

40011293 | VOLUME 41 Number 3 | WINTER 2018

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A MAGAZINE FOR CLAY AND GLASS

Editor: Margot Lettner Advertising: FUSION
 Design & Production: Derek Chung Communications
 Date of Issue: Winter 2018



FUSION Magazine is published three times yearly by FUSION: The Ontario Clay and Glass Association © 2018. All rights reserved. ISSN 0832-9656; in Canadian Periodical Index. The views expressed by contributors are

not necessarily those of FUSION. Website links are based on best available information as of issue date.

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

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

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

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



IN THIS ISSUE

The 2018 Annual FUSION Conference
 Chris Snedden 5

Northern Visions: Contemporary Inuit Ceramics
 Sarah Chate 6

Keith Campbell: 50 Years in Clay... And Still More to Say!
 Brian Barnum-Cooke 10

The Artists of Benyamini
 Chris Snedden 14

Burning Down The House
 Leslie Menagh 20

FUSION Magazine Spotlight, Featured Established Artist - Glass
 Cheryl Wilson Smith 24

FUSION Magazine Spotlight, Featured Established Artist - Ceramics
 Evan Ting-Kwok Leung 25

The Work of Play: Chandra DeBuse and the FUSION Fall Workshop
 Kim Lulashnyk 26

Reflections: FUSION Clay and Glass Show 2017
 Marney McDiarmid 30

Appreciation: FUSION Clay and Glass Show 2017
 FUSION 30

Carved In Stone 34



ON THE COVER

John Kurok (b.1977)
Dreaming about Springtime, 2006
 Low-fired earthenware, terra sigillata,
 sawdust fired
 Collection of the Gardiner Museum, gift of
 the Canadian Museum of Inuit Art,
 G16.13.7.
 Image credit: Christina MacDonald
 (Fig. 4, see Sarah Chate, *Northern Visions:
 Contemporary Inuit Art*)

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Peter Powning, in studio

The 2018 Annual FUSION Conference, June 22-24, Waterloo ON

2018 marks two special anniversaries: the 25th Anniversary of The Canadian Clay and Glass Gallery; and the 50th Anniversary of the Waterloo Potters' Workshop. As part of its 2018 Annual Conference, FUSION: The Ontario Clay and Glass Association is partnering with both organizations to create a series of exciting events in celebration.

The Canadian Clay and Glass Gallery will curate a grand exhibition of artists from past shows, as well as up-and-coming artists who are significantly adding to the language of fine craft in Canada. The Gallery will host a paper kiln firing conducted by the Waterloo Potters' Workshop, family participatory events and public demonstrations, and even a mobile hot-glass studio. Also planned is *Breakthrough: An Exhibition of FUSION Emerging Artists* including student work from Sheridan College and Lakehead University at the Robert Langan Gallery; and, of course, the Annual FUSION Conference on the campus of Wilfred Laurier University. This year will feature two stellar presenters: Peter Powning, from the hills of southern New Brunswick; and Samantha Dickie, from Victoria, British Columbia.

Peter Powning is one of Canada's premier

sculptors. Peter first became known for his commercially successful raku ware but then branched out, combining many different materials – bronze, wood, stone, glass – to create pieces that are evocative and sensitive. He has exhibited widely both nationally and internationally, won many awards, and created public art installations in addition to writing and lecturing extensively. Here is a short video on his creation of [Strata](#).

I have always admired Peter's work not only for his almost alchemical transformation of materials, but also because of his impeccable craftsmanship. By allowing people to gather round and move through his public installations, he both works within and draws communities together, creating space for interaction and sharing of a common experience.

Samantha Dickie is an artist from Victoria BC and describes herself as a "contemporary ceramic artist, focused on abstract expressionism and minimalist sculpture within an installation practice." But her various bodies of work represent much more. Samantha explores themes of duality and reclamation, containment and contemplation.

[Continued on Page 29](#)

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Northern Visions

Contemporary Inuit Ceramics



Fig. 1
John Kurok (b.1977) and Leo Napayok (b.1961)
Muskox, c. 2000
Low-fired earthenware, terra sigillata, sawdust fired
Collection of Marnie Schreiber. Image credit: Christina MacDonald

The artists of ᑲᓴᓯᓱᓱᓱᓱ Kangirqliniq, Nunavut (Rankin Inlet), masterfully handmodel ceramics that speak from their rich cultural legacy, spiritual practice, and daily life. Inuit narrative, identity, and ethos; connection with the land and the creatures that roam it; reverence for past traditions; devotion to their communities, all lie at the heart of their inspiration and work.

Ceramic production in Canada's North is unique to Rankin Inlet. Beginning as a Canadian government work project in 1963 after the local nickel mine closed, Inuit in the community were taught the fundamentals of ceramic production and encouraged to create work that the government thought would be commercially successful, pieces that "Southerners" would

consider Inuit. In 1979 artist Jim Shirley was invited by the then Government of the Northwest Territories to become involved as an arts and crafts development officer. Recognizing the need for a multi-purpose arts space, one built from within Inuit culture, Jim and his wife Sue established the Matchbox Gallery in 1987 and began to work closely with community-based artists across Nunavut (www.matchboxgallery.com). Then, as now, the artists create work inspired from their own imaginations and the world they experience around them.

The Matchbox, as it is fondly known, is an artist-run, cross-cultural gallery/workshop, a

creative hub for the Rankin Inlet community and a labour of love for the Shirleys, where artists have access to materials, tools, and mentorship. It also acts as a central exhibition space and commercial gallery. As well as ceramics, its artists also work in printmaking, painting, carving, and jewelry making. In 2002 the Kangirqliniq Centre for Arts and Learning opened, which includes the Traditional Arts Workshop to support artists' skills and

enhance their ability to earn a livelihood. Rankin Inlet is the only community producing Inuit fine-art ceramics in the world.

Working together as a community is a cornerstone of Inuit culture. Traditional life skills were passed down from one generation to the next; burdens and successes were shared by all. This ethos of collaboration



Matchbox Gallery, Rankin Inlet, Nunavut

continues today at the Matchbox Gallery, where artists work and learn alongside one another, creating unique opportunities for shared work. In many of the ceramics, one artist creates a form and another moulds the appliqué or completes the incising work, as in *Muskox* and *Shaman's Head (II)* (Fig. 1, 2 and 3). Jointly by John Kurok and Leo Napayok, these two works showcase the artistry, practice, and technical skills of both artists and are expressive of their lives in the North.

While collaboration is a key element, it does not compromise the individual artists or their creative interests. Rather, it seems this



Fig. 2 and 3

John Kurok (b.1977) and Leo Napayok (b.1961)
Shaman's Head II, 2006

Low-fired earthenware, terra sigillata, sawdust fired
 Collection of the Gardiner Museum, gift of
 the Canadian Museum of Inuit Art, G16.13.8.
 Image credit: Christina MacDonald

supportive environment adds to their confidence to produce unique, meaningful work. The Matchbox artists often begin with themes arising from spirituality, animal figures, and daily life. Leo Napayok, asked about his choice of subject when incising, said, "I mostly try to put in more traditional stuff...because they are getting to be lost." His work *Shaman's Head II* (Fig. 2 and 3) depicts aspects of Inuit culture and heritage: the back features a couple with a baby tucked into the mother's amauti (a parka with a pouch for a child); there is a ulu (a woman's knife) and a seal on one cheek, a walrus on the other; a transformation creature is depicted on the nose; a fish and a bird form the eye and the ear; and Sedna (goddess of the sea) appears along the neck with a flowing braid.

The Inuit have spent hundreds of years studying animals and their patterns - it is no wonder that depictions of animals are abundant and often detailed, meticulous, and thoughtful. Animals are tied to the seasons and the environment. *Dreaming about Springtime*, (Fig. 4) by John Kurok, pulls the viewer around the entire vase, flying alongside

the birds and swimming amongst the seals; a joyful work about abundance and new beginnings. For Jack Nuviyak, the effects of global warming in the North - "the ice is fastly melting and slowly building" - is real and grounds his desire to depict a way of life that is evolving and changing in so many ways, and rapidly. His sculpture, *After the Dance* (Fig. 5) draws from everyday life; a fight has broken out amongst the group, and it appears as though a couple of the figures are protecting one who has fallen to the ground. These two artworks, though very different, draw on contemporary Inuit life through their depictions of daily events, memories, hopes and dreams, both past and present.

These works, as well as several others, were part of the exhibition *Northern Visions: Contemporary Inuit Ceramics* at the Gardiner Museum, Toronto, June 8 - September 10, 2017. The exhibition comprised Inuit ceramics from the Gardiner Museum's permanent collection, as well as loans from the collection of Marnie Schreiber. The Gardiner's enthusiasm to exhibit these works; Marnie Schreiber's generosity and knowledge; and the collective artistry and grace of the artists of ᑭᓄᓐᓂᓐᓂᓐᓂᓐ, the Matchbox Gallery, and Jim and Sue Shirley brought this exhibition to life.

The Inuit, having strong oral traditions, also share their ethos, culture, and knowledge through the visual expressions of their artwork. These sculptures carry the powerful,

determined, yet gentle voices of their creators. It is a privilege to look, and to listen.

The artists represented in *Northern Visions: Contemporary Inuit Ceramics* are:

Roger Aksaduak (1972-2014)

Pierre Aupilardjuk (b.1965)

John Kurok (b.1977)

Leo Napayok (b.1961)

Jack Nuviyak (1977-2016)

Yvo Samgushak (1942-2014)

Eli Tikeayak (1933-1996)

Inuit Ceramics from the collection of the Gardiner Museum can be viewed at:

<http://emuseum.gardinermuseum.on.ca/search/Inuit>

To hear more of Leo Napayok and Jack Nuviyak in conversation, and for more information about the artists and their work, as well as videos of them at work, please see: <http://www.matchboxgallery.com>

Sarah Chate curated *Northern Visions: Contemporary Inuit Ceramics*, June 8 - September 10, 2017, at the Gardiner Museum, Toronto. She is Exhibitions Manager at the Aga Khan Museum, Toronto, where she is happily expanding her knowledge in the art and culture of Islamic civilizations. Sarah has a personal interest in both Inuit art and ceramics, fostered at previous positions at Fehleley Fine Arts and the Gardiner Museum.

Fig. 5

Jack Nuviyak (1977-2016)

After the Dance, c. 2000

Low-fired earthenware, terra sigillata, sawdust fired

Collection of Marnie Schreiber

Image credit: Christina MacDonald





Keith Campbell:

50 Years in Clay... And Still More to Say!



Fig. 4 and 5, Keith Campbell with *TOAST*, 2010, and *Toasting Canada's 150*, 2017

Master ceramicist Keith Campbell's 50-year career in clay is bookended by Canada's 1967 Centenary and 2017 Sesquicentennial. It would be hard to think of more iconic dates for an artist who has spent so much of his career both lampooning and celebrating Canada's history. The recent retrospective *Keith Campbell: 50 Years in Clay and Still More to Say!* ([see Gallery here](#)) at the Jonathon Bancroft-Snell Gallery featured work from each decade. As curator, I selected 75 functional and sculptural works. "What can I say?" is pretty much Keith's credo for work, which I echo when I take the long view of his contribution to the creation and teaching of ceramics in Canada.

What can I say about an artist who overcame the difficulties presented by dyslexia to become one of our most celebrated ceramic artists? Or about a fortuitous rejection letter in 1967, from the then Ontario College of Art, that included a brochure about Sheridan College? Sheridan was just starting its ceramic program and Keith was among the first group of forty-seven students. It was an auspicious beginning, training under the iconic Ruth Gowdy McKinley (1931-1981). While dyslexia made academic work challenging, Keith's love of clay was the catalyst to his belief that "there are no mistakes in clay, only opportunities." The art of function and attention to detail are the legacy of his mentorship with McKinley,

in whose memory he created a portrait plate entitled *Ruth Gowdy McKinley*, 2017, which appears in the show. Also included is one of Keith's functional pots from 1969 that was fired in an early test firing of her fourteen-cubic kiln (Fig. 1).

Grounded in form and function, Keith took a position teaching at George Brown College in 1972. A love of Canadian history began to influence his work: "My works are created using the themes of Canadian myths, legends, and history. The finished work is usually referred to as 'visual storytelling.' My work is all about the narrative! I want each work to develop a conversation with the viewer that contains layers of understanding." His recent plate *Symbiotic I*, 2016, included in the retrospective, symbolizes this deepening fascination with Indigenous Peoples in Canada and the advance of European settlers: its graphic melding of two half faces,

one European, one Indigenous, depicting the meeting of two cultures, illustrates Campbell's ongoing and critical engagement with early Canadian history (Fig. 2).

In 1977 Keith moved to North Bay and Canadore College where, in one room, he began the ceramic program that he headed until his retirement in 2009, retaining his office as Artist-in-Residence Emeritus until 2012. During his years at Canadore he taught and mentored ceramics in both classroom and community, founding the North Bay and Area





Fig. 6, *Tea with Sir John A. MacDonalD*, 2017

Potters' Guild and the Artsperience Northern Ontario summer art school. Engaged in his own practice, he participated in numerous group shows (such as *Power Play*, 2007, Thames Theatre Gallery, Chatham, Ontario; and *A Matter of Clay IV*, 2016, Jonathon Bancroft-Snell Gallery, London, Ontario) as well as solo shows (see *Keith Campbell: Turn of the Screw*, 2007, Station Gallery, Whitby, Ontario, which was reviewed in *FUSION* Vol. 31 No. 3; *Myth of the Canadian Moose*, 2005, the featured cover image, was included in this retrospective.)

Teaching freed him to explore forms and decoration unfettered by the need to earn a living from what he made. Regardless of a concept's success he could move on and explore other forms and ideas; in fact, the successful outcome of a concept, such as his series of landscape plates (one of which, *Landscape Plate*, 1978, appeared in the retrospective) often meant it was time to find new creative directions. He was also able to indulge his love of whimsy: *The Canadian Beaver Lodge*, 2006, features a lidded beaver dam that, when open, reveals two beavers

surrounded by Canadian beer bottles; or his limited edition of about 12 *Lollipop Boxes*, 2017 (Fig. 3), several of which featured in the show along with their companion *Lollipop Temples*, 2017.

Keith works from his North Bay home studio, using primarily wheel-thrown porcelain and stoneware, some handbuilding and slip casting, then incorporates forms and decoration pressed by hand or through slab and sculpture techniques. Many other elements also form part of his practice: "I also use photo stencil imagery along with drawing, brushwork, and/or many applications of sprayed and air-brushed effects to achieve the best presentation of my concept. I glaze fire at c/6 in oxidation; however, most of my work is fired multiple times. For over glazing, I fire at c/015 and at c/018 (lustres). I also use 24-karat gold leaf and other metallic leaf to achieve varied surfaces and colours. I sometimes use both flocking and paint as finishing techniques."

Concepts and materials often come together with what Keith calls "his dark sense of humour." In *Journey through the Past*, 2011-2014 ([see Gallery here](#)), a touring show that opened at the WKP Kennedy Gallery, North Bay, Ontario, Keith spelled out the word "TOAST" in ceramic slices of toast, each of which depicted a well-known and now deceased Canadian (Fig. 4). *TOAST*, 2010, became both the catalyst and cover for the book *Art in Canada* (Bancroft-Snell, 2013): 40 Canadians who bought a slice of Campbell's toast got 50 words to comment on what art in Canada meant to them.

Returning to the toast idea for this retrospective, Keith created *Toasting Canada's 150*, 2017, a 23-piece porcelain "Sesquicentennial loaf of bread," each slice featuring a different Prime Minister spanning the 150 years of Canada's history since Confederation (Fig. 5). Time also brings different interpretations of history and its makers: *Tea with Sir John A. MacDonalD*, 2017 depicts Sir John, somewhat unconventionally, as the knob on the teapot (Fig. 6).

About his rich mix of imagination,



Fig. 2, *Symbiotic I*, 2016

materials, studio practice, and wit Keith says: "The processes I use to create work makes a longer journey from start to finish than many artists are willing to put up with. I feel it is well worth the end results. That is what true creativity is all about! I have been described as the foremost political commentator in the clay arts in Canada. You can decide if this statement is true. I feel my work is successful when I am able to create a dialogue with the viewer."

Keith Campbell's 50 years in clay spans one-third of Canada's existence since 1867. Today, his work is held in major institutional collections including the Winnipeg Art Gallery, the Royal Ontario Museum (ROM), and the Canadian Museum of History. The well-appointed gallery on his website



Fig. 3, *Lollipop Box*, 2017



Fig. 1, pot, 1969

<http://www.keithcampbell.ca> is an introduction to an appreciation of his work, dramatic proof of Keith's mastery of the medium. It is fitting that in 2017 he was recognized by a Star on North Bay's Walk of Fame, the most recent of many awards including the Fireworks Founder's Award of Merit, 2011; Award of Excellence, Ontario Craft Council, 2009; commission from Archives Ontario for its *Hands on History Project*, 2008; and the Recognition of Excellence Award, Canadore College Board of Governors, 2000.

His engagement and body of work are proof: Keith has much more to say.

References

Jonathon Bancroft-Snell. *Art in Canada*. Toronto:
 Ronald P. Frye & Company, 2013.
 See also: Jonathon Bancroft-Snell. *Keith Campbell*. Toronto:
 Ronald P. Frye & Company, 2013.

All image credits: Keith Campbell and Jonathon Bancroft-Snell Gallery.

Brian Barnum-Cooke is the Manager/Curator at the Jonathon Bancroft-Snell Gallery-Galerie in London ON <http://www.jonathons.ca>

Keith Campbell's work is available exclusively through the Jonathon Bancroft-Snell Gallery in London, ON.



The Artists of Benyamini

Ester Beck, in studio
Image Credit: Amichai Bikovsky

On September 14, 2017, FUSION: The Ontario Clay and Glass Association and the Issachar and Yehudit Benyamini Contemporary Ceramics Centre, in collaboration with HIT - Holon Institute of Technology, presented an evening of contemporary Israeli ceramics called *Outside the Jar: The Benyamini Contemporary Ceramics Center* at Harbourfront Centre, Toronto.

Featuring six ceramic artists/founders from the Benyamini Center, the conversation and image presentation focused on both studio ceramics in the 21st century; and artists who use the medium of clay to express thought-provoking concepts, incorporate innovative ideas, and take advantage of the latest technological inventions in the field of ceramic art and beyond.

For all who attended, the evening came about fortuitously. The Benyamini artists were in Toronto to take up a scholarship from the Lighton International Artists Exchange Program (LIAEP) for a study/research program at the Gardiner Museum, as well as a travel and research grant from the Holon Institute, when Yael Novak, the centre's Adviser on International Relations and a veteran FUSION member, approached FUSION about an artist talk. We saw a wonderful opportunity to enable cross-cultural learning in practice and craft among newcomers and friends.

Benyamini was founded in 2001 as a public non-profit organization by its trustees Ilan Meyer and Marcelle Klein, as set out in the will of Yehudit Benyamini. Both Yehudit and his wife Issachar were ceramicists; and their studio, in which they worked side by side, was the heart of their home for students and visitors. They believed that the way one performs the least important task is a

reflection of oneself, a belief the centre nurtures. The gift of the centre expresses Yehudit and Issachar's love of people, ceramics, and the arts. Marcelle Klein, who is also its Director, has led the development of Benyamini starting, as many arts centres do, with a derelict building in a run-down neighbourhood, the inspired work of many volunteers, and the patient building of funding relationships.

Today, Benyamini is the first contemporary ceramics centre in Israel: it offers the only ceramics teaching studio in Tel Aviv, a School of Ceramic Art open to students of all ages and abilities (including Master Classes); both international and artist-in-residency programmes; three gallery spaces; the First Studio scholarships for young artists; a reference library; and a record of presenting thought-provoking and evocative exhibitions that have toured the world. It also co-sponsors, with the Designer Crafts Foundation, the Benyamini Prize, awarded annually for work in media such as ceramics, jewellery, glass, textiles, paper and metalwork.

The Benyamini artists have different styles and ways of working with clay while staying true to, if not exploiting, the properties of different clay bodies and processes. Ravit Lazer, responding to overwhelming images of war in the news media, created an exhibition called *Routes of Destruction* to express life affected and afflicted by geopolitical conflict. She spoke of how being inundated, day after day, with photographs of destruction, and the sorrow of the survivors, has deeply moved her. She constructed a bombed-out city in miniature, complete with exposed interiors and rubble; then deliberately over-fired the structures, causing them to slump and crack, to further emphasize



Yael Novak
Photo: Ilan Amihai

how historic, social, economic, and cultural traditions are being destroyed. Much of our cultural heritage depends on home, family, and food; when these things are taken away, how can we pass them on to subsequent generations?

Adopting visual cultural icons from our everyday essentials, Yael Novak creates objects that comment on our contemporary culture of mass consumerism, and on life in the absence of boundaries. Collaging thrown porcelain objects with found readymade objects, often of metal or glass, she creates oversized objects that resemble something that could be used, suggestions from the utilitarian traditions of clay. Yet she pushes those qualities so far beyond anything that might be called practical: they become representations of desire gone mad in a society that has no confines or limitations. "Ceramics frequently engages in a conversation about utilitarian objects and domesticity that have social, political and cultural implications. I am very much part of this conversation.... My current work addresses issues of excess in modern life and engages in a humorous critique of humankind's endless cravings for more."

Shira Silverston combines her interest in the way fragments join to form variations of a whole, with an interest in domesticity and the trials and tribulations of a young artist. As a young mother she combines non-traditional materials with clay to convey the difficulties of maintaining an artistic practice while raising children and maintaining a household. For example, finding herself with dozens of baby



Ravit Lazer
Photo: Shachar Fleischmann



Ester Beck
Photo: David Garb

formula measuring spoons and other plastic items manufactured for the care of children, she decided to incorporate them into sculptures, so making her work embody the very materiality and experience of not being in her studio. As a maker, it must be a difficult conflict to so deeply love one's children and husband, understand that caring for them takes away from creative practice, and still have the need to express oneself.

Shlomit Bauman told the story of her exhibition *Ran Out*, a solo show focusing on the depletion and exploitation of natural, cultural, and individual resources. She said most artists in Israel prefer to work with fine



Marcelle Klein
Photo: David Garb



Shlomit Bauman
Photo: Ilan Amihai



Shira Silverston
Photo: Leonid-Padrul Kwitkowski

also salvaged teapot and fish moulds from a ceramics factory that had closed in the 1990s. She casted moulds atop each other, or attached them after casting. As well as being different in formal and cultural terms, the two clays shrank at different rates and vitrified at different temperatures, their different technical properties pulling and cracking the pieces in interesting ways.

Surely this was a metaphor for the conflict between tradition and modernization? "This creates a tension between the desire for likeness and connection, and the exposure of the differences and the distorted. These works deal with the loaded field of the extinction of natural, cultural and personal resources."

The evening ended with a live demonstration by Ester Beck. In her work, she is concerned with movement, flow and texture, and process is as important as the aesthetic result: "I search for the illusion of the pieces being in motion, evoking phenomena we observe in riverbeds or tectonic layers. The way I achieve this is by a technique involving a very physical and strong bodily dialogue with an initial block of clay, beating, scratching, stretching, smoothing the clay, till I achieve the wanted result.... and I try for the piece to convey this.... This process is in some ways a fast forward of what happens in nature's eroding forces over millennia."

Ester's work is also performative. Working with 300 kg. (16 boxes) of clay donated by Tuckers Pottery Supply, she created a powerful and unique vessel using unconventional tools and methods. Three different clay bodies were stacked into a cube on stage. Using an

imported porcelain instead of S5, the rough indigenous clay local to the region. This was a shame, she felt, as the local clay had rich colour and texture and had been used for thousands of years. After months of research and thousands of tests using S5, she was running low on stock. On calling her supplier and finding out that the mine sourcing the clay had been closed, and that there was little more than a ton of it left, she said, "I'll take it all!"

So began a body of work that uses both fine white porcelain and the terracotta S5. Seeing in ceramics "a cultural research lab," everyday objects such as a cell phone, a megaphone, and a TV, became moulds; she

oversized wire tool, two people sawed through the outside surface of the cube to create texture. Ester then took a giant wooden hammer and started pounding and widening a hole in the top of the cube to move the clay into an enormous vessel. "How far clay lets itself be stretched, how far it will go with me when forming it into the desired shapes, is an essential part of my dialogue with clay." To see a fascinating video of Ester using her entire body to create a similar piece, but on a much larger scale, visit her website at <http://esterbeckceramics.com/video.php>

This was an evening of engagement, enchantment, and extraordinary artistry and generosity. Thank you, Artists of Benyamini, for coming to visit.

FUSION gratefully thanks the artists of the Benyamini Center for their collaboration, and Harbourfront Centre for use both of the Brigantine Room and the services of their excellent audio/visual crew.

More information about the Benyamini Center, including the *Outside the Jar* presentation may be found on their website here <http://www.benyaminiceramics.org/en/benya-mini-center/> and on Facebook here <https://www.facebook.com/Benyamini-Contemporary-Ceramics-Center-406260776163721/>

The Benyamini artists are:

Marcelle Klein, Trustee and Director
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Yael Novak, Advisor on International Relations and member of the Haliburton County Studio Tour (Pottery Lane Studio and Gallery), Ontario
<https://artaxis.org/yael-novak/>

Shira Silverston, Content Advisor for Events, co-curator of its Poetry Slam, and an editor of 1280 Magazine
<https://shirasilverston.carbonmade.com>

Chris Snedden has been a potter for over thirty years in Ontario and is currently serving as President of FUSION: The Ontario Clay and Glass Association.



Chandra DeBuse

For more about Chandra DeBuse and her 2017 FUSION Fall Workshop, [go to page 26.](#)





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FUSION

A MAGAZINE FOR CLAY AND GLASS

FUSION MAGAZINE

Volume 42, No. 1 Issue: May 2018
Editorial and Advertising submissions
Deadline: March 2, 2018

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Karla Rivera
Always between the fine line, 2017
Image credit: Leslie Menagh



Rhonda Uppington
Downsizing I and Downsizing II (*Downsizing I* on left, *Downsizing II* on right), 2017
Image credit: Rhonda Uppington

Burning Down The House

In my work with The Robert McLaughlin Gallery, I have been overseeing non-curated artist-residency and exhibition programming that is devoted to professional development for artists, as well as community collaboration. The work we feature in Gallery A and in the Art Lab comes in any medium, and its makers range from emerging to established artists. In August 2017, we featured a show that embodied our commitment to diverse artists and forms of representation.

Unearthed featured the work of 14 ceramic artists who participated in Creative Directions 2016/17, a professional development workshop run by FUSION: The Ontario Clay and Glass Association. From bowls to bulbous abstractions, teapots to fantastical fungi, the work lovingly presented was enormously varied yet unified, intimate, and utterly immersive. [\(To see the Catalogue, please visit this link\)](#)

The artist talk proved a vital part of the show, revealing an effervescent community of mutually supportive ceramicists who had pushed each other to learn and grow. As a non-ceramic artist, discussions of oxides and glazes, building and firing techniques, was somewhat lost on me. What did deeply resonate, however, as the conversation turned to personal narratives and the feedback and guidance the artists had given each other, was a collective willingness to be vulnerable with one another and to seek meaning in artists' creative choices.

In *Accretion*, Cathy Francis' chosen modular form was a vessel she repeated several times, the outer surface of which portrayed her own sketchbook drawings. These seemingly endlessly accumulated



Cathy Francis
Accretion
2017
Image credit: Dianne Lee

sketches were, in themselves, a confounding hurdle in her process, becoming both subject and compelling object. Emily Dore's *Hidden World* series was a departure from her familiar plates and cups, leading her into the heady terrain of organic, fantastical, shapes and colour, reminiscent of flora of sea or forest floor.

Annie McDonald's *Ta-da!* was not just a nonsensical play on a Dadaist approach to sculpting, but a moving response to an equally nonsensical current political climate. Her work has a larger-than-life feel. McDonald's bold shapes and use of colour, her tearful description of the process that gave way to this form, made me think how fear and anxiety, such universal feelings, both overwhelm yet generate. When I think of the combined courage and surrender that's required to foster new ideas, new tools, new strategies for dealing with the world, I think of musical giants Freddie Mercury and David Bowie, singing together in *Under Pressure*:

"It's the terror of knowing what the world is about... Insanity laughs under pressure."

Rhonda Uppington grapples with the push and pull of material life. Her *Downsizing* series takes precise but playful shape, illustrating the struggle to reconcile attachment and letting go. The flattened shapes and images of personal effects and memorabilia are all tucked into a suitcase, while her exquisite miniaturized cupboard within a cupboard within a cupboard, speaks to the endless compulsion to organize space, to organize memory. Like David Byrne sings in *Burning Down The House*, allowing your surroundings to unravel a little bit leaves you vulnerable and open to change, but "Watch out. You might get what you're after."

Karla Rivera's abstractions *Always between the fine line*, 2017 are exactly my

cup of tea. Textures are so masterfully suggestive that, initially, I mistook clay for wood. Large swaths of colour appear weathered, and every surface and crevice seems to suggest a landscape. Minimal patches of twig-like wire holding pea-sized dollops of clay – a miniaturized oasis of life atop boulder-sized forms.

I have always felt that being an artist means so much more than simply endeavouring to make a thing. Familiarizing oneself with materials, techniques, and ideas is only a preliminary phase. Next is the experience of presenting it to an audience, releasing the thing you've made to the world. Then, and often most daunting is critique. Listening to and allowing room for interpretation is invaluable. I like to think that this is how our own art tells us about itself.



Annie McDonald
Ta-da!
2016-2017
Image credit: Dianne Lee



Emily Dore
Hidden Worlds: Carapaces and Fruiting Bodies
2017
Image credit: Dianne Lee

Every phase is an excavation process – each layer unearthing meaning, and media for deeper research.

Thank you to Dianne Lee, Director, and Michelle Mendlowitz, Facilitator, of Creative Directions 2016/17, to the artists, and to FUSION: The Ontario Clay and Glass Association, for unearthing such a golden opportunity for artists and galleries. RMG visitors raved about this show, gave us more feedback than we're accustomed to, wished they could take it all home, and promised us they'd come back. With any luck, so will Creative Directions.

The artists of Creative Directions 2016/17: Cathy Allen, Karina Bates, Amy Bell, Emily Dore, Cathy Francis, June Goodwin, Priya Harding, Wendy Hutchinson, Jocelyn Jenkins, Annie McDonald, Mariella Pagliuca, Karla Rivera, Mary Sullivan, and Rhonda Uppington.

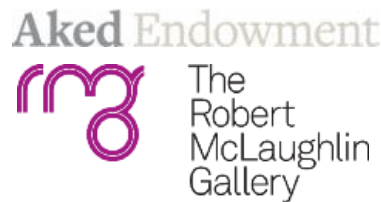
Dianne Lee is Director, FUSION Creative Directions Program 2016/17; a member of the Board of Directors of FUSION: The Ontario Clay and Glass Association; and works in pottery and sculpture installation (clay and video) <http://www.dianneleeceramics.ca>

Michelle Mendlowitz, Facilitator of the FUSION Creative Directions Program 2016/17, makes sculptural and functional ceramics michellemendlowitz.com and [Instagram@michellemendlowitz](https://www.instagram.com/michellemendlowitz)

Barbara Banfield is the founder of Creative Directions.

To listen to the songs referenced: for Queen/David Bowie, go to [Under Pressure](#) and for David Byrne and the Talking Heads, go to [Burning Down the House](#)

Leslie Menagh is a multi-disciplinary artist living in Peterborough and former Coordinator of Gallery A and Art Lab at The Robert McLaughlin Gallery (RMG) in Oshawa, Ontario <http://www.rmg.on.ca> She can be reached at leslie.menagh@gmail.com



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

CHERYL WILSON SMITH

cheryl@trysmith.com

www.cherylwilsonsmith.com

I am a sculptor working primarily with glass. I have developed a unique process that makes my pieces distinctive. Having received national and international recognition for my art, I have been fortunate to travel extensively.

My work is made layer by layer, passing powdered glass through prepared screens, much like making a 3D-printed object, and then fired in the kiln. The resulting sculptures are composed of numerous horizontal sections designed to form a complex, three-dimensional shape, fundamentally marked by the striations of its creation.

To me, these layers in my work iterate the passage of time, both geologically and generationally. I live in the far north of Canada, surrounded by nature relatively untouched by humans, so constantly made aware of our transience.

I strive to reflect a graceful, geological, strength in my work, a meditation on the passage of time and evanescence of life as I see it in the natural world that surrounds me.

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

EVAN TING-KWOK LEUNG

evan0623@yahoo.com

www.evanleung.com

[Evan on Facebook](#)

I am a ceramic sculptor. I was born in Hong Kong in 1977 and, in 1994, I moved to British Columbia, Canada, with my parents. Growing up with my painter father, I have been exposed to the arts for as long as I can remember. I studied visual arts at Kwantlen University College and Emily Carr University of Art + Design. Since 1998, I have participated in solo and group exhibitions in Canada and other countries.

Most recently, I have created ceramic installations that include multiple slip-casted porcelain IV bags, human body forms, and plastic tubing.

My work was selected for the 11th International Ceramics Competition, Mino, Japan (Honorable Mention, 2017), 2016 and 2012 Taiwan Ceramics Biennale (Recommendation Prize, 2016), and the 1st Cluj International Ceramics Biennale, Romania (Award of Excellence, 2013).

The world turns all around, and time with it. We have limited control over life; day after day, we taste pain, anger, sadness, or happiness. Though our lives are short, if we embrace impermanence and work with it, life can be a joy and, perhaps, we can appreciate the painful beauty gently passing by – a unique lesson.





The Work of Play:

Chandra DeBuse and the FUSION Fall Workshop

Located in a hip, artistic neighbourhood in Ottawa, Hintonburg Pottery played host to the 2017 FUSION Fall Workshop with Chandra DeBuse. DeBuse, from Kansas City, Missouri, gave a two-day demonstration workshop to twenty-eight enthusiastic participants from across Ontario. Known for her bright line drawings on well-crafted functional ware, DeBuse wowed the crowd with a full day of form-making followed by a day of decorating techniques. Throughout her presentation, DeBuse paired practical tips with humour, thoughtful quotes, and advice, reinforcing the two main concepts that inform her practice: creativity and communication (for more about Chandra, visit: <http://www.chandradebuse.com>)

The Hintonburg studio itself was a site of creative energy, well-appointed to host the workshop with its large windows, brick wall backdrop, and many comfortable chairs set in a semi-circle around a large handbuilding table and an elevated wheel. The handbuilding table was covered with craft foam, wooden tools, strange knobs, art books, and wooden forms. With a light-hearted, sincere, spirit, DeBuse taped a large sheet of paper to the front of the table with “Shawn-drah” spelled out phonetically (mispronunciation of her name was reaching epic proportions) and began with handbuilt forms.

DeBuse works with clay right out of the bag to avoid having to use slip or slurry, choosing vinegar and fresh wet clay to form her pieces. She weighs and wedges clay and then rolls and stretches her slabs to approximately ½” thickness. For many of her forms, DeBuse uses handmade wooden drop

moulds out of light unfinished hardwood. She places the wet slab on the board and taps it against the table; and the clay then drops through the opening to her desired form. She then cuts off the dropped section using one of her favourite tools: the Dolan knife. She immediately assembles the pieces, depending on the form, and then lets them set up on foam bats to be manipulated in the leather-hard stage. She demonstrated the remarkable ways this method can create spoons, vases, plates, bowls, and wall pillows. She used the wheel to create mugs; and demonstrated techniques using cut-out craft foam sheets to bring volume and play to the form.

Throughout her making, Chandra would discuss the philosophy behind her process and the history of her own practice. DeBuse holds a degree in psychology and, for ten years, she worked at a shelter for women and children, attending pottery classes as a creative outlet. She went to Penland for an 8-week concentration in clay and decided then that she was not going back to her job. She enrolled in a short degree program at the University of Nebraska where she worked with Pete Pinnell, who greatly influenced her thinking. DeBuse explained that Pete “started me thinking about what my pots were communicating, and what they were communicating between form and surface.”

What DeBuse found was play. She enrolled at the University of Florida in a Masters of Ceramics program and began to look at different kinds of play as it relates to personal identity, how it informs the landscapes of play and work, and how it can communicate effectively. She looked at

illustration, the way printmakers employ layering and marks, and began to take the same privileges with her pots. Then outside her Florida window, watching her "squirrel television," DeBuse found her creative strategy: the notion of the squirrel as a metaphor for play. Her thesis was called *The Four Phases of Achievement Through the Eyes of a Squirrel: Desire, Chase, Catch and Hoard*; to this day, the image of the squirrel continues as a central conceit in her work.



On the second day of the workshop, DeBuse demonstrated her decorating strategies, generously sharing her signature techniques. Armed with a pin tool, the Dolan knife, a handmade scraper, and various ribs, DeBuse sliced deeply into every surface of the clay. While working on a mug, she explained that "I draw the line around the foot and to me that is defining the elements of the architecture of the form with that hand-drawn line. It is giving a visual cue that separates the top from the inside and it is also telling you where the foot is. So I like the idea about ornamentation to describe form and tell people how to interact with it. For instance, my signature is a form of ornamentation. It gives me information about where not to glaze, where I am going to place my form on the kiln shelf."

The main ingredients to create the line, shading, and imagery on DeBuse's pots are wax resist, underglaze, brushes of various sizes, and creativity. She shared her sketchbook in which she had set herself a challenge to draw an image-a-day for 100 days, for 100 images. She encouraged the participants to engage in this exercise to awaken the hand and head and bring clarity to what one wants to communicate. She gave out a concise handout with resources, an outline of her techniques, glaze recipes, and a

creative exercise called the 30 Circles Challenge.

The final hour of the DeBuse workshop had no less energy than the first. Several participants purchased pieces that DeBuse had brought - the squirrel mugs and plates were the first to go. Although DeBuse doesn't want to

be known as the 'squirrel girl,' it was certainly her animal imagery that delighted the crowd.

Her hope is that her pots and their decoration are comfortable, proportional, and balanced, a lesson she learned from Linda Arbuckle, her instructor at the University of Florida. Arbuckle gave DeBuse two of her most important professional lessons: art is about communication, and about focus on the destination. DeBuse reinforced the importance of knowing what to say and knowing where to go - but she made it perfectly clear that it was equally important to have fun along the way.

To see the work of Pete Pinnell and Linda Arbuckle, visit:

www.facebook.com/pete.pinnell and www.lindaarbuckle.com. To find out more about Hintonburg Pottery, go to: <http://www.hintonburgpottery.ca>

Image credits: Kim Lulashnyk.

Kim Lulashnyk is the Workshop & Speaker Coordinator for the Ottawa Guild of Potters www.ottawaguildofpotters.ca and supported FUSION: The Ontario Clay and Glass Association in bringing the 2017 Fall Workshop to Ottawa. Trained in English literature and art history, Lulashnyk is a studio potter specializing in series and multiples in sculptural, conceptual, and functional ceramics. Kim can be found in her home-based studio in Ottawa at 81 Maple Stand Way, Ottawa, Ontario, K2G 6V1. This is her second article for FUSION.



Samantha Dickie, *Viveka*, 2017

Continued from Page 5

The multiple pieces of her installations convey a very different feeling depending on their arrangement and the spaces in which they are placed. She gathers inspiration from the different locations her work is shown in and the environment that surrounds her.

In spring 2017, I happened to wander into her lecture at the Canadian Clay Symposium in Burnaby BC and was captivated by her thoughtful approach to installation work; the approachable form that it takes; and her willingness to be open to spontaneous insights from observers. The objects are familiar, maybe reminding us of stones or sea plants, something we have seen before, held, experienced, or imagined; but taken out of context through the use of scale, placement, and surface, they draw attention to the themes she is exploring and our own reaction to them.

Garth Clark is a leading art critic and historian, curator, gallerist, and art dealer from Pretoria, South Africa who writes about modern and contemporary ceramic art as well as the craft movement. With his partner Mark Del Vecchio, he co-founded and ran the Garth Clark Gallery in New York City, Los Angeles, Kansas City, and London, UK. Together, Garth and Mark are responsible for over 500

exhibitions of contemporary ceramic art, launching numerous careers. Garth will conduct a seminar on the opening Friday of the 2018 Annual Conference and will be the keynote speaker at the Saturday dinner. For more about Garth and his inestimable career, visit his Facebook page at <https://www.facebook.com/garthclark1947> or read his book *Shards: Garth Clark on Ceramic Art*, Garth Clark and John Pagliaro, eds., New York NY: Distributed Art Publications, 2003.

Plan to attend this incredible, anniversary weekend. Let new ideas shared with like-minded people open and enrich your practice. Look for registration information soon!

Peter Powning

<http://www.powning.com/peter/index.html>

Samantha Dickie

<http://www.samanthadickie.com>

Chris Snedden has been a potter for over thirty years in Ontario and is currently serving as President of FUSION: The Ontario Clay and Glass Association.

For more information and to register, go to www.clayandglass.on.ca



At the Show: ceramic sculpture, Jenifer Levine
Image Credit: Peter Shepherd watershed96@me.com, pages 30, 31

Reflections: FUSION Clay and Glass Show 2017

Is this working? It's a question we always ask ourselves. And it leads to another: *How do we know?*

When Christopher Reid Flock embarked on reimagining the annual FUSION Clay and Glass Show, he had strong vision of what the event could become. "The show had such potential," comments Reid.

"There are so many incredible clay and glass artists working in Canada right now and the interest in their work is only growing. We just had to find a

way to capitalize on FUSION's reach and reinvigorate the event." In the past three years the exhibition has experienced an increase in sales; rising numbers of exhibitor applications; and increased visibility among collectors, gallery owners, and the general public.

Now housed in the elegant main hall of Toronto's renovated Artscape Wychwood Barns –with abundant light and historical charm to add to its professional appeal – the show looks and feels reimagined and refreshed. A popular Saturday morning farmer's market is a natural draw to the location (the show runs over the weekend); the artist live/work and gallery space signals the venue's commitment to public art; and, for the show's artists, the easy set-up and tear-down keeps them happy.

But while these are reasons enough to participate, the exhibition's real value lies in its



revival of our clay and glass community: this year, makers traveled from the Yukon, from Saskatchewan, from Newfoundland and Labrador to show boundary-pushing work, talk art and craft, and renew their collective inspiration for their work.

This year I was a participant for the first time. Lucky for me I was placed next to Marianne Chenard, a Montreal-based ceramic artist whose work I've long admired. At first, I was surprised to

notice that her iconic maple syrup jugs were not present. Chenard had brought, instead, a new series of evocative, paper-thin, ceramic prints. "I'm excited to have a place to exhibit this work," she remarked, explaining that the FUSION show had inspired her to deviate from her traditional pieces and explore an idea that had been percolating for some time.

I heard similar sentiments around the exhibition hall. Inspired by the gallery format, many of the exhibiting artists had been motivated to bring their riskier work. Exhibitors were also benefiting from the opportunity to really connect with one other, going so far as to describe the event as a "mini-conference." There were conversations about glaze formulations and new technologies, musings on the future of contemporary craft, assessments of educational opportunities, plans made, and



[For artists and image credits, see page 36](#)

ideas hatched. Friendships rekindled, and new ones formed.

Is this working? By professional exhibition standards alone, the FUSION show is a successful event. But go a little deeper: it's nourishing the world of clay and glass, providing much-needed space to exhibit new and often non-traditional work, calling out to new and younger artists to join in, while encouraging the connections that sustain us as makers.

An MA in oral history, five years of a PhD in Cultural Studies, and decades of work in the area of social justice and HIV – Marney McDiarmid's path to working as a ceramic artist has been anything but direct. Since the mid-1990s, however, she has been creating densely patterned handbuilt pieces out of porcelain. She currently maintains an active teaching and studio practice and her work can be found in a range of Ontario galleries and online at <http://www.makeanddo.ca>

Christopher Reid Flock is a ceramicist, and a member of the Board of Directors of FUSION: The Ontario Clay and Glass Association <http://www.studioreid.com>

Appreciation: FUSION Clay and Glass Show 2017

Celebrating the best and most engaging clay and glass works, FUSION's 21st annual Clay and Glass Show took place October 13 - 15, 2017 at the Artscape Wychwood Barns, Toronto ON.

Forty-six exhibitors selected by juried application or invitation – forty potters and ceramists, six glassmakers, with some artists working across different media – showed their work, talked craft, renewed friendships and made new ones with both colleagues and customers. The installations were masterfully designed; the work exciting and diverse; the event a showcase of contemporary ceramic and glass work and their makers from across Canada, and an opportunity for the public to experience art and craft first hand. Seeing younger artists, as well as artists from more provinces and territories, embrace the show marks a milestone in its renewal.

FUSION: The Ontario Clay and Glass Association thanks Christopher Reid Flock, Director of the Clay and Glass Show and Board Member, for his vision, enthusiasm, and hard work; and FUSION staff and volunteers who were "on the ground" from start to finish. The Clay and Glass Show would not be possible without its sponsors and donors: Longo's; Tucker's Pottery Supply; Pottery Supply House Ltd.; Beau's Brewery; the Lindy Green Family Charitable Foundation; and anonymous donors.



clockwise from upper left:
Marney McDiarmid, Lisa
Creskey and Layne
Verbeek, with Christopher
Reid Flock
Image Credit:
Peter Shepherd
watershed96@me.com

2017 FUSION Clay and Glass Show Awards

Best in Show: Marney McDiarmid, Kingston ON
<http://www.makeanddo.ca>

Best in Clay: Lisa Creskey, Chelsea QC
<http://www.lisacreskey.com>

Best in Glass: Layne Verbeek, Toronto ON
<http://www.verbeekglass.com>

To learn about the participating artists and see a gallery of their work exhibited at the 2017 FUSION Clay and Glass Show, go to:
<http://www.fusionclayandglassshow.ca>

CARVED IN STONE

EVENTS

March 24 - 25

FUSION 2018 Winter Workshop
Sheridan College Institute of
Technology and Advanced
Learning
Oakville ON
<http://www.clayandglass.on.ca>
<http://www.harlanhouse.com>

An extraordinary 2-day workshop
with Canadian Master Ceramist,
Harlan House.

March 10 - July 2

The World of the Fatimids

Aga Khan Museum
77 Wynford Drive
Toronto ON
<http://www.agakhanmuseum.org>

The World of the Fatimids marks the
first time selected masterpieces
from the Fatimid dynasty are shown
in North America: marble reliefs,
from the Museum of Islamic Art in
Cairo; luxury objects ranging from
rock crystal and ivory to ceramic
lusterware – a technique mastered
during Fatimid times – and
masterpieces of metalware.

Gardiner Museum
111 Queen's Park
Toronto ON
www.gardinermuseum.on.ca

January 12 - April 22

Japan Now: Form + Function
The first of three shows,
contemporary Japanese ceramics
created for floral display

February 22 - June 3

Yoko Ono: The Riverbed
A three-part interactive installation
featuring water-honed stone, string,
and ceramic fragments.

Clay and Glass Gallery
25 Caroline Street North,
Waterloo ON
<http://www.theclayandglass.ca>

January 14 - March 18

Trajectories
Celebrating the gallery's newly
refurbished space, an exhibition of
the curated works of seven artists
who won the RBC Award for Glass
between 2008 and 2016: Benjamin
Kikkert, Ito Laïla Le François, Aaron
Oussoren, Julia Reimer, Brad
Turner, Cheryl Wilson Smith, and
Rachael Wong.

Intertwined; like kin
Part of the gallery's FUSE exhibition,
PJ Anderson explores the
fundamental use of pottery and
baskets, inviting, through surface
textures, both tactile and visual
duality.

David Kaye Gallery
1092 Queen Street West
Toronto ON
www.davidkayegallery.com

March 1 - 25, 2018

Maryanne Cain
13 Stations
Susan Eckenwalder
Infinite Regret and Other Paintings
Meet the artists: Saturday, March 3,
2:00 - 4:00 p.m.

National Gallery of Canada
380 Sussex Drive
Ottawa ON
www.gallery.ca

May 3, 2017 - April 30, 2018

*Canadian and Indigenous Art: 1968
to Present*

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).

October 19, 2017 - March 18, 2018

2017 Canadian Biennial

The fourth edition of the *Canadian
Biennial* brings together a
comprehensive selection of works
acquired since 2014 by the
Gallery's departments of
Contemporary Art, Indigenous Art,
and the Canadian Photography
Institute, and is the first to date to
feature artists working both in
Canada and internationally. The
exhibition reveals the dynamic ways
in which artists engage with the
increasingly globalized world of
contemporary art through a wide
range of media including painting,
sculpture, photography, drawing,
printmaking, video and installation-
based practices.

Royal Ontario Museum (ROM)
100 Queens Park
Toronto ON
<http://www.rom.on.ca>

opens January 27, 2018

*Here We Are Here: Black Canadian
Contemporary Art*

An exploration of Black Canadian
presence, history, and belonging in
Canada through the contemporary
works of nine African-Canadian
artists.

ongoing

Google Art Project
Over 300 ROM artifacts have been
captured and exhibited online in
extraordinary detail, allowing the
public to virtually tour ROM
galleries and curate their own
digital collections.

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

CARVED IN STONE

Art Gallery of Guelph
358 Gordon Street, Guelph, ON
<http://www.artgalleryofguelph.ca>

September 14, 2017 - February 11, 2018

150 Acts: Art, Activism, Impact

January 17 - February 18

150 Acts: Art, Activism, Impact II

Building on 40 years of creative collaborations among Indigenous artists, communities, organizations, and the gallery, these two exhibits present diverse Indigenous narratives that imagine new social futures, including, in the context of Canada's Sesquicentennial, the relationship of nationhood itself to Canada's Indigeneity. Installation, film, new media, and performance, as well as practices framed by traditional beadwork, textile, sculpture, drawing, and painting.

January 13 - February 25

*Shelley Niro:
ONGNIAAHRA/Niagara*

Part of *Impact II*, Shelley Niro's exhibition at the Boarding House Gallery marks both the beginning of her creative residency with the AGG and Musagetes Foundation in 2018, and her engagement with the AGG's extensive collection of historic Haudenosaunee beadwork donated by William Reid. Niro is a member of the Six Nations Reserve, Turtle Clan, Bay of Quinte Mohawk.

November 24, 2017 - February 25, 2018

Kristy Cameron, Elliot Doxtater-Wynn, Shaun Hedican, Cree Stevens

Converging Lines: Recent Art From the Northwest

Thunder Bay Art Gallery
1080 Keewatin Street
Thunder Bay ON
<http://www.theag.ca>

Converging Lines features the painting and sculptural work of four

regional Indigenous artists, drawing inspiration from the connective, emanating power lines found in the works of established Anishnaabe artists such as Norval Morrisseau, Roy Thomas, and Ahmoo Angecone.

ongoing

*Highlights of Inuit Sculpture
Inuit Art at Journey to Churchill*

Winnipeg Art Gallery
300 Memorial Boulevard
Winnipeg MAN
<http://www.wag.ca>

October 28, 2017 - February 4, 2018

True Nordic: How Scandinavia Influenced Design in Canada

Vancouver Art Gallery
750 Hornby Street
Vancouver BC
<http://www.vanartgallery.bc.ca>

Spanning seven decades, this exhibition examines the significant influence of Scandinavian craft and industrial design on the development of Canadian culture, including the work of Lotte Bostlund and Kjeld Deichmann and Erica Deichmann.

October 7, 2017 - April 3, 2018

Beyond the Edges: Art + Geometry

Art Gallery of Greater Victoria
1040 Moss Street
Victoria BC
<http://www.aggv.ca>

With an emphasis on artists of the West Coast, *Beyond the Edges: Geometry + Art* questions dominant Modernist art histories, focusing, instead, on cross-cultural and cross-temporal explorations of the meanings of geometry in art, as well as the use of geometric vocabularies by Canadian artists working in the modern and contemporary periods.



DISCOVERY ART TRAVEL

Upcoming Ceramic Excursions

SPAIN

November 5 – 22, 2018

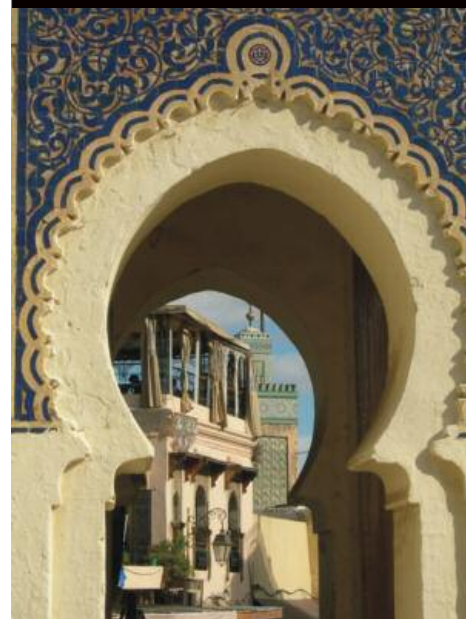
SICILY

April 29 – May 17, 2019

MOROCCO

October/November, 2019

www.denysjames.com



CARVED IN STONE

January 6 - April 8

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
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.

January 10 - April 15

The Sunshine Eaters

Onsite Gallery
OCAD University
100 McCaul Street, Toronto ON
<http://www.ocadu.ca>

A multi-sensory exhibition highlighting how artists and designers look to the land and its plants, flowers, and trees as a means to imagine and conjure hope in the face of local and global crises, featuring the work, among others, of Shary Boyle, Nick Cave, Brian Jungen, and Tony Matelli.

January 15 - April 29

Linda Sormin

Ungrounding Home

Carlton University Art Gallery
St. Patrick's Building,
Carleton University
1125 Colonel By Drive, Ottawa ON
<http://www.cuag.ca>

Bangkok-born Canadian ceramicist Linda Sormin creates large-scale ceramic and mixed media installations that explore issues of fragility and mobility, survival and

regeneration. Sormin will create a site-specific installation integrating Leda clay, whose prevalence in Ottawa makes the region vulnerable to earthquakes, using both local material and metaphor.

RESIDENCIES

2018 Harbourfront Artist-in-Residence Program

Applications due Friday, March 9, 2018 @ 5pm Toronto local time.
www.harbourfrontcentre.com/craft/artists-in-residence
craft@harbourfrontcentre.com

2018 Medalta International Artists in Residence

June @ Medalta/Juin @ Medalta
Applications due Sunday, April 1, 2018

Flex @ Medalta

Applications due Sunday, April 1, 2018 and Saturday, September 1, 2018

Longterm Residency 2018-1019 @ Medalta

Applications due Sunday, April 1, 2018

2018 Fellowships @ Medalta (Strojich Fellowship/Bourse Strojich)
Applications due Sunday, April 1, 2018

2018 Workshops information
www.medalta.org
residencies@medalta.org

2018 Residencies, The Banff Centre for Arts and Creativity

structured and independent residencies, including Ceramics Studio Practicum details at www.banffcentre.ca

SAVE THE DATE

June 22 - 24, 2018

2018 FUSION Annual Conference
Waterloo, ON
<http://www.clayandglass.on.ca>

Celebrating the 25th Anniversary of The Canadian Clay and Glass Gallery, and the 50th Anniversary of the Waterloo Potters Workshop, FUSION's 22nd Annual Conference, Members' Meeting, and workshops will bring FUSION artists together, and showcase the best and most engaging clay and glass works.

Clay and Glass Show Artists shown on page 32, clockwise from upper left: Hannun Lyn, Kate Civiero, Kathy Kranias, Marney McDiarmid, Luann Baker-Johnson, Lisa Creskey, Michelle Mendlowitz, Jason Holley, Joe Speck, Gracie Isabel Gomez, Layne Verbeek, Loren Kaplan, Alex Borghesan, Courtney Downman, Ian MacInnis.



Marianne Chenard and Hana Balaban-Pommier.

All images credit: Gallery, www.fusionclayandglassshow.ca and artist websites. Except Civiero, Kranias, Speck, and Borghesan, image credit: Peter Shepherd watershed96@me.com

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