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# FUSION

A MAGAZINE FOR CLAY AND GLASS





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# FUSION

A MAGAZINE FOR CLAY AND GLASS

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Fig. 3 - Ontario Glass Company Fruit Jar.  
 ROM Accession: 960.195.47.  
 Image Credit: ROM.



Fall Workshop  
presents Chandra DeBuse  
October 21 & 22  
Ottawa, Ontario

## Sketch, Stretch, and Scratch: Building Illustrated Pottery

In this two-day workshop, students will learn new ways of designing, building, and illustrating their forms by working with soft clay slabs. Chandra will share how she translates sketches into 3-dimensional forms by using simple and inexpensive materials, such as wood, bisqued clay, and craft foam through handbuilding and wheel-throwing techniques.

This workshop will be suitable for beginning to advanced handbuilding or wheel-throwing students. Although the techniques and discussion will be focused on pottery and surfaces for midrange electric, the workshop will be valuable for any student striving to develop a more cohesive relationship between form and surface in their own clay work.

For more about Chandra, visit: [www.chandradebuse.com](http://www.chandradebuse.com)

**Early-bird deadline**  
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### Early-bird prices

FUSION member:  
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THE OTTAWA GUILD OF POTTERS  
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## Note from the Director of the Magazine Salina Szechtman

**O**n behalf of the Board of Directors, I would like to introduce our new Editor, *Margot Lettner*. Margot comes to us with a breadth of experience as an editor, award-winning writer and poet, visual artist, project manager and so much more. She will do an excellent job for us all. Welcome Margot!

### *In this Issue*

Our September 2017 issue celebrates two themes: Canada's sesquicentennial, as interpreted through ceramic and glass works; and community, craft and collaboration. Not all our stories begin in 1867. *Populace: A Ceramic Installation for Canada 150*, created by the Ottawa Potters' Guild in collaboration with members of the community and installed at the Canadian Museum of Nature until September 4, 2017, honours the Indigenous, French, and English cultures in the area at the time of Confederation. Kim Lulashnyk describes how the project came together.

*In Beauty and Utility: A Brief History of Preserving Jars in Canada*, Heather Read, Rebanks Postdoctoral Fellow in Canadian Decorative Arts at the Royal Ontario Museum (ROM), explores the design, production, and socio-cultural history of glass jars in Canada, showcasing pieces from the ROM's Canadian Decorative Arts Collection. This issue's event listings include broader coverage of sesquicentennial exhibits. FUSION's January 2018 issue will continue our look at how diverse histories and experiences of culture and community are expressed in clay and glass in Canada.

The Featured Artist Spotlight, chosen by FUSION from artist submissions this summer, introduces the work of student artists Gail Buzzi and Naomi Clement. In collaboration with Angelo di Petta, the Mississauga Potters' Guild initiated its inaugural mentorship program and juried exhibition, *Uncharted*, a testament to how skill transforms imagination. Jacquie Blondin describes how to prepare for

mentorship. Her coverage of FUSION's June Conference and *Fireworks 2017* rounds out our appreciation of community building and craft.

Something new, in this issue: you'll find embedded links in the articles, enabling you to learn more about the artists, programs, events and exhibits featured through related websites, videos and interviews.

### *What comes next?*

This fall we will be sending you a survey. As a FUSION reader, we'd like to know what you think about the magazine. What do you like? What would you change? We're thinking about how to make FUSION more current, more relevant to our readers, and work better as a digital publication. Please look for the survey, which will come under separate cover. Please respond. The more readers we hear from, the better the magazine. We hope that, with each issue, you'll find FUSION more engaging, more representative of contemporary ceramics and glass works, and more appreciative of the context and history of makers and their art. We are taking first steps to build on the publication excellence and unique role FUSION plays in Ontario's ceramic and glass communities, as well as the voice it brings beyond our borders.

I look forward to a great year ahead,  
Sincerely,  
Salina Szechtman

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Salina Szechtman is Director of the Magazine and a member of the Board of Directors of The Ontario Clay and Glass Association.

# Beauty and Utility

A Brief History of Preserving Jars in Canada



Fig. 1 - Hamilton Glass Works Clamp Jar.  
ROM Accession: 960.195.41.A-B.  
Image Credit: Brian Boyle.

Much has been written about preserving in the past twenty years. Contemporary authors and celebrity chefs advocate for it. There are blogs (such as <http://foodinjars.com/> and <http://www.wellpreserved.ca/>) and cookbooks celebrating it (online searches in Indigo or Amazon easily come up with over 400 titles related to preserving). The revival of preserving food in jars is complex in that, culturally, we are re-learning knowledge lost during the industrialization of the food industry in the 1950s, and integrating it with new understandings of nutrition and flavour.

But what about the jars? What is there to know about the jars that hold our jams, chutneys, and pickles? How are we even able to preserve food this way in the first place?

Human beings worldwide have been preserving food for millennia in containers, but Nicolas Appert of France is credited with the development of preserving food in glass containers topped with corks, which were then boiled: the closest antecedent to our modern preservation methods. Appert built his first canning plant in France in 1806. In 1810, Peter Durand of Britain patented a can made of tin-coated iron for food storage, which would prove very useful for military personnel; his invention likely led to the use of the word

“canning” to reference food preservation (Toulouse 1969).

Initially, glass jars were vessels made by hand, by skilled glassblowers using moulds, and used by women in preserving food from their gardens. In North America, by the late 1800s, semi- automatic machines were

developed to take over the human labour of glassmaking. This was a significant development, in that it allowed for greater productivity; however, it fundamentally altered the glassmaking profession, shifting the work from artisanal creation to machine operation. In conjunction with the invention of automatic canning and bottling machines, better understandings of food safety, and increased refrigeration, mechanization resulted in a greater demand for glass containers (Miller and Sullivan 1981). Various machines came to market, but those designed by Michael Owens – the first fully automated container making machines – were the most influential (see:

<http://www.cmog.org/article/fabulous-monster-owens-bottle-machine>). Invented in Ohio in 1903, the first Owens machine was used by the Hamilton Glass Works beginning in 1906 (Stevens 1967: 9-10). It later spread across the continent, and various versions were used throughout Canadian glass factories.



Fig. 2 - Burlington Glass Company Fruit Jar. ROM Accession: 966.258.1.A-B. Image Credit: Brian Boyle.

Hamilton Glass Works, Canada's second oldest glassmaking factory, was making jars as of 1865. The earliest jars were handblown, with ground lips, and typically closed with either cork stoppers or clamps. The clamp jar, like this example from the Royal Ontario Museum's (ROM) Canadian Decorative Arts Collection, is widely considered to be the first type of glass fruit jar made in Canada (Fig. 1). Mallorytown Glassworks near Brockville is widely considered the first glass company in Canada, but they produced free-blown glass vessels and pitchers; Hamilton Glass Works tended towards industrial production like bottles, jars, and insulators.

These clamp fruit jars featured a Millville closure, a closure created by a glass firm in New Jersey. Eventually the screw cap and metal lid of the original Mason jar took over the Canadian market (invented by John Mason in Ohio in the 1850s, see: Greenbaum and Rubenstein, "Who Made That Mason Jar?" *New York Times Magazine*. April 27, 2012). The Mason style screw cap and its various variations quickly became the dominant closure, though many other closures exist (for some examples, see: <https://www.sha.org/bottle/closures.htm#CanningJars>). Notably, a Toronto resident, Irvin Doolittle, held a patent for a closure (the 'Doolittle', see: [www.google.com.pg/patents/USRE12065](http://www.google.com.pg/patents/USRE12065)) that was made by the Sydenham Glass Company in Wallaceburg, Ontario, until the company switched to screw caps. Julian Toulouse's book *Fruit Jars* describes hundreds of different varieties of jars and closures throughout North America; the history of jars as he describes it is quite gendered, with men inventing and patenting new variations of bottles every year, and women creating and adapting recipes based on the jar changes (Jones and Sullivan 1989; Miller and Sullivan 1981; Stevens 1967; Toulouse 1969).

The ROM has a collection of antique Canadian glass jars and bottles. The jars range from very old, like one brought with an early settler from France (dated to 1775), and fragments of jars from an 18<sup>th</sup> century



Fig. 4 - Ball Mason Jar and grinder.  
ROM Accession: 971.45.9.A-C.  
Image Credit: ROM.

archaeological site in Senneville, Quebec, to the first ones made on Canadian soil, such as those from Hamilton, and later examples from Burlington Glass Company (Fig. 2), Dominion Glass Company, and Ontario Glass Company (Fig. 3). The ROM's collection does not yet reflect the full range of jar production in Canada. At one time there were glass factories from coast to coast, typically in areas near sources of sand, or near a railway (Stevens 1967). The collection predominantly represents the Great Lakes Region's glassmaking, which was significant in the late 1800s. There are bottles and jars from the American Great Lakes Region as well (Fig. 4);



and historical records indicate there was movement of glassmakers back and forth between the countries, reflecting how craft making can often be more strongly tied to physical rather than political geography.

In a 2010 article in *Slate* magazine ([http://www.slate.com/articles/life/food/2010/03/can\\_it.html](http://www.slate.com/articles/life/food/2010/03/can_it.html)), Sarah Dickerman critiques the canning revival, on many fronts, before concluding that the significance in the trend is in its highlighting of beauty. She writes that “[t]here are few more photogenic scenes than a row of home-canned goods lined up in a sunny window (for proof check the sunlit cover of every recent preserving cookbook). And months later, that gleaming jar of blackberry preserves functions as a postcard from summertime sent into the dark grey winter.”

The aesthetic appeal of glass jars has certainly not gone unnoticed by craft, design, and decorating practitioners in the early 21<sup>st</sup> century. But the jars have a deeper connection to the lives of everyday people in North America’s past: the jars in the Canadian Decorative Arts Collection at the ROM, and others like them, are wonderful time capsules from a period when their inherent beauty was tied to very real concerns about food safety and nutrition in their use, and labour economics in their creation and invention.

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Images used with permission of the Royal Ontario Museum @ROM.



# The Making of Populace:

**A Bold Ceramic Art Installation for Canada's 150<sup>th</sup> Celebrations**



## POPULACE

Six months to plan, ten months to make, seven days to install. Nine thousand hand-built sculptures mounted on individual steel rods and set in a landscape. Three thousand individual ceramic feathers, *fleurs de lys*, and roses. Two thousand makers.

*Populace* was created by the Ottawa Guild of Potters in response to a call by the City of Ottawa's 2017 Arts, Culture and Heritage Program for sesquicentennial projects that were big, bold, immersive, temporary, and transformative. It is the largest project the Guild has ever undertaken. Its success can be attributed to three key elements: good planning, quality design, and community engagement. Ceramicists Kirstin Davidson, Hilde Lambrechts, and Kim Lulashnyk worked as a team to conceptualize and direct the project; but it was only with the support of the Guild, the ceramic industry, and people from many different communities, some of whom had never handled clay or glazes before, or built by hand, that *Populace* was realized.

*Populace* recognizes the three main cultural-linguistic peoples living in the Ottawa Valley at the time of Confederation: Indigenous, French, and English. The landscape design for the installation animates the work in a most profound manner. A monochromatic white colour scheme, and an equal number of the three different sculptures throughout the design, express the concept of living in peace and harmony with one another, with no one culture more important than another. The installation speaks both back and forward in time, offering a metaphoric blank page on which people can imagine a new, equal, just, and culturally aware Canada. The ceramic feather, which was carefully chosen in consultation with the Odawa Native Friendship Centre and Pikwakanagan First Nations to recognize and celebrate Indigenous peoples

in the area, is the backbone of the design. Three thousand feathers curve through the centre of *Populace*, running like a river throughout the installation, with egress in and out, never enclosed by roses or *fleurs de lys*.

Davidson, who acted as *Populace* coordinator, is a skilled project manager experienced in the administrative and financial details required by grant funding: a significant plan, with project descriptions, budgets, targets, performance metrics, contracts, anticipated outcomes, and a full-fledged marketing plan. Lambrechts, acting as project designer, holds a PhD in Biology and is a professionally-trained landscape designer as well as a conceptual ceramic artist specializing in multiples and installations. Lulashnyk, with MA's in English and Canadian Studies and interests in writing, community art, and media, developed the grant applications and organized events and public outreach.

Through their confluence of skills, matching both the project's scope and the grant requirements (and a daunting amount of work among three women who barely knew each other) the Ottawa Guild was awarded a \$12,000 grant for *Populace* in September 2016 along with 14 other cultural organizations. In January 2017, the project received an additional \$10,000 from the Ontario 150 Community Celebration Program. Between these two grants, as well as generous funding and in-kind contributions from Tiree Facility Solutions, Gowling WLG, Dymon Storage, Moduloc Fencing, and Expographiq, *Populace* had the necessary resources to achieve its goals.

Making a large ceramic art installation composed of thousands of individual pieces, to be placed outdoors in a public space for thousands of people to view, if not touch, as they walk along open paths, poses technical questions and challenges.

While the final design of the feathers and flowers had to be compatible with the high standards in ceramic art that the Guild promotes, novices and members of the public with no clay experience had to be able to make them. First, templates were created for each of the three designs, then multiple copies were cut from plastic to maintain the integrity of the design during making. The sculptures were then made with Tucker's mid-smooth stone clay. The petals had to be smooth, so all work was conducted on drywall cut into 1' x 2' boards. To allow for mounting on a steel rod, each sculpture had to be constructed on a wooden dowel.

The bisque and glaze firing of 9,000 sculptures was another hurdle. Each piece was bisque-fired to cone 06-04 depending on the studio or classroom's schedule. Glazing was exclusively done by Guild potters. The roses and *fleurs de lys* were double-dipped in pails of pre-mixed Spectrum gloss white, with a mandatory 24-hour drying period in between (because of their thin petals); and fired to cone 5 to weatherproof the sculptures and minimize firing time and costs. Over 600 stilts were made from Thompson Raku clay for the glaze firing of every single *fleur de lys*, and for many of the roses.

The feathers could not be glazed at all: they were under-glazed with the colour chamois by Spectrum (white with a very faint green tinge, now out of production); packed tightly together on their edges in the kiln and fired to cone 5; and then varnished as a final treatment for protection and gloss. Suppliers were generous. Tucker's Pottery Ltd. stepped in and donated 70 of the 90 boxes of clay that were needed, while Capital Pottery Supplies and Spectrum Glazes Inc. teamed up and donated half of the glazes.

The technical notes for making *Populace* were matched only by the logistics of community engagement. The directors conducted over 50 workshops, bringing all materials (clay, dowels, drywall boards, templates, cutting tools, rolling pins) and providing clay education to schools, community groups, public events, and potters'

studios, including the pottery guilds in Kingston and Deep River. More than 150 kiln firings brought the sculptures to completion, after which they were individually wrapped and placed in hundreds of boxes and stored at a centrally-located storage unit. Then, for one week prior to the opening ceremonies, over 100 volunteers installed the steel rods and ceramic pieces and *Populace* began its next public iteration.

At the time of writing, it is estimated that over 10,000 Canadians have either seen or directly participated in *Populace*. The Ottawa Guild, and the many people who were part of this project, hope that *Populace* contributes to the deepening conversation about public engagement and inspiration in art as Canada continues to recognize and reconcile its many narratives; and that it showcases the power of the ceramic arts as a significant and meaningful art form to reflect on our past, as well as shape our stories to come.

*Principal funding for Populace was provided by: Conseil Des Arts/Arts Council, Ottawa Arts Council, Arts Ottawa East, the Council of Heritage Organizations in Ottawa, and CIBC. Populace continues at the East Park, Canadian Museum of Nature, Ottawa ON to September 4, 2017.*

*For more information about Populace, go to [www.populace2017.com](http://www.populace2017.com); for a video about its making, watch [HERE](#); and to hear an interview with its project directors, listen [HERE](#)*

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One of the three volunteer project Directors for *Populace*, Kim Lulashnyk holds MA's in English Literature and Canadian Studies and enjoys writing about clay almost as much as she enjoys working with it in her studio. Kim's work can be found on Facebook, <https://instagram.com/p/BKqbROyBJhn/>, or on her website at [www.kimlulashnyk.com](http://www.kimlulashnyk.com)





# FUSION Conference 2017

**F**inding one's way with clay can be a community experience. Connecting with fellow potters, hand builders and ceramic artists is the surest way to reignite, sustain, and elevate your practice. Attending and participating in all aspects of the annual FUSION Conference is the best way to make those connections with like-minded people from all over and beyond Ontario.

This year's Conference, held June 9 - 11 at Fanshawe College, offered members the opportunity to learn from three guest artists: ceramic sculptor Paula Murray, RCA; production potter Thomas Aitken; and hand builder Sarah Pike. Their presentations of live studio work, accompanied by conversation and insights, were event highlights, showcasing technique, materials, and invention.

Other Conference activities also created a great buzz throughout the weekend, including decorating pre-cut tiles for the London Guild's Canada 150 Mosaic Mural; bidding on mugs at the Silent Auction; purchasing new products at fantastic prices; and going home with one of the spot prizes donated by vendors.

On Friday evening, members traveled by bus to two gallery openings: Paula Murray at the Jonathon Bancroft-Snell Gallery; and



Guest Artists Thomas Aitken and Sarah Pike, FUSION June Conference 2017

FUSION's Fireworks 2017, the biennial juried exhibition of clay and glass at Museum London. Fireworks award winners were announced, with top prize to Paula Murray. (For more about Fireworks and the award winners, see page 23.)

Saturday evening featured presentations by two of the three guest artists; and, of special note, remembrances were paid in memoriam of Robin Hopper, RCA CM, honouring his legacy and contribution to ceramics

(for a tribute to Robin, see FUSION Vol. 41 No. 1). On Sunday we had another hands-on activity, this time led by Sarah, as we made stamps and roulettes.

Each of the three guest artists brought distinctive practices and processes. Paula Murray's porcelain sculpture contrasts fragility with strength. Her use of slip casting bolstered with fine mesh fibreglass allows her to create ultra-thin works that seem to defy our understanding of clay. Her persuasive hand movements within the drying form direct the clay to crack along her intended directions, making spirals or seemingly random waves appear within the vessel walls. Glaze within these cracks adds strength. Paula's demonstration was a prelude to our visit to her exhibition at the Jonathon Bancroft-Snell Gallery, where we were able to make



Paula Murray, in studio



Paula Murray at Jonathon-Bancroft Snell Gallery

connections between the creative process of her beginning forms and the finished works, whose textural surfaces and subtle tones were stunningly lit in the gallery setting.

Thomas Aitken is a prolific potter whose production skills and studio efficiency mean he can demonstrate, tell stories, and create colossal multi-part vessels at the same time. He created numerous small and large vessels

throughout the Saturday session, while interjecting time and cost-saving advice for studio potters. He makes many of his own tools, such as an extended tray on his wheel for his trimmings along with an adjustable pot gauge; the right side houses a hinged cabinet for his chucks, and recessed area for his water bucket and throwing tools. His Bat mobile, a wheeled cabinet, contains a banding wheel and houses his hanging rolling pin, batts, and an assortment of other tools on raised magnetic strips for quick access. Sunday was all about building and balancing two towering storage containers for the dinnerware he had created the day before. His solutions were inventive and whimsical, reminiscent of a casually ornate *objet d'art*.

Sarah Pike demonstrated her hand-building skills as she shared the process of her functional wares. She rolls her clay into rectangular slabs to the depth of her rails, which also act as measuring sticks for the various forms she creates without templates. Sarah uses sanded cement board, adeptly referred to as "the heat gun for hand builders," to absorb moisture throughout the building process. Texture-rich areas are created with either her nature-inspired stamps or large roulettes that allow an even application throughout. Utilizing a 4" flowerpot as a chuck keeps rim edges round and the form from collapsing. To put volume back into the pieces to counteract the outside push of hand building, she flairs the lower part of her vessels outward and adds rounded bottoms. Her aesthetic emphasizes simplicity, texture, and joinery, further accentuated by her buttery glazes that break over the details.

Last year was my first FUSION Conference. It was an amazing experience for a newbie, particularly the opportunity to meet and learn from the Korean Masters. I was just as thrilled to have fully experienced this year's Conference. As guest artists, Paula Murray, Thomas Aitken, and Sarah Pike were generous and insightful mentors. The visits to Paula's show and to Fireworks 2017 extended the range of the Conference, opening venues for participants to appreciate new work from the





Texture stamps, Sarah Pike

clay and glass community, as well as make and discuss further connections between ideas, studio practice, and finished work. I personally learned so many invaluable ways to work that I will be busy synthesizing all their ideas and suggestions for the year to come.

Jacque Blondin is a full-time arts educator and part-time ceramic artist. She has attended the past two FUSION Conferences and has been a member of the Mississauga Potters' Guild for 15 years. You can find her work on <https://www.instagram.com/jacqueblondin/>



**STEVEN HEINEMANN**

*lookingforward/lookingback*  
November 2 - 26, 2017

*Has Bean*, 2017, cast and handbuilt earthenware, 20 X 67 X 25 cm.



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# FUSION

A MAGAZINE FOR CLAY AND GLASS

## FUSION MAGAZINE

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

# Uncharted Territory:

Inaugural Mentorship for The Mississauga Potters' Guild



**"Y**outh is wasted on the young". That was my thought when I reflected on my university Art & Art History education. Don't get me wrong, I learned a lot. I just feel that I did not get as much out of the instructors as I could have. I was a bit shy and insecure and probably wasted a lot of time on "other pursuits." Fast forward 25 years or so, I am not so shy anymore; and I ask lots of questions now to ensure I understand what I am being taught, no matter what I am learning. And I have learned the benefits of hard work.

When the opportunity arose to participate in the Mississauga Potters' Guild first Mentorship, I jumped at the chance. I had been involved in clay for 15 years, first taking introductory classes, becoming a studio member, and then taking intermediate throwing classes to hone my skills. I wanted to take control of my vision and direction and create work that was mine from start to finish.

Our mentorship started in November 2015 with Angelo di Petta, Professor Emeritus of OCAD University, as the Mentor. Each of the ten participants came to the program with a different level of experience and education in clay. Under his guidance we each concentrated on and worked towards our personal goals and narratives. We met six times over the duration of 18 months. Each meeting increased our level of understanding and capacity for growth, while challenging us to meet the progressing tasks set forth.

We began with personal introductions of our work, then inspirational photo boards, maquettes of ideas, followed by prototypes and glazing experiments. We worked through different variations of ideas, supported by feedback from Angelo and dedicated studio time, to develop work that we are all proud of.

I created work that I hope resonates both on an aesthetic and emotional level. Our Mentorship culminated in a juried exhibition, entitled *Uncharted* at Lakeshore Arts, Etobicoke, in August 2017.

If you're considering a mentorship, here is how to get the most out of your experience.

1. Find a mentorship program or convince a talented artist to run one.
2. Research the mentor to see if his or her skill set resonates with you. Consider doing it even if it doesn't, because a skilled leader will still take you beyond where you thought you could go.
3. Keep the number of participants between six and ten; any less would not provide enough diversity, feedback, and support on an ongoing basis and any more would be too challenging, time consuming, and mind numbing when all the work is presented for critiques.
4. Yes, Critiques! Be prepared to talk about your work. Learn the lingo (elements and principles of design really help to articulate your concepts and ideas). Know the value of what you are doing so you will feel confident as you speak. Don't be afraid to share your insecurities and emotions. Many of us did. I think anyone who has done a real critique knows that at times some tears are shed. Remember, the role of the mentor is to pose questions rather than critique; but be prepared to be pushed and challenged. That's why you decided to do this in the first place.
5. Do your homework! You only get out of it what you put in. Get a big journal, take notes

at each session, write a lot, reflect on suggestions, and hash out ideas as doodles, drawings, and words. The mentor's suggestions for one person might also work for you, either now or in the future. Personally, I loved the regular six-week intervals of our meetings. In ceramics, you need that much time to incorporate the suggestions made by your mentor and peers. I couldn't believe the progress I made from jumping off one idea while connecting it to the next.

6. Plan out the long game from the start. Know how and where you can hang or display your work. Collect, create, and paint plinths. Determine how your work will be showcased. Get a liquor licence, if needed. Get your SmartServe bartender. Set your food budget, get a caterer. Be nice to your mentor. Know your CARFAC fees in case you need to go past the contract dates.

7. And promote the hell out of it! Photograph your work as high-resolution, professional quality images and consider making a catalogue for participants; at the very least, create an album on your Guild website. Create promotional material that is good to print and use online. Articulate what your mentorship is about in 60 words or less. Post your exhibition on Facebook, Instagram, Twitter, Tumbler, and any other platform you have access to. If you have a personal website, list it there and build your CV. Bombard your email list with invites. You are now a practicing artist and budding entrepreneur. Get used to it!

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Jacquie Blondin is a full-time arts educator and part-time ceramic artist. She has attended the past two FUSION Conferences and has been a member of the Mississauga Potters' Guild for 15 years. You can find her work on <https://www.instagram.com/jacquieblondin/>



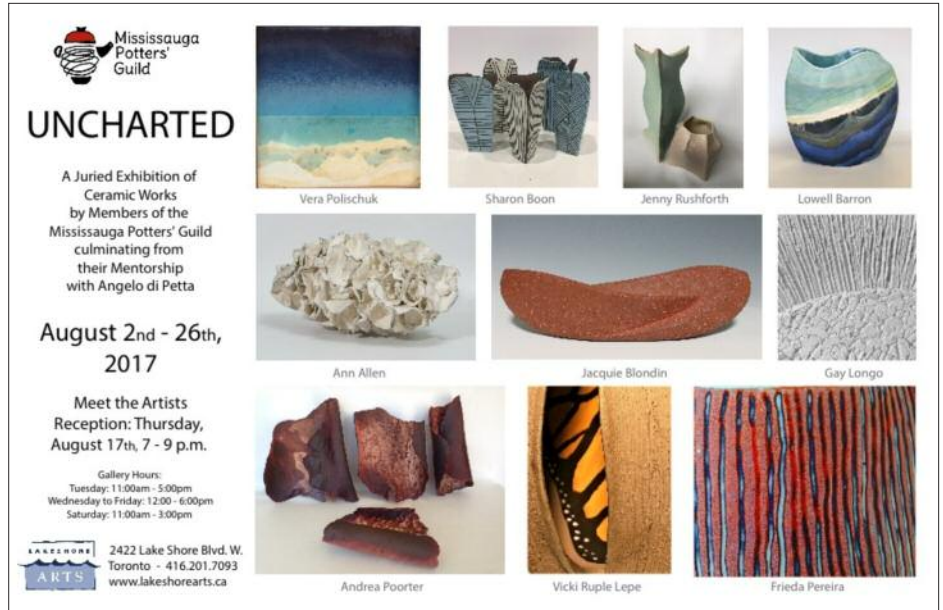
Work on pp.18-21 from *Uncharted*, New Work  
Mississauga Potters' Guild

*Uncharted: New Work,*  
Mississauga Potters' Guild

This first Mississauga Potters' Guild Mentorship began in November 2015 with Angelo di Petta, Professor Emeritus of OCAD University, as the Mentor. The Mentorship was offered to Guild members as an opportunity to explore concepts, techniques, and form, guided by the Mentor and participating peers.

Ten Guild artists participated:  
Ann Allen,  
Lowell Barron,  
Jacquie Blondin,  
Sharon Boon,  
Gay Longo,  
Frieda Pereira,  
Vera Polischuk,  
Andrea Poorter,  
Vicki Ruple Lepe,  
and Jenny Rushforth.

Works from the Mentorship were juried by Angelo di Petta and shared with the public during the culminating exhibition *Uncharted* at Lakeshore Arts, Etobicoke, August 2 - 26, 2017, with an Artists' Reception on Thursday, August 17.



**Mississauga Potters' Guild**

# UNCHARTED

A Juried Exhibition of Ceramic Works by Members of the Mississauga Potters' Guild culminating from their Mentorship with Angelo di Petta

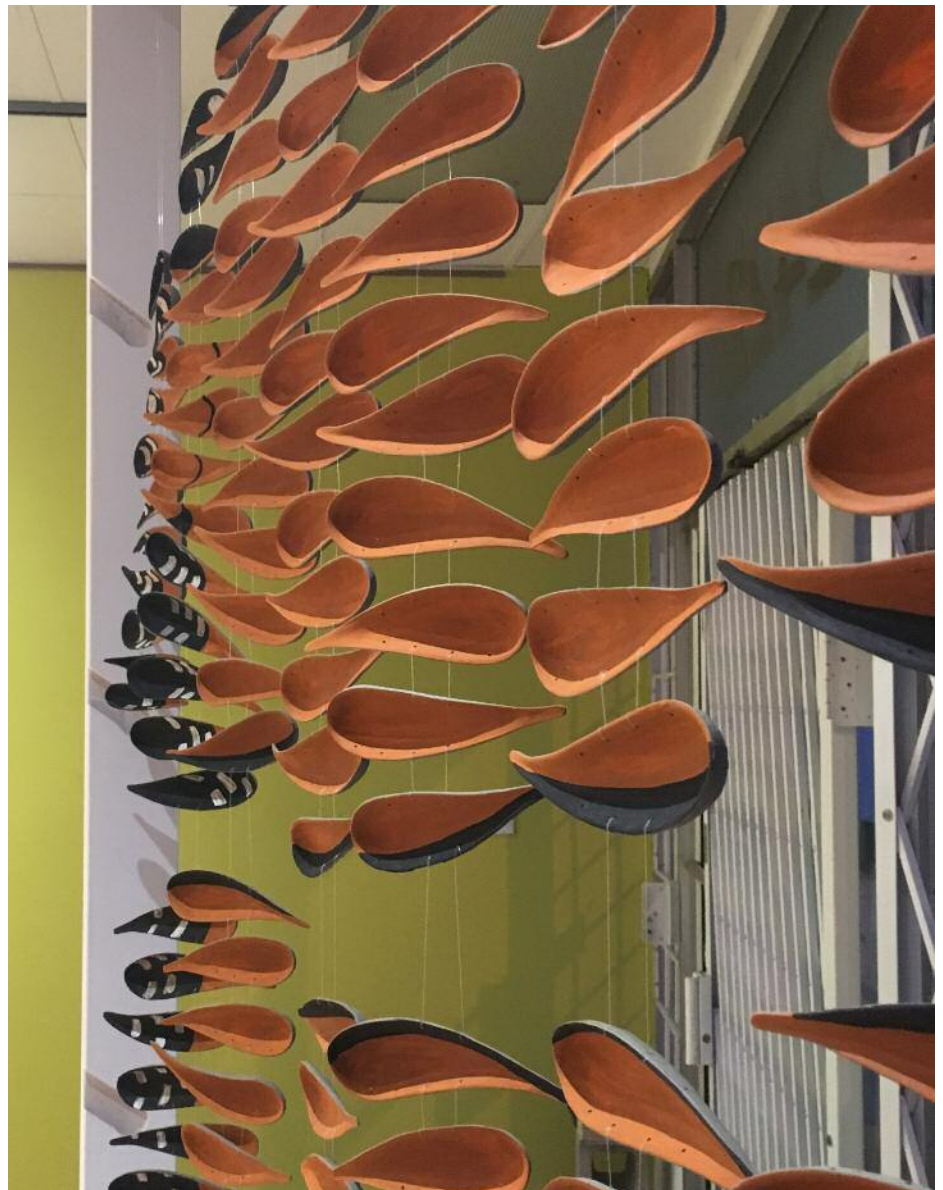
**August 2nd - 26th, 2017**

Meet the Artists Reception: Thursday, August 17th, 7 - 9 p.m.

Gallery Hours:  
Tuesday: 11:00am - 5:00pm  
Wednesday to Friday: 12:00 - 6:00pm  
Saturday: 11:00am - 3:00pm

**LAKESHORE ARTS** 2422 Lake Shore Blvd. W. Toronto - 416.201.7093 www.lakeshorearts.ca

Artists featured: Vera Polischuk, Sharon Boon, Jenny Rushforth, Lowell Barron, Ann Allen, Jacquie Blondin, Gay Longo, Andrea Poorter, Vicki Ruple Lepe, Frieda Pereira.





**Henry Goodman Best in Show Award**  
Paula Murray, *You Are Me III*



**Scarborough Potters' Guild of Cedar Ridge  
Fireworks Purchase Award**  
Eden Bender, *What Grows Between Us 2*



**FIREWORKS Canadiana 150 Award**  
Genevieve Patchell, *All Dressed (in ketchup)*

# Fireworks 2017, Biennial Juried Exhibition of Clay and Glass

Part of a tradition starting over 35 years ago, Fireworks 2017 opened at Museum London on June 9, 2017 to coincide with the annual FUSION Conference.

Forty-two artists were selected to show their work from over 140 submissions and over \$3,000 in awards presented, including a new Canadiana 150 Award. The show will travel for two years to galleries throughout Ontario, including Rails End Gallery, Haliburton; Thames Art Gallery, Chatham; and Art Gallery of Burlington, Burlington.

FUSION: The Ontario Clay and Glass Association thank this year's jurors Sandra Alföldy and Lone Thorkelsson, who brought unparalleled expertise, thoughtful review, and dedicated time to Fireworks 2017, as well as all entrants and participants. Congratulations to the winners!

To download a copy of the Fireworks 2017 catalogue (PDF format), visit:  
[www.clayandglass.on.ca/page-1863428](http://www.clayandglass.on.ca/page-1863428)

## Fireworks 2017 Award Winners

**Award:** Henry Goodman Best in Show Award  
**Sponsor:** Henry Goodman Endowment Fund & Gilda Goodman, \$1000

**Winner:** Paula Murray, *You Are Me III*

**Award:** Scarborough Potters' Guild of Cedar Ridge Fireworks Purchase Award

**Sponsor:** Endowed by the Scarborough Potters' Guild of Cedar Ridge for placement in FUSION's Permanent Collection

**Winner:** Eden Bender, *What Grows Between Us 2*

**Award:** FIREWORKS Canadiana 150 Award

**Sponsor:** Potters' Guild of Hamilton and Region, \$500  
**Winner:** Genevieve Patchell, *All Dressed (in ketchup)*

**Award:** Tucker's Pottery Supply Award of Merit

**Sponsor:** Tucker's Pottery Supply, \$500 Gift Certificate  
**Winner:** Marney McDiarmid, *Reverie I*

**Award:** Pottery Supply House Award of Merit

**Sponsor:** Pottery Supply House, \$500 Gift Certificate  
**Winner:** Terrie MacDonald, *Serving Boat*

**Award:** FUSION Fireworks Design Award

**Sponsor:** FUSION, \$250 + 1-yr membership to FUSION  
**Winner:** Maja Padrov, *Large Ewer*

**Award:** FUSION Emerging Artist Award

**Sponsor:** Waterloo Potter's Workshop, \$250  
**Winner:** Grace Han, *Crescent Moon Teapot*

**Award:** Founder Award of Merit

**Sponsor:** FUSION, \$100  
**Winner:** Lisa Creskey, *October 1906 - Hours in the Day*

**Award:** FUSION Education Award

**Sponsor:** FUSION, Pass to a FUSION Workshop or Conference  
**Winner:** Carol Wong, *Wood Fired Pedestal Dish*

**Award:** Craft Ontario Affiliate Award

**Sponsor:** Craft Ontario, 1-yr membership to Craft Ontario  
**Winner:** Lindsay Anderson, *Going West*



## FUSION MAGAZINE SPOTLIGHT

### FEATURED STUDENT ARTIST, GLASS

#### GAYLE BUZZI

[www.facebook.com/gayle.buzzi](https://www.facebook.com/gayle.buzzi)

[gaylebuzzi@gmail.com](mailto:gaylebuzzi@gmail.com)

[www.pictame.com/user/gaylebuzziart/3182455802](https://www.pictame.com/user/gaylebuzziart/3182455802)

The natural world inspires me; and I wish to portray this in ways that generate critical thought about how people interact with the world, both as a society and as individuals. In a world of growing commercialism and industrialization, society's connection with nature is diminishing. My pieces revolve around themes of nature and decay, and how society comparatively represents these themes.

Using natural and manmade items, I suggest and juxtapose societal norms with those of the wild, allowing people to compare and critically analyse contemporary society. People often overlook the numerous effects they have on their natural surroundings, and the effects that nature can have on society.

The main goal in my artworks is to close the ever-growing gap between humans and nature. As an individual who grew up surrounded by the wilderness, I am adamant that a strong connection to the natural world is crucial to our collective and individual development.

I observe and immerse myself within nature as often as I can and utilize many materials and imagery in my art. My works allow me to combine aspects of human life with animal remains to initiate critical thought, while also prompting an emotional response.



**FUSION MAGAZINE  
SPOTLIGHT**

**FEATURED STUDENT ARTIST,  
CERAMICS**

**NAOMI CLEMENT**

[www.naomiclement.com](http://www.naomiclement.com)

My current body of work is a constant discussion on how things fit together and how they do not. In particular, I am interested in points of transition in the work: the space where orange becomes red, the place where glaze meets bare clay, the edge of a handle and the end of the pot. In my process, I continually seek out and create opportunities for these moments to occur: leaving a seam visible in a hand-built cup, cutting a soft line in the rim of a bowl, or negotiating the space between white slip and bare clay. As a maker, I am interested in how these moments record my decisions and become physical signposts left for a future user. These traces of intent and action say: I was here, please bear witness to that fact.

Making functional pots is all about noticing: noticing the material, noticing the process, and noticing the user. It is about noticing the moments and creating moments to notice. However, function is also about thoughtfulness, it is about thinking ahead, about caring, and about noticing others. There is a weight to this: seeing and acknowledging are powerful acts.

My pots ask to be noticed and examined. I want them to convey a sense of a life lived, and a life still to be lived; they are about making connections and wanting to make connections. A snapshot of the journey, each pot is a tether that connects me to me, and me to you: a memory bound in mud-made-stone for years to come.



# CARVED IN STONE

## EVENTS

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### October 13 - 15, 2017

*FUSION Clay and Glass Show 2017*  
Wychwood Barns  
601 Christie Street  
Toronto ON  
[www.fusionclayandglassshow.ca](http://www.fusionclayandglassshow.ca)

FUSION's 21<sup>st</sup> annual juried exhibition and sale celebrating the best and most engaging clay and glass works.

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### August 19 - October 29, 2017

*2017 Canadian Craft Council Biennial*  
Art Gallery of Burlington  
1333 Lakeshore Road  
Burlington ON  
[www.artgalleryofburlington.com](http://www.artgalleryofburlington.com)  
[www.craftontario.com](http://www.craftontario.com)  
[www.canadiancraftbiennial.ca](http://www.canadiancraftbiennial.ca)

The Art Gallery of Burlington, in collaboration with Craft Ontario, presents the inaugural Biennial. *National Craft Exhibition: Can Craft? Craft Can!*

August 19 - October 29, 2017  
Bringing together seventy makers from across Canada working in glass, ceramics, wood, metal and fibre to explore ideas of identity, sustainability and materiality.

*Craft Ontario Provincial Exhibition: Nothing is Newer than Tradition*  
August 11 - October 29, 2017  
Presenting the work of emerging Ontario makers engaged with specialized skills, materials and processes, reiterated through the hands of a new generation of makers.

*AGB Provincial Exhibition - Setting Ontario's Table: Once Upon a Time*  
August 19 - December 31, 2017  
Drawing from the Art Gallery of Burlington's Permanent Collection of Contemporary Canadian Ceramics, a special exhibition

exploring functional ware from Ontario ceramists and juxtaposing pieces from early and recent work.

*International Ceramic Exhibition - Anton Reijnders*  
September 9 - October 29, 2017  
New work by Dutch ceramist Anton Reijnders.

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### October 19, 2017 - January 21, 2018

Steven Heinemann  
*Culture and Nature*  
Gardiner Museum  
111 Queens Park  
Toronto ON  
[www.gardinermuseum.on.ca](http://www.gardinermuseum.on.ca)  
[www.stevenheinemann.com](http://www.stevenheinemann.com)

Retrospective of Canadian artist Steven Heinemann.

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### September 7 - October 1, 2017

Jordi Alfaro  
*Keep Going*  
Meet the artist: Saturday,  
September 10, 2:00 - 4:00 p.m.  
[www.jordialfaro.com](http://www.jordialfaro.com)

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### November 2 - 26, 2017

Steven Heinemann  
*Lookingforward/lookingback*  
Meet the artist: Saturday,  
November 4, 2:00 - 4:00 p.m.  
[www.stevenheinemann.com](http://www.stevenheinemann.com)

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### November 30 - December 23, 2017

Zane Wilcox  
*Ziggurats*  
Meet the artist: T.B.A.  
[www.zanewilcox.ca](http://www.zanewilcox.ca)

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### David Kaye Gallery

1092 Queen Street West  
Toronto ON  
[www.davidkayegallery.com](http://www.davidkayegallery.com)

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### September 29 - November 26, 2017

Denise Smith  
*On the Trail*  
Meet the Artist: Thursday, October 12, 2017  
Thunder Bay Art Gallery  
1080 Keewatin Street  
Thunder Bay ON  
<http://www.theag.ca>  
<http://www.denisesmithart.com>

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### September 14 - October 7, 2017

Keith Campbell  
*50 Years in Clay: And Still More To Say!*  
Jonathon Bancroft-Snell Gallery  
258 Dundas Street  
London ON [www.jonathons.ca](http://www.jonathons.ca)  
[www.keithcampbell.ca](http://www.keithcampbell.ca)

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### August 31, 2017 continuing

Shay Salehi  
*Pâte de Verre: A Delicate Edge*  
Canadian Clay and Glass Gallery  
25 Caroline Street North  
Waterloo ON  
[www.theclayandglass.ca](http://www.theclayandglass.ca)  
[www.shaysalehi.ca](http://www.shaysalehi.ca)

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### May 3, 2017 - April 30, 2018

*Canadian and Indigenous Art: 1968 to Present*  
National Gallery of Canada  
380 Sussex Drive  
Ottawa ON  
[www.gallery.ca](http://www.gallery.ca)

Continuing storylines from the new Canadian and Indigenous Galleries, more than 150 works in all media, including sculpture, painting, video art, installation, drawing and photography, including Shary Boyle's work on paper *Untitled (the Porcelain Fantasy series)*.

All website links are based on best available information as of issue date

# CARVED IN STONE

**June 29 - December 10, 2017**

*Every. Now. Then: Reframing Nationhood*

Art Gallery of Ontario  
317 Dundas Street West  
Toronto ON

[www.ago.net](http://www.ago.net)

Featuring emerging and established artists who engage with a broad range of cultural, traditional, spiritual and land-based stories, viewing Canada as a dynamic work in progress anchored by strong Indigenous voices and a complexity of cultures and identities.

**October 21, 2017 - January 28, 2018**

*Downtown/s: Urban Renewal Today for Tomorrow*

The 2017 Art Gallery of Windsor Triennial of Contemporary Art  
Art Gallery of Windsor  
401 Riverside Drive West  
Windsor ON

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

The Triennial brings together examples of contemporary art made by artists in southwestern Ontario, Windsor-Essex, and Detroit surrounding the theme of downtown/s - downtown destruction and downtown renewal, both at the gallery and other sites in and around the city.

**January 6 - April 8, 2018**

Kent Monkman

*Shame and Prejudice: A Story of Resilience*

Agnes Etherington Art Centre  
Queen's University  
36 University Avenue  
Kingston ON

[www.agnes.queensu.ca](http://www.agnes.queensu.ca)

[www.kentmonkman.com](http://www.kentmonkman.com)

Created as a response to Canada 150 celebrations, a journey that starts in the present and travels

back 150 years before Confederation, featuring Monkman's own paintings, drawings and sculptural works in dialogue with historical artifacts and artworks borrowed from museum and private collections from across the country.

## COURSES

**October 21 - 22, 2017**

FUSION Fall Workshop 2017  
*Sketch, Stretch, and Scratch: Building Illustrated Pottery*  
teaching artist Chandra DeBuse  
Ottawa ON

[www.clayandglass.on.ca](http://www.clayandglass.on.ca)

[www.chandradebuse.com](http://www.chandradebuse.com)

## RESIDENCIES

**2018 Harbourfront Artist-in-Residence Program**

Applications due Friday, March 9, 2018 @ 5pm Toronto local time.

[www.harbourfrontcentre.com/craft/artists-in-residence](http://www.harbourfrontcentre.com/craft/artists-in-residence)

[craft@harbourfrontcentre.com](mailto:craft@harbourfrontcentre.com)

**2018 Medalta International Artists in Residence**

details forthcoming

[www.medalta.org](http://www.medalta.org)

[residencies@medalta.org](mailto:residencies@medalta.org)

**2018 Residencies, The Banff Centre for Arts and Creativity**

structured and independent residencies, including Ceramics Studio Practicum

details forthcoming

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

## SAVE THE DATE

**February 2018**

FUSION Winter Workshop 2018  
details forthcoming

[www.clayandglass.on.ca](http://www.clayandglass.on.ca)



## DISCOVERY ART TRAVEL

### Upcoming Ceramic Excursions

#### SPAIN

November 5 – 22, 2018

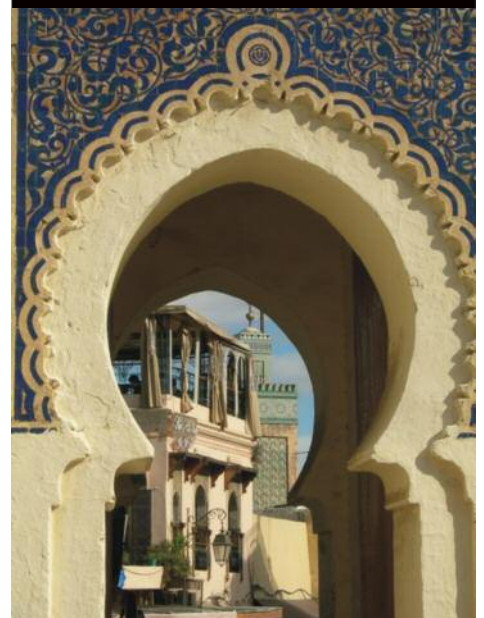
#### SICILY

April 29 – May 17, 2019

#### MOROCCO

October/November, 2019

[www.denysjames.com](http://www.denysjames.com)



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