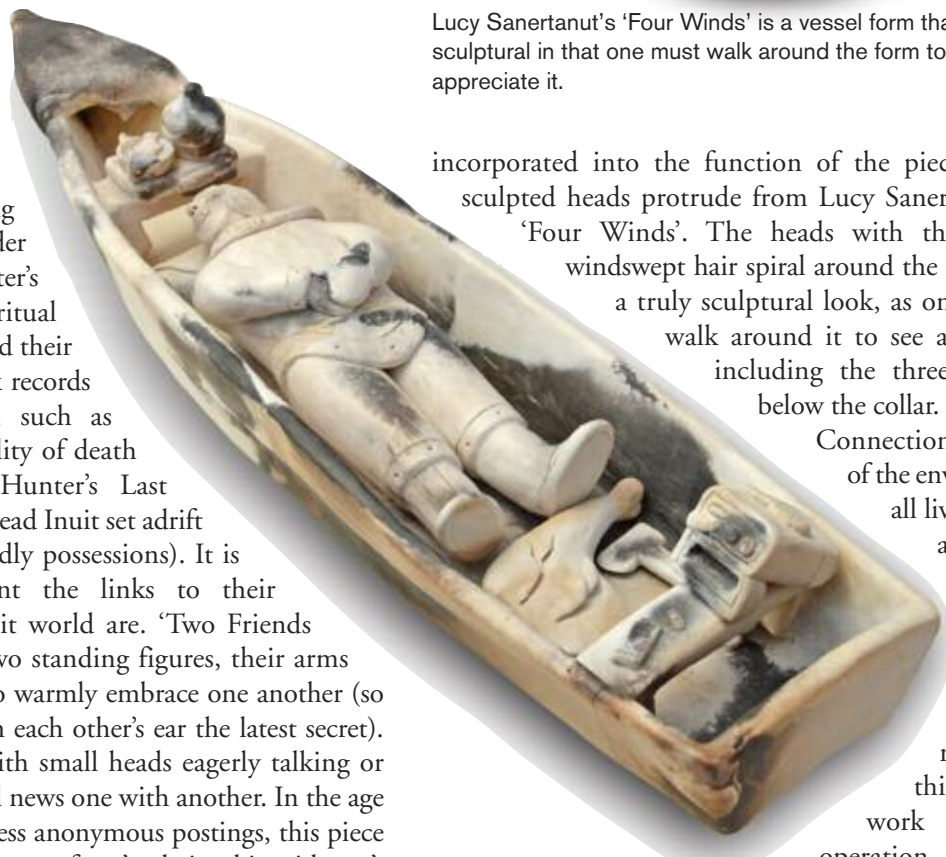


Lucy Sanertanut's 'Four Winds' is a vessel form that is truly sculptural in that one must walk around the form to fully appreciate it.

incorporated into the function of the piece. Four fully sculpted heads protrude from Lucy Sanertanut's vessel, 'Four Winds'. The heads with their tangle of windswept hair spiral around the piece giving it a truly sculptural look, as one is forced to walk around it to see all the details, including the three fish hidden below the collar.

Connection to the spirit of the environment and all living forms can also be seen in the large scale work, 'Enchanted Polar Bear'. The first noteworthy thing about this work is the co-operation demonstrated in the production of this

piece. Four artists, John Nuviak, John Kurok, Roger Aksadjuak, and Leo Napoyak all worked on the piece. Each artist could have built and relief carved the form. The form is



Roger Aksadjuak's 'Hunter's Last Journey' depicts the funeral of a hunter, where the body is laid out in his boat, surrounded by his possessions.



Jack Nuviyak, John Kurok, Roger Aksadjuak and Leo Napoyak all helped in the creation of the 'Enchanted Polar Bear'.

complex, with the overall work representing a polar bear. The entire piece is covered with sculptural addition and relief carvings. Some of the sculptural forms include figures of hunters, fish, seals, and even a bird in full flight. Each of these forms is covered further, with relief carving. The piece takes on even greater mystical meaning as one more closely examines these forms. The hunters can change into mer-men, the legs of a figure can become the claws of the bear, a school of fish emerges out of a leg to swim across the back of the bear.

These pieces highlight exactly why this work is not just soapstone carving translated into clay. The forms are no longer monolithic but are freestanding, often with openings between different portions of the work. The artists are not bound by the limits imposed by the shape of the stone but can construct work where details, such as an arm or a tail, can move freely away from the bulk of the form. Complex forms showing a relationship between a group of figures can be established, as John Nuviyak and Leo Napoyak achieved in their piece, 'The Fight After the Dance'. As a result, the overall feel of this piece is that of greater rhythm and movement, as more intricate forms can be created. Any sense of stiffness is now a result of the artist's expression, as opposed to the lack of malleability of the material. Work can now be highly detailed with figures and textures which would have been impossible to capture in stone. The artists now have a greater chance to change their work and to evolve their ideas during the creative process especially when work is handed back and forth between one artist and another.

Alternate view of the 'Enchanted Polar Bear'.



Roger Aksadjuak's 'Hunters Preparing Caribou' depicts the everyday struggle of living off the land and the co-operative nature of the culture.

As the ceramics of the north become better known, hopefully the necessary infrastructure to promote and market this work will develop so that this work can be shared with a wider audience. The production of this work is a valuable record of this culture and helps preserve their culture and traditions so that we all reconnect with the land.

Jonathan Smith is the Permanent Collection Curator at the Art Gallery of Burlington and sat, for many years, on the Board of FUSION: The Ontario Clay and Glass Association.





Bruce Cochrane:
Vase Form #2, 2016, wood-fired
stoneware, 16 X 8 X 4 1/2 in.

Susan Low-Beer - **And ++**

Bruce Cochrane - **Re-Form**

Both at the David Kaye Gallery



Susan Low-Bear: Being in the Inbetween: The elements are of varying sizes (14 - 15 in.) and are made of ceramic (the figure) with mixed media (found wire, beads, metal scraps).

On a trip, some time ago, Susan Low-Bear picked up a postcard of a small figure made of ivory from the Archaeological Museum of Herakleion, Crete called the Bull-Fighter. Although it was not dated, she believed that it was made during the Minoan period and is of a slender, youth, male figure with arms outstretched, as if holding the horns of a bull; one arm is missing. She had this image tacked to her cork-board where images are placed that intrigue her or that she finds beautiful. The proportions of this figure were quite abstract and held her attention. She decided to try and copy it in clay so as to better understand its construction. This was the beginning of three years of work that is evidenced here.

Susan Low-Bear continued her figurative sculptural explorations, in which the tiny bull dancer is always manifest, in two main bodies of work.

From September 3 to 27, the first installation – titled Being in the Inbetween – was exhibited at the David Kaye Gallery in Toronto. This exhibition consisted of a wall of 25 figures that appeared airborne, free, and whimsically playful.

Susan's second body of work, inspired by the tiny bull dancer, is included in her 30 year retrospective showing at the Art Gallery of Algoma in Sault Ste. Marie, ON. This exhibition, titled Place of Becoming, consists of nine large figures that hang from the ceiling and appear to be hovering and diving through the air. The exhibition is curated by Jasmine Jovanovic and Stuart Reid. It will run until January 7th.

On December 1 Bruce Cochrane will be exhibiting a recent body of work. This work will represent Bruce's ongoing investigation of wheel-thrown forms that have been altered to reveal the structure of pottery forms in both utilitarian and sculptural manners.

The flat 2D shapes are worked out and resolved on paper before they are extended into 3D forms. Cochrane starts by using a thrown clay cylinder to produce the volume and dimension, which he then cuts and alters. Although there is minimal evidence of the throwing process and gesture, it is critical in the forming procedure and the way of thinking about form. The ceramic process of throwing and altering the material allows for a thorough exploration of the forms and the possibility of multiple variations, as seen in the three categories of objects that Cochrane chooses to make: the vase, the wall hung object, and the lidded container.



Bruce Cochrane: Vase Form #1, 2016, wood-fired stoneware, 14 X 9 X 4 1/2 in.

The use of coarse, dark clay, along with a subtle contrasting slip, combined with wood fired surfaces provides a definition and richness to his immaculately constructed forms.

Bruce continues to thrive in his retirement from his full time teaching obligations. He does not hesitate to push his work to new limits and continues to explore new ideas and incorporates them into new work. Every few years there seems to be a refreshing evolution to Bruce's work. He certainly doesn't stick with the status quo.

Lou Lynn and Ione Thorkelsson:

Glass at the Canadian Clay and Glass Gallery

Lou Lynn's sculptural works combine glass and bronze to turn ordinarily utilitarian objects into works of art. She began exploring the sculptural potential of glass in the mid 1980's and has drawn inspiration from an interest in archaic and industrial tools and artifacts.

She describes her work as combining "the strength, fragility and optical properties of glass with bronze, to create forms that draw attention to the materials' inherent qualities." And she goes on to say that she "is attracted to functional objects of all kinds, from all epochs and enjoy[s] pondering the intended use of these things."

The work presented in Lou Lynn: COMMON/unCOMMON, an exhibition showing at the Canadian Clay and Glass Gallery in Waterloo, Ontario until the end of December, reinterprets the familiar and asks viewers to reconsider the beauty inherently found in functional objects. This exhibition features both previously exhibited works from the 'utensil' and 'fastener' series, and debuts several new works that reference simple domestic objects including buckles, clasps and textile tools.

Lou Lynn's sculpture has been widely exhibited nationally and internationally and is displayed in many public collections. She has been nominated twice for the Governor General's Award (Saidye Bronfman Award) and she was inducted into the Royal Canadian Academy of Arts (RCA) in 2010.

Ione Thorkelsson has had a long career as a highly accomplished glass artist. But she spent an interesting few years as a scenic painter, props assistant, and wardrobe assistant at the Royal Winnipeg Ballet subsequent to her studies in architecture at the University of Manitoba. By 1973, Thorkelsson had set up a private studio and was studying glass at Sheridan College School of Craft and Design.

Ione Thorkelsson: A Natural History of Utopias, is exhibiting simultaneously with Lou Lynn's exhibition at the Canadian Clay and Glass Gallery, and features hybrid creatures, modified plant life and an accumulation of animal 'bones' made from glass castings that are beautiful and troubling. The works on view explore the consequences of human intervention in the natural world.



Ione Thorkelsson: Corrections 2 with trusses, 2010.



Lou Lynn: Tracing Wheel, 2016.

In 2007 she was inducted into the Royal Canadian Academy of Arts (RCA) and in 2010 she was awarded the Saidye Bronfman Award for Excellence in Fine Craft, one of eight Governor General's Visual Arts awards.

Three Degrees of Separation

By Gil McElroy



Brenda Sullivan: Lidded Poppy Vase II, 2016, porcelain, 30.5 x 24 cm. Photo by Paul Dededer.

Bottom Right. Susan McDonald: Clay Print #1, 2016, clay slip on cloth, 20.3 x 25.4 cm.



Lindsay Anderson: Raku #2, 2016, porcelain, 28 x 30.5 cm.



Here's an idea: what say we ascribe to every artefactual work of art a kind of enveloping "cloud." Of course I don't mean a literal cloud; I'm talking metaphor, here. Let's imagine the artefact as surrounded by every possible permutation of meaning, connotation, denotation, association, contextualization that it might suggest (or generate). Clouds. Better artefacts – better art – would, in this way of thinking, have a larger or denser cloud surrounding it, less substantial work a smaller, more diffuse cloud – or, in extreme cases, none at all.



Lindsay Anderson: Raku #1, 2016, porcelain, 33 x 30.5 cm.



Susan McDonald: Print Platter, 2016, stoneware, 23 x 30.5 cm.



Brenda Sullivan: Lidded Poppy Vase III, 2016, porcelain.

Clouds could, of course grow larger or shrink, depending on the work's aesthetic viability over the course of time. And clouds could disappear entirely.

In the scenario I've just posited, work that has traditionally fallen under the rubric of "craft" could have a hard time of it; medium-specificity and commitment to the utile could stifle the generation or accumulation of clouds. Use-value of a stringent sort could never permit an artefact to be anything beyond its function. In some ways, that's the cloudless story of artefacts that have been generically deemed "craft."

But when we remove the artificial constraints of "craft" versus "fine art," more interesting stuff can happen. Like, well, clouds, and there were clouds to be had in the recent exhibition *Three Degrees of Separation*.

The rolling hills of Northumberland County in southeastern Ontario are home to a heck of a lot of ceramists. The Colborne Art Gallery located in the heart of the county downtown in the tiny village of, well, Colborne has made them very welcome over the years. Most recently it was ceramists Lindsay Anderson, Susan McDonald, and Brenda Sullivan – the makers whose work comprised *Three Degrees of Separation*.

Maybe not surprisingly, it was the tension between the utile and what I'll loosely call the decorative or ornamental – the aesthetic impetus to render ceramic artefacts as stand-alone works in and of their own right and not merely utilitarian 'appliances' – that was front and centre. And it took some interesting directions.

The strangest may very well be some of the work of Brenda Sullivan, and by that I mean work that was, at the root, conventional vessel ceramics, yet interestingly enveloped by a dense and unusual cloud of aesthetic possibilities. This vessel-based work (jars and lidded jars) was

organized around flora – specifically, the form of the poppy pod. Now, we commonly know the plant as a flowering perennial, and maybe best for its association with Remembrance Day ceremonies and the wearing of artificial poppy flowers. But it has another side – its fundamental role in the drug trade grown for the production of opium. The seed pods of such plants are cut along the sides and then scraped for the harvest of the exuded latex that is the beginnings of the drug.

Perhaps it's here, and not the commemorative species of plant, where Sullivan's work offers comment and associations – the production of my argumentative cloud, I mean. *Poppy Vessel* might suggest so. It's a lidded jar, narrow at the base and widely flaring out as it rises up, capped by a broad, shallow lid. And it's got a streaky glaze, its muted brown vertically striated with lines of white crackle. There's a decided and intentional messiness to the work, as if an artefact that's representing the stresses undergone in, oh I dunno, let's say maybe the scraping of its sides and top.

Lidded Poppy Vase II iterates the form, but has a cleaner aspect with no exuded striations. But it's still representationally an immature seed pod, its sides cut as if in preparation for harvest. And Sullivan's *Poppy Vase II* gives us the stoneware equivalent of a mature seed pod, its top beautifully blossoming open. But the vessel sides here are scarred. In three works. Sullivan has – possibly or seemingly – represented three stages of the poppy-as-opium producer, and she's done it magnificently, reminding us that even the sinister has its own particular beauty. Here is work that is brilliantly cloudy.

Lindsay Anderson's porcelain works appear to dissemble the very idea of the vessel into something almost elemental. Or Platonic – I'm not entirely sure which. His are forms that make more than a passing nod to the vessel form and yet

rather shirk off the utilitarian intent of the void to focus on form as something remotely akin to a Platonic solid.

Now, there's a formal meaning and definition to "Platonic solid" that I am not attempting to engage with; rather, I'm trying to suggest that Anderson is messing about with idealizations of form. Raku #5 might show what I'm trying to say. It's clearly alluding to the vessel form, broadly bowl-shaped, rising up from really a rather tiny base supporting the tip of the inverted conical shape. Up top there's little evidence of vessel to be found save for a minute, central void framed by a flat surface of rather massive vastness and irregularity. It's top-heavy, for short, and Anderson reimagines and reconfigures the central void that is the whole point of a vessel as a kind of axis – the still centre that holds his work together, the null around which an aesthetic accumulates. Raku #4 comprises a kind of multiple – curvy, conical forms stacked one atop the other, snugly nestled each within each, all held vertically in place by that central axial nullity. Utility, in a way. A simple vase may proffer the void as something to be filled, to be employed, but Anderson's pieces here proffer it as what holds a world together.

Susan McDonald, the final of the trio, had two distinct bodies of work, here – one a series of stoneware and porcelain platters and teapots, the other that amounted to a series of



Brenda Sullivan: Poppy Vessel, 2016, porcelain, 30 x 20.3 cm.



Lindsay Anderson: Raku #4, 2016, porcelain, 20.3 x 48.3 cm.



Susan McDonald: Clay Print #4, 2016, clay slip on cloth, 20.3 x 25.4 cm.

ceramic prints. It's the latter that interests me, as McDonald entirely crosses the line from artefact – from even the merest gesture of the utile – to the image. It begins (I think) with Print Platter, an irregularly shaped oval platter onto which she has used clay slip to "print" images of teeming fish moving hither and yon across the stoneware expanse. And here's where the utile connection is then cleanly severed, for the aforementioned image of teeming fish becomes something in its own right – and not merely decorative or ornamental appendage – with her series of four Clay Prints. It's work on cloth, slip as the printing medium – the impetus of ceramics become pure imagery printed upon a textile – and while it is transgressive, it also has its roots deeply established in the traditions of the ceramic medium. Think Thomas Wedgwood, Josiah's son, and his early experiments in proto-photography at the very turn of the 19th century, photography's near-forgotten debt to clay. Wedgwood's experiments didn't lead to what became photography as we have known it, but mud was most decidedly there at its very beginnings. Here, some two hundred plus years later, Susan McDonald proffers an aesthetic of clay's less-followed path. And it all makes for some very beautiful clouds.

True Nordic:

How Scandinavia Influenced Design in Canada

On October 13, the landmark exhibition True Nordic: How Scandinavia Influenced Design in Canada, opened at the Gardiner Museum of ceramic art. The exhibition explores more than seven decades of Nordic influence on Canadian artisans and designers.

“True Nordic reveals how Canadian makers sought to create objects that would transmit ideas about place and the character of Canadian society,” says exhibition co-curator Michael Prokopow, Associate Professor and Dean of Graduate Studies at OCAD University.



Ernst Lorenzen (1911-1990), Alma Lorenzen (1916-1998):
Vase, c. 1969. Ceramic, 23.5 x 10 x 9 cm. Courtesy of Allan Collier.
Photography by Allan Collier.

The first exhibition of its kind, True Nordic features over 100 works by more than 60 designers including Kjeld and Erica Deichmann, Carl Poul Petersen, Karen Bulow, The Brothers Dressler, and Heidi Earnshaw. The works reflect a simple yet vital Scandinavian aesthetic tied to natural forms, materials, and imagery, and a desire to create attractive, functional objects.

“What is so remarkable is that visitors will be able to see Scandinavian-inspired ceramics, furniture, glass, textiles, pewter, and silver together in a single exhibition. It’s a rare treat,” says exhibition co-curator Rachel Gotlieb, Adjunct Curator of Contemporary Ceramics at the Gardiner Museum.

Beginning in the mid-1920s, Canadians witnessed the arrival of artisans from Sweden and Denmark in search of economic opportunity. These Scandinavian émigrés shaped the taste for contemporary craft in the postwar era, and Canadian cultural institutions and the federal government turned to Scandinavian design principles to cultivate a Canadian design culture and identity.

“In some ways, modernism packaged by Scandinavia was the Trojan Horse of contemporary,” says Kelvin Browne, Executive Director and CEO of the Gardiner Museum. “Prior to its arrival in Canada, modern design only surfaced as the chrome and leather seating in office lobbies. No one would have dreamed of having it in their homes.”

Between 1954 and 1957, the exhibition Design in

Scandinavia, which featured 700 products from Denmark, Finland, Norway, and Sweden under four major themes—“Good Articles for Everyday Use,” “Living Tradition,” “Form and Material,” and “Scandinavians at Home”—toured twenty-four institutions across North America including the Royal Ontario Museum (ROM), the National Gallery of Canada, and the Vancouver Art Gallery.

In conjunction with the exhibition, major department stores Eaton’s and Simpson’s organized their own special events and displays. A full-page advertisement for Eaton’s in *The Globe and Mail* in 1954 promoted Scandinavian design as a “fresh, functional approach to comfortable, modern living.”

Canadian manufacturers began adding Scandinavian designs to their repertoire, giving these new lines names like, Helsinki, Stavanger, and Scanda.

Today, Scandinavian modernism continues to resonate with some of Canada’s most notable contemporary artisans and designers, including Jeff Martin, Helen Kerr, Omer Arbel, and Niels Bendtsen.

The exhibition showing at the Gardiner Museum was designed by Andrew Jones, the Canadian designer behind the whimsical pink umbrellas on Toronto’s Sugar Beach. For True Nordic, Jones drew inspiration from the boreal forest—a dominant feature of both the Canadian and Scandinavian landscapes—using the image of the enveloping forest as a backdrop.



Luke Lindoe: Ceramic Arts, Calgary, AB
Two-toned bottle, c. 1974. Ceramic, 26 x 11 cm. Private Collection.
Photography by Toni Hafkenscheid.



Lotte Bostlund (1919-1999): Designer Bostlund Industries, Oak Ridges, ON, manufacturer Lamp, c. 1964. Ceramic with paint, spun nylon, 69 x 27 cm. Private Collection. Photography by Toni Hafkenscheid.



Ruth Gowdy McKinley (1931-1981): Vase, 1975. Ceramic, 22 x 8 cm. Courtesy of Lauren McKinley Renzetti. Photography by Toni Hafkenscheid.

The show is organized around a large, U-shaped plinth, which directs visitors in a chronological path around the outside of the gallery. Atop the plinth sit three long sections of kraft-paper “softwall” created by the Canadian design company molo. The three sculptural walls form undulating alcoves for the display of furniture, referencing Alvar Aalto’s internationally influential Finnish pavilion for the 1939 World’s Fair in New York.

As visitors move through the show, they encounter three sections, each made up of a range of artifacts, from pottery, to furniture, to large-scale textiles. The journey leads to a large inner alcove, which houses the final, contemporary design section. Spaces between the serpentine walls allow vintage and contemporary works to be glimpsed together, reinforcing the exhibition’s stylistic themes and their connections across time.

Notable works include Mariette Rousseau-Vermette’s large wall tapestry *Hiver canadien* from the Musée national

des beaux-arts du Québec, a rare Harold Stacey silver service from the National Gallery of Canada, and a stunning samovar by Carl Poul Petersen from the McCord Museum, commissioned by Edgar and Saidye Bronfman.

The exhibition also features historical photographs and videos of artisans at work from the 1950s, as well as the NFB short film *The Story of Peter and the Potter*, starring Kjeld and Erica Deichmann, Canada’s first full-time studio potters.

True Nordic will be on display until January 8, 2017, when it will travel to the New Brunswick Museum from March 3 to September 5, 2017, and then to Vancouver Art Gallery from October 21 2017 to January 21, 2018.

The exhibition is accompanied by a catalogue, featuring essays by co-curators Rachel Gotlieb and Michael Prokopow, as well as George Baird, Emeritus Professor and former Dean of the John H. Daniels Faculty of Architecture, Landscape, and Design at the University of Toronto, and Mark Kingwell, Professor of Philosophy at the University of Toronto.



Roman Bartkiw (1935-2010): Cream jug, sugar pot, salt shaker, and pepper pot, c. 1960. Stoneware, silver, varied dimensions. Roman Bartkiw Estate, Courtesy of the Art Gallery of Nova Scotia. Photography by Raw Photography.



Katherine Morley (b. 1973): Arctic Bookends, 2013. Slip-cast porcelain, 17.8 x 17.8 x 25.4 cm. Courtesy of Katherine Morley. Photography by Toni Hafkenscheid.



Kjeld Deichmann (1900-1963), Erica Deichmann (1913-2007): Vase, 1962. Stoneware with cobalt underglaze, 33.8 x 34 x 34 cm. Purchased from the artists, 1967, A67.83, New Brunswick Museum / Musée du Nouveau-Brunswick.



Jenna Stanton (b. 1978): Pour me... the self-medicating series, 2014-2015. Slip-cast porcelain, with silkscreened enamel decals, underglaze decoration, 21.6 x 7.6 cm. Courtesy of MADE Design. Photography by Toni Hafkenscheid.



Reid Ferguson: Forwell and Lexington. Slump glass, cast concrete.

MATERIALIZE



Cheng'ou Yu: On The Edge Series. Slip cast porcelain, glaze.

MATERIALIZIZE

A Juried Craft Exhibition by Craft Ontario
at the Art Gallery of Burlington.

By Jonathan Smith

One of the great challenges for young artists who work in the craft world is how does one promote one's work so that it reaches as large an audience as possible. Craft Ontario, formerly the Ontario Craft Council, has set out to help alleviate this problem with their campaign to support their membership by promoting exhibitions such as Materialize, which was recently shown at the Art Gallery of Burlington. This exhibition was juried by Denis Longchamps, Chief Curator of the AGB, and Janna Hiemstra, Curator and Director of Programs of Craft Ontario and is the third annual juried collection of emerging craftspeople. In order to qualify as an emerging artist one may still be undertaking undergraduate or graduate studies and have a small exhibition record and have been working in a professional capacity for less than five years. One of the major qualities of this exhibition is the emphasis on the innovative aspect of the media that are represented here.

Of the sixteen artist represented, many of this year's exhibitors are either still in school at Sheridan College or in the Artist-in-Residence program at Harbourfront. The areas that they represent include ceramics, glass, jewellery, furniture and textiles.

While in recent years institutions such as the Art Gallery of Burlington and the Canadian Clay and Glass Gallery have actively promoted Canadian ceramics, there are few opportunities for other craft oriented activities to be seen and critically evaluated in relationship to their peers outside of commercial venues like the Toronto Outdoor Art Exhibit or the Interior Design Show. In an area such as furniture it is particularly difficult to produce freelance design, as few people in the general public think about commissioning work, partly on account of the cost and partly due to the long wait time for delivery. There is also a lack of knowledge that this service is available. As such, the four furniture makers in the show, Richard

Chan, Emma Chorostecki, Brittany MacDougall and Cassic Ho are a revelation. Three of them, Chan, Chorostecki and MacDougall each have designed a beautiful chair, one of the most difficult furniture forms to perfect. It wasn't until the eighteenth century with English Georgian cabinet makers and French ébénistes that the complex relationship of seat height, seat depth, arm height, the slant of the back and any number of different measurements were figured out to produce a comfortable seat. The continued production of this style of furniture is a testament to the success of these

designs. Anyone who has had to struggle to get up from Mies van der Rohe's classic Barcelona chair will tell you that good chair design is only noticed when it is lacking.

The four ceramic artists in the show are Joon Hee Kim, Karla Rivera, Nurielle Stern and Cheng'Ou Yu. Ceramics, so long associated with the idea of function, is largely represented with work that is sculptural in nature with references to landscape and architecture. As the only functional pieces in the show, Cheng'Ou Yu's work is the result of a complex process of interchangeable molds that investigate contemporary Western approaches to clay while showing the influence of Chinese porcelain.

It is interesting to note that the two glass artists in the exhibition both display work that at first glance one would guess that they were ceramics. Kristian Spreen's 'Untitled Series' of glass vases are clear frost glass over with an underglazed design that looks like coloured pencil drawings over an opaque white interior. Reid Ferguson's 'Forwell and Lexington' bowl has a patterned image in black and white glass interior that has been slump molded into a concrete exterior. These works are some of the most intriguing pieces in the show as they go to great lengths to avoid the most common feature of the medium, its transparency.



Pasha Moezzi: Clé-O Necklace.
Sterling silver, brass.



Cassie Ho: Huntress, Cosmetic Table. Maple, mirror, ceramic cup, leather.



Brittany MacDougall: Lounge Chair. Baltic birch plywood, matte plastic laminate.

The five jewellers in the show are Andrée Chénier, Alex Kinsley, Tammy McClennan, Pasha Moezzi and Anne-Sophie Vallée. One of the characteristics that most of the metalworkers shared was a move away from the traditional gold, silver and gem stones, to a mixture of metals, including surprisingly brass and the combination of silver with boldly coloured, powder coated steel. Amanda Gresik supplied the two textile works to the exhibit that are truly personal. One is a mixed media installation piece titled 'I've Waited 159 Days For This Appointment', that consists of a number dispenser for serving patients and a strip of whitework embroidered numbered tickets, an autobiographic touch reflecting her experiences in the health field.

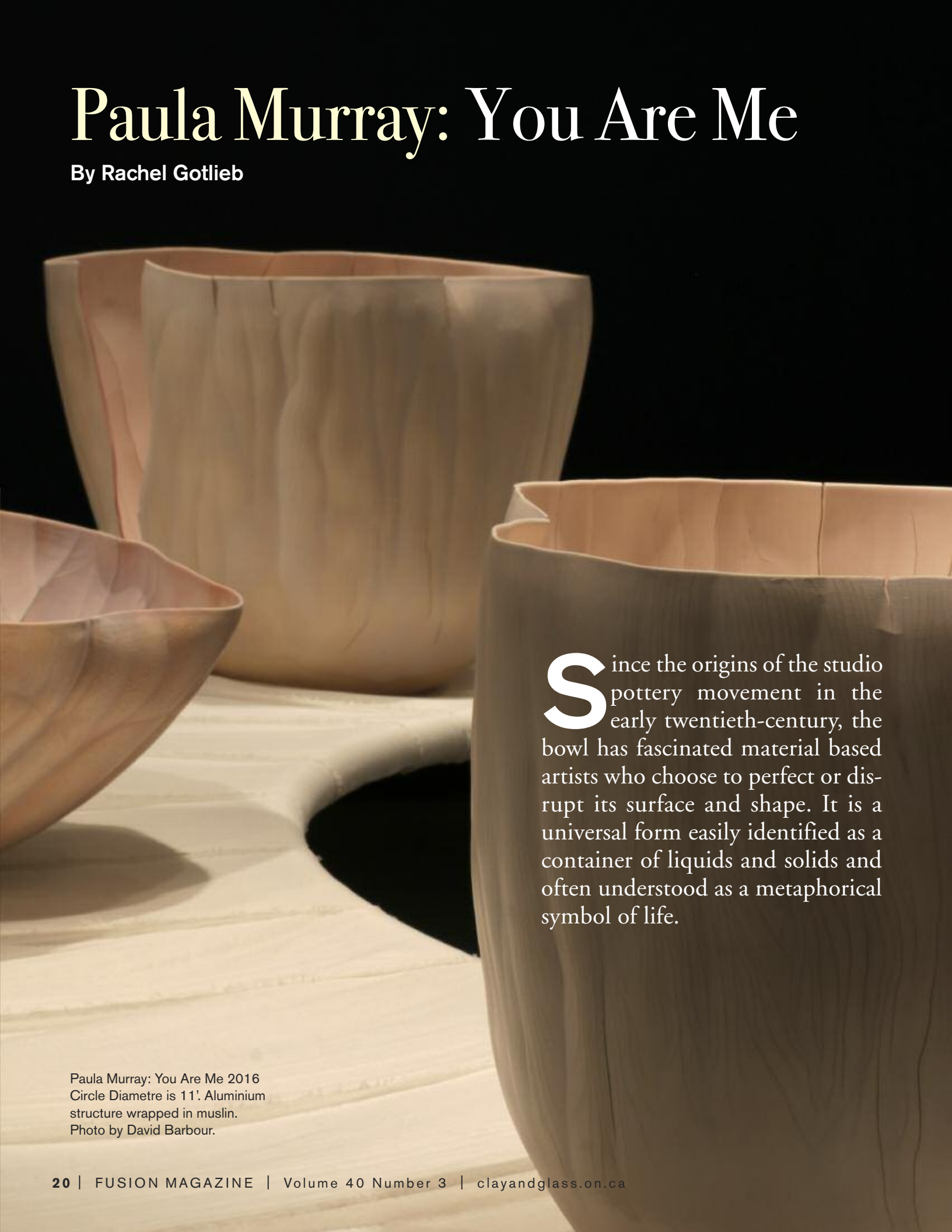
One overwhelming characteristic of the work in the exhibition is the high degree of craftsmanship that each of the artists shows. This particularly is demonstrated in the finishing details of each of the pieces, how carefully the edges of the forms, from the furniture to glass have been cleaned up. Another striking detail is the mixture of materials that any artist might use. There is the mixed metal and powder coated steel in the jewellery, the bowls consisting of glass and cement, and the chair constructed out of Baltic birch plywood and plastic laminate. The materials are chosen for their visual appeal as opposed to their expense or rarity. These pieces place their value on their craftsmanship and the design as opposed to a hierarchy of value of the materials. For many years craft was devalued in comparison to art because it was functional. Ceramic artists have led the way to a new understanding that work can be evaluated as an equal to art and still place emphasis on the craftsmanship and the functionality of the piece.

One last remark from a long time (read old) observer of the craft movement - for many years, to be hand crafted meant to be home made. If it had none of the gloss or shine of a manufactured object was made of everyday material (pine instead of teak, earthenware instead of porcelain) it was seen to be, in the term of the time 'honest'. Artists often went for the heavy, the clunky, the serious look. This is not to be confused with the Japanese aesthetic 'wabi sabi', which is often the product of years of experience by the maker and the wear and tear, the graceful aging, that develops from the years of service a piece experiences. This exhibition shows the refinement and careful but often understated care and expertise that our younger generation of craftspeople are now aiming for. What better grounding for the future of all the crafts can there be than that?

Jonathan Smith is the Permanent Collection Curator at the Art Gallery of Burlington and sat, for many years, on the Board of FUSION - The Ontario Clay and Glass Association.

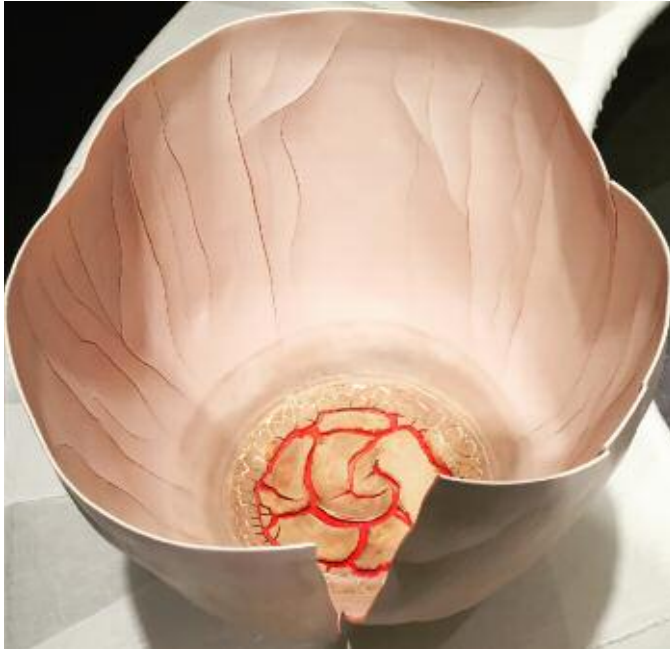
Paula Murray: You Are Me

By Rachel Gotlieb



Since the origins of the studio pottery movement in the early twentieth-century, the bowl has fascinated material based artists who choose to perfect or disrupt its surface and shape. It is a universal form easily identified as a container of liquids and solids and often understood as a metaphorical symbol of life.

Paula Murray: You Are Me 2016
Circle Diametre is 11". Aluminium
structure wrapped in muslin.
Photo by David Barbour.



Paula Murray: You Are Me III Detail 2016. Porcelain, Original Process, Multiple firings, 17”h x 17”w x 21”d. Photo by David Barbour.

For Paula Murray the clay vessel is a canvas to explore the tensions of life’s many paradoxes: culture and nature, deliberation and chance, fragility and strength and, most importantly, the individual and the collective. Murray lives and works in a cottage by the lake in Gatineau Park. Here she witnesses the volatility of nature, which informs her work instilling a distinctly organic aquatic sensibility. She and her family sailed the world for five years. She has spent as much time in a vessel as she has thinking about and making them.

“Raw” and “fragmented,” these are the words that Murray uses to describe her upbringing and they fittingly apply to the vessels themselves. After years of trial and error, Murray has refined an original process of casting liquid porcelain with fiberglass, a blend that causes stress in the hybrid clay body, which Murray further exploits by prematurely releasing the work from the mould and gently manipulating its shape as it dries to warp and furl.

Each bowl begins with a pure and unblemished skin but over multiple kiln firings, Murray employs a variety of techniques of infilling, knitting, sandblasting and burnishing to either enhance or diminish the ruptures. The patina that Murray creates in these open, closed, vertical and horizontal receptacles conveys a uniqueness seemingly attained over a passage of time. Look inside and outside each vessel: the smooth and rough textures, the fractures, the ripples, and the wrinkles connote pulsating veins, muscles, flaws, and defects. The bowls nestle in a ring on a wrapped tubular metal armature. Together as a group they form a wondrous and harmonious collection while maintaining their individuality to reveal both strength and tranquillity. The message is at once ambiguous and clear: we are all the same yet different, you are me, and I am you.



Paula Murray: You Are Me 2016. Circle Diameter is 11”. Aluminium structure wrapped in muslin. Photo Guy L’Heureux.

Paula Murray is a master of her materials, and yet, there are cracks in all her vessels currently on display at the Ottawa Art Gallery. How can that be?

Perhaps courage. This woman with a gentle, sweet soul is showing us beauty, perfectly proportioned exquisite shapes, almost ethereal, with cracks, some subtle, others more blatant, like injuries, wounds. Some of these wounds are recent, red and raw, some are in various stages of healing, others have healed, scars which add to the beauty of the vessel, making the shape more interesting.

An old story; injury, healing, wounds healed by beauty. Paula Murray tells it again in these exquisite, beautiful vessels, courageously bringing us to the edge of the ancient, universal emotions inherent in injury, physical or emotional, injury held in the beauty that can aid and comfort, and ultimately heal; in her hands a message so subtle it becomes universal, a message straight to the soul. – Joan Petch

My practice is rooted in the relationship between process, material and meaning. I am interested in the exchange of energy that is essential to life, be it intrinsic or extrinsic. The energy at the molecular level that attracts or repels particles of clay is invisible to the eye, but the effects are apparent. I have developed a process of working in which the juxtaposition of clay and glass creates another layer of tension, allowing me to test the limits of endurance and resilience within the form of the porcelain vessel.

I am drawn to how these ceramic materials and processes have affinities with the human condition; how we respond and engage with the injury of experience - within, with each other, with the other. By embracing wounds, deeper meaning can be brought to our lives, transforming suffering into something worthy, sensuous and beautiful. – Paula Murray



FUSION MAGAZINE SPOTLIGHT

FEATURED
ESTABLISHED
ARTIST

DIANE BLACK

As a whole, my work is about relationships; those that form my own experience and relationships that the viewer establishes in responding to the work. Humour is used to break down barriers, allowing deeper meaning and connections to surface.

The idea of being open to whatever comes is an important one - my process of sculpting in clay is not carefully planned and I don't make use of an armature so I am free to respond to whims or changes in direction that more authentically reflect the emotion or message I am trying to convey or the story I am telling. This spontaneous approach allows me to work quickly in the initial stages, giving the pieces a feeling of immediacy and intimacy.

FUSION MAGAZINE SPOTLIGHT
FEATURED ESTABLISHED ARTIST



BRUCE COCHRANE

Bruce Cochrane is an internationally acclaimed ceramic artist and recently retired Professor Emeritus of Ceramics at Sheridan College. During his 30 plus years of teaching at Sheridan he was instrumental in developing the Ceramic Program's reputation as one of the best in Canada. He is himself one of Canada's pre-eminent ceramic artists with work featured in public and private collections around the world.

Bruce's studies began at the Nova Scotia College of Art and Design and continued in Alfred, New York at the New York State College of Ceramics where he received his Masters of Fine Art. Since his graduation in 1978 Bruce has participated in over 300 exhibitions, and shares his knowledge through lectures and workshops throughout North America.

His work can be found in the permanent collections of the Royal Ontario Museum in Toronto, Gardiner Museum of Ceramic Art in Toronto, Victoria and Albert Museum in London, England and the Canadian Museum of Civilization in Ottawa to name a few. Bruce resides in Toronto and maintains his studio practice in Grey Highlands, Ontario.

His recent body of work represents his ongoing investigation of wheel thrown form in its altered state to create objects that reveal the structure of pottery form in both a utilitarian and sculptural manner.

His latest work can be viewed at his exhibition "Re-form" at the David Kaye Gallery from December 1 to 23, 2016.

FUSION Conference – June 9-11, 2017



Sarah Pike



Mariko Paterson

FUSION's 2017 Conference will celebrate Canada's 150th birthday with a fantastic all Canadian artist line-up at Fanshawe College in London, Ontario.

New this year is an all-day Friday event, in addition to the regular 2-day weekend featured artists.

We will kick-off the weekend with a lecture and demonstrations by Paula Murray on Friday. Saturday and Sunday will feature Mariko Paterson and Sarah Pike demonstrating and discussing their work.

Our meal menus will feature Canadian cuisine.

As always, the Conference will bring delegates together for a chance to network and visit; meet with suppliers; take part in FUSION's exciting silent mug auction; and take home a piece of great Canadian art.

And watch-out for a special new event; more information to be announced soon.



Paula Murray

CARVED IN STONE

To December 31, 2016

Lou Lynn:
COMMON/unCOMMON
Canadian Clay and Glass Gallery
25 Caroline Street North
Waterloo, ON

To December 31, 2016

Ione Thorkelsson: A Natural
History of Utopias
Canadian Clay and Glass Gallery
25 Caroline Street North
Waterloo, ON

Ongoing 2016

Quebec: A Different Drummer
Art Gallery of Burlington
1333 Lakeshore Road
Burlington, ON

To January 4, 2017

Edmund De Waal:
Rhythm in White
The Gardiner Museum of
Ceramic Art
111 Queen's Park, Toronto, ON

To January 7, 2017

Susan Low-Beer:
Embodiment: 30 Years of Ceramic
Sculpture
Art Galley of Algoma
10 East Street
Sault Ste. Marie, ON

To January 8, 2017

True Nordic: How Scandinavia
Influenced Design in Canada
The Gardiner Museum of
Ceramic Art
111 Queen's Park, Toronto, ON

To February 26, 2017

Syria: A Living History
Aga Khan Museum
77 Wynford Drive
Toronto, ON

December 1 to 23, 2016

Bruce Cochrane – Re-Form
David Kaye Gallery
1092 Queen Street West
Toronto, ON

December 2, 2016 to January 29, 2017

Laurent Craste: Épuration
Art Gallery of Burlington
1333 Lakeshore Road
Burlington, ON

December 3 to 31, 2016

Carnegie Christmas Market
Carnegie Gallery
10 King Street West
Dundas, ON

January 16 to March 18, 2017

Living Well
Craft Ontario
1106 Queen Street West
Toronto, ON

February 2 to 26, 2017

Ann Cummings
David Kaye Gallery
1092 Queen Street West
Toronto, ON

February 10 to 13, 2017

Bryan Hopkins:
FUSION Winter Workshop
Mississauga Potters' Guild
3b – 1200 Vanier Drive
Mississauga, ON
www.clayandglass.on.ca

June 9 to 11, 2017

FUSION 2017 Annual Conference
featuring Paula Murray on Friday,
Mariko Paterson and Sarah Pike
on Saturday and Sunday.
Fanshawe College, London, ON
www.clayandglass.on.ca

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