

Volume 47 Number 3 | Fall 2023

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A MAGAZINE FOR CLAY AND GLASS



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# FUSION

A MAGAZINE FOR CLAY AND GLASS

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## ON THE COVER

Tanya Lyons  
Sway  
Flame worked glass, Stainless  
mesh, manitoba maple, lace  
137 h x 105 w x 16 d cm  
2019



A MAGAZINE FOR CLAY AND GLASS

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Magdalene

# ODUNDO

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with Objects

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acclaimed British-Kenyan  
artist Magdalene Odundo

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Museum**

Organized by the Gardiner Museum

Magdalene Odundo, Untitled, 1995, Ceramic,  
Maxine and Stuart Frankel Foundation for Art,  
Bloomfield Hills, MI. Photo: PD Rearick



## President's Message

**H**ello again. Our hearts are still full from the recent weekend of the 25th Clay & Glass Show & Festival. If you participated in this year's event, you helped make it happen and we thank you for that.

We received so many comments and compliments about how magical the show was and how the supportive spirit among artists contributed to the success of the weekend. A big thank you to our donors this year: Jenny Rushforth from Desjardins and the Marc Franzen Memorial Fund for sponsoring the live music, Gay Longo for providing a delicious spread of treats from Longo's on the opening night, Minna Koistinen, Luke Pestl, McMillan and the TD Private Giving Foundation - among others. A very special thanks to Sydni Weatherson for all of her work on the social media campaign for the show this year.

2024 will be a big year for FUSION as we are celebrating our 50th anniversary! If you would like to help out or have ideas for an event, please reach out to us and get involved. So far we have planned the Breakthrough PLUS exhibition that will run alongside the conference and it WILL TRAVEL. Booked so far are the Art Gallery of Burlington and the Canadian Clay Glass Gallery.

The 2024 Conference will feature Bill van Gilder and Julia Galloway. Organized in partnership with the Pine Tree Potters' Guild and notably Teresa Dunlop, David Schembri and Cathy Harris as well as a great number of volunteers. It will take place in the Old Town Hall in Newmarket and registration will go live on the FUSION website shortly. Register early as it will be a very popular event! Please mark May 31 - June 2, 2024 in your calendars.

FACES of FUSION is continuing on a weekly basis and I have had the pleasure of speaking with many artists including Brendan Tang from Vancouver and Suzanne Carte, the Senior Curator of the Art Gallery of Burlington. If you have not had the chance yet, please contact me, or if you have done it before and would like to do it again and perhaps do a demonstration, we would be thrilled.

Lastly, if you are a FUSION member (or not) and have comments, or ideas on improvement, please do not hesitate to contact us.

Our next event will be the annual post-holiday New Year gift exchange - we hope you can join again. Everyone is invited to register their name, and send an item such as a mug or bowl on the announced day in early January. A name will be drawn and sent to you to send a gift to. It's a nice surprise and we are asking participants to post the unwrapping on social media for all to see.

Hoping to hear from you.  
Catharina Goldnau

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# Tanya Lyons: Profile in Glass



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**T**anya Lyons is a Madawaska Valley-based artist, working primarily in clear glass and found objects to create lifesize garments as a way to explore change. Tanya was the recipient of the 2023 FUSION Established Artist Award. Recently, Tanya has been teaching at the Haliburton School of Art and Design for over 17 years in the glass program. She was also awarded a grant from the Canada Council for the Arts for Exploration and Creation in 2021 and has been exploring coloured glass as she continues to reflect on identity and change.

### How did you discover glass?

I started as a glass blower and I've only just been flameworking for 11 years. I first saw glass blowing at the Killaloe Craft and Community Fair. Clark Guettell had a mobile furnace that he would set up at the fair, and I remember watching glass blowing there from a young age. The community that I'm living in now, and was born in, has always had glass artists.

### Where did you receive your training?

I went to Sheridan College from 1992-1996. I actually went for wood, like many glass artists. I was really into theatre in high school, besides various art making. I wasn't totally sure of my

direction and thought I'd take wood as a stepping stone for theatre design and set design. Glass was my second studio, and I completely fell in love with the material and the potential for conceptual expression. It was the atmosphere of the studio and Daniel Crichton that really enticed me to come into the studio. Opportunities and life just snowballed - and I became a glass artist.

At the time, there was an informal exchange program with Helsinki, Finland. Instead of doing my final year at Sheridan, I travelled to Helsinki and studied there for a year of independent study. I returned to Sheridan for my fourth year and I had a body of work I was developing, just focusing on clear glass and conceptual work, mixing in found objects.

After I graduated from Sheridan, I was accepted into the Toyama Institute of Glass Art in Japan, where I did a one-year graduate program. That's where I started working on my life-size dresses.



#### 1. *New Life*

Flameworked glass and Stainless steel mesh  
58 h x 38 w x 5 d in.  
2023

#### 2. *Cloak 1*

Flameworked and upcycled glass, stainless mesh and mixed materials  
178h x 132 w x 84 d cm  
70 h x 52 w x 33 in  
2022

#### 3. *Neglect*

Flameworked glass, Stainless steel mesh, textiles  
55 h x 22 w x 7 d in  
Tanya Lyons, 2023

#### 4. *Cloak 4*

Flameworked and upcycled glass, stainless mesh and mixed materials  
178 h x 132w x 110d cm  
70 h x 52 w x 44  
2022

#### 5. *Flowers In Your Hair*

Flameworked glass and Stainless steel mesh  
44 h x 28 w x 7 d in  
2023

#### 6. *Cloak 2*

Flameworked and upcycled glass, stainless mesh and mixed materials  
178 h x 132w x 97d cm  
70 h x 52 w x 38 d in.  
2022

Images by Maureen MacMillan



**What was the specific draw to frameworking for you?**

Part of it was the accessibility. For all of my time as a glassblower, I rented hot studio time. Frameworking became accessible for living in small rural places and it was a fairly inexpensive setup. My work is made up of a lot of small parts, so when I was first making in the hot studio it was really hard to make certain details. I was using a lot of glue to attach to pin backings that I would then attach to my large sculptures. But with frameworking, I'm able to make tiny loops on the backs and all of my work can be wired together and I can make smaller detailed parts to create these large works.

Frameworking is a bit more accessible and it's cleaner too. You can buy colour premelted in rods, so you're not messing around with powders. With the Canada Council Grant, I've been able to explore change with glass, which has allowed me to explore colour. So after 25 years of not using colour at all, I've started using colour in the last couple of years again. That's also been exciting for me, and for those who collect my work.

Exploring colour and transition on the torch has been an exciting process of looking at colour and how it changes. Light and shadow have always been a big part of my work, so to start adding in colour is taking it to another level.

**Tell me more about your process.**

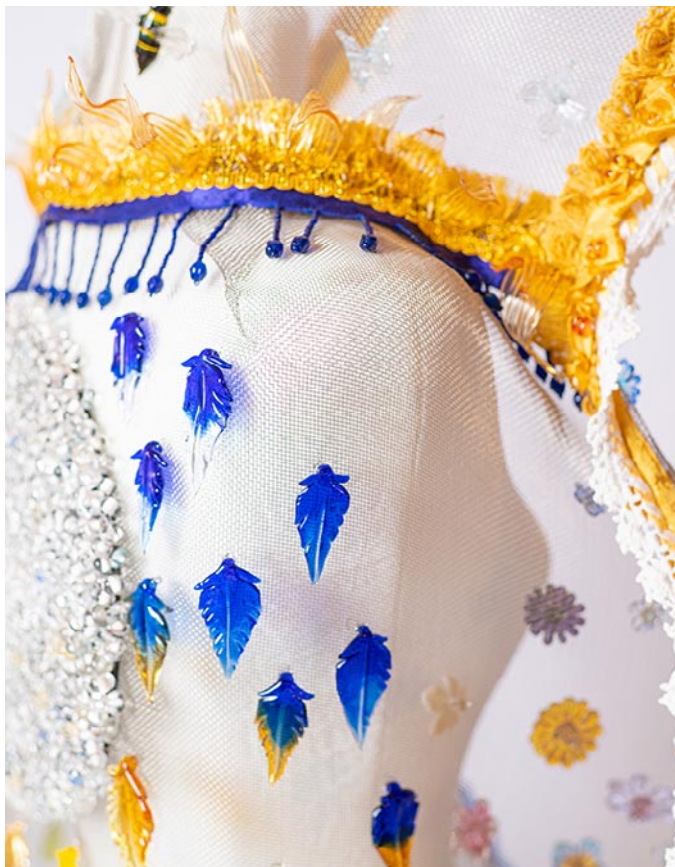
When I started in glass, I didn't want to be a production artist, but with my work, I ended up becoming very production-oriented because some pieces have hundreds of small pieces in them. Depending on the concept, I would start by doing a life-size drawing and design of the piece, then cut and sew metal mesh into the form of the dress. While I'm working on that I'll work on developing my parts and the elements for that piece. That's when I figure out the shape, colour, and size of the parts that I want, and then I go into production. As I start making parts, I'll start sewing and assembling. The assembling is a very intuitive process where I just start wiring my glass parts onto my forms. This stage is probably the most satisfying and why I spend hours on the torch-making parts for this larger whole.

I've been trying to reflect on this process as I shift into new work; I made these huge pieces and I really love making pieces that impact your space and the viewer when they come upon them. But it's also a lot for exhibiting, packing, moving around and storing.

**What themes in your work have you found yourself revisiting throughout your career?**

A lot of my work over time has been about communicating and helping people understand where they are or who they are - and what they





are going through. A big theme of mine has been identity and reflecting on clothing and how others see us. Another big theme has been transformation. Growing and changing and documenting that, and using art as a tool for growing and healing.

**What was the process of opening a studio like and how has it affected your workflow?**

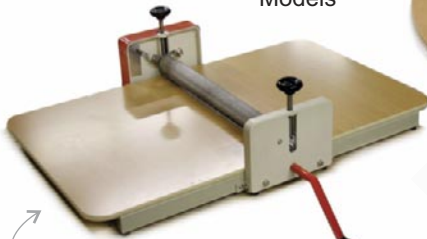
Having my own studio space is super important, and space in general is really important. When I first moved here my working space was just the back room of my house, and when the pandemic came and I had to start homeschooling, everything came to a stop. I was fortunate enough to have a studio space built. It has been really important for production and making large pieces, but also just the accessibility of having my own framewalking studio that I don't have to travel to or stay somewhere else to use. I do miss blowing glass and making big glass, I dream maybe one day of having a baby dragon that I can easily light up and shut down. The most important



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# PSH clay



thing has been having space though, and having space for me to have students. I don't like to limit myself when I'm making work, but having to make crates and boxes for pieces that are five feet long and shipping them is a whole other reality. I actually bought a shipping container last winter so that I have more storage too. Any artist would say that just studio space it's the most valuable thing to enable you to function, and is what most glass artists hit the wall with.

### **What are some recent accomplishments that you'd like to highlight?**

The Canada Council Grant in 2021 allowed me to explore change with glass and the idea of looking at change in many different ways. I made four life-size cloaks that reflected different states of change. One change heavily affecting us as Canadians is the seasons. The cloaks ended up representing the seasons, the moon phases, as well as the life cycle with birth, death, and hibernation. They started with a very closed form in the winter, but in the summer they're very wide open and exposed before they start to close again. I was also exploring a form that was starting to resonate with me. A cloak form, for me, is about giving shelter to the human form, and a cloak is housing a body or giving protection. I explored the fluidity and sharpness of glass, as well as different techniques. Glass is constantly in this state of change but we can freeze it and it still looks like it is fluid.

In 2020, the French fashion designer, Jacquemus, contacted me about making glass drips for a fashion show. Somebody on social media made a post of my dresses. The first dress was a copper mesh with glass drips on it and the post went viral. I've had a lot of people engage with me wanting my metal dresses not realizing they're sculptures. I sent over some samples to Jacquemus and made over 3000 glass drips in two months. It was a very spontaneous commission that happened and it turned out amazing.

Another accomplishment is winning the FUSION Established Artist Award. It's a great honour for me to be recognized by my community. I did leave Ontario to go to Quebec

for about 14 years and was a bit disconnected for a while. There is a huge community and support network in Ontario and it's really great to be back, and connected. Recently, I've sold some kimonos to a private collection in Ottawa and another in Montreal.

### **What are you working towards now?**

To continue to reflect on growth and transformation and what we need as humans to survive, both in an artful way and as a community. That was one thing I really loved in my grant project, I wanted people to be able to come into my studio to assist me. Focusing more on my own work and in the studio to find direction. In the future, I see myself trying to use more up-cycled glass and materials in my work too. I was up-cycling bottle glass and plate glass, as well as using some fusing and slumping techniques in the kiln for my cloaks which I'd like to do more of. I've also been making smaller pieces reflecting on growth as wall sculptures.

### **What do you wish you had known when you were an emerging artist?**

I think as artists something we need to take advantage of is our support community like Canadian Clay and Glass, Harbourfront Centre, and FUSION. It's so amazing what they have to offer us. Finding those opportunities to study, getting jobs in galleries, finding shows or working in other aspects is important. Those connections lead to more opportunities. Working or mentoring with other artists is also really amazing when you're young and can move around a lot. Finding a community and being engaged in that community as much as possible is important. I find it's all about your connections.

Tanya Lyons can be contacted at @tanyamlyons

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Sydni Weatherson is an emerging glass artist and full-time Artist in Residence at Harbourfront Centre. She can be contacted at @sydni.w.art.



# The Art Gallery of Burlington: Then and Now

*An interview with Suzanne Carte, Senior Curator*

## **FUSION: Share the background about the Art Gallery of Burlington (AGB) and how it has evolved to what it is today?**

**Suzanne Carte:** For over 45 years, the Art Gallery of Burlington (AGB) has been the cultural cornerstone of Burlington.

Our humble beginning was in a storefront in Upper Canada Place, a small mall in downtown Burlington. We officially opened our doors at 1333 Lakeshore Rd on June 3, 1978, and have grown to become the eighth-largest public art gallery in Ontario.

The AGB, formerly the Burlington Cultural Center (1975 - 93) and Burlington Art Centre (1993-2014), was initially conceived through the determination of a group of craftspeople and artists operating in Burlington at the time. This speaks to how we have always been an audience-centered, artist-led gallery.

Incorporated in 1975, the AGB is set to celebrate its 50th anniversary in 2025! Don't call it a midlife crisis though. It is more like a midlife revival.

Through the years we have constantly reinvented who we are and how to be responsive to community. It is the ethos that continues to guide us today.

In the din of this transformative era, we strive to embody the future in the immediate. We are collectively reimagining a path forward. This time together allows us to reflect on the work that we are doing - by celebrating our accomplishments, acknowledging what needs to change, and strengthening our resolve to become what we want to be.

### **What is the mandate of the gallery?**

The AGB is a public art gallery which delivers thought-provoking exhibitions, learning opportunities, and public programs that spark meaningful connections for people to see, think, and make. We activate our collection of contemporary Canadian ceramics and explore the intersection of contemporary art and craft.

### **What is the background of the permanent collection?**

This year marks the 40<sup>th</sup> anniversary of the collection. Over this timespan, the AGB has amassed the largest comprehensive collection of contemporary Canadian ceramics in the world, totalling more than 4,000 works. The popular origin story of the AGB's permanent collection is that in 1984, Herbert O. Bunt donated more than 300 works of Canadian ceramics to the gallery, thus forming the base of the collection. This was the AGB's single largest donation and aided in establishing the focus of our collection. It set us on a trajectory to build a space synonymous with the study and preservation of contemporary Canadian ceramics and the circulation of ideas surrounding clay production in its current social movements and contexts.

Since then, the AGB has leaned into our unique position of being a public art gallery at the crossroads of contemporary ceramic production and presentation. We exalt the material wonderment of clay and its rich history of production, ancestral traditions, cultural sensitivities, functional forms, and high-level techniques. We remain unwavering in our dedication to the multiplicity of artistic practices and strive to play a dynamic role in critical conversations on the position of clay-based art in the country.

### **What are some recent clay acquisitions?**

The last purchase the AGB made was of Brendan Lee Satish Tang's, *Manga Ormolu Version 4.0r* through the generosity of the Elizabeth L. Gordon Art Program. Brendan is a multi-disciplinary artist living and working in Vancouver and is widely known for his sculptural ceramic work.

The work explores issues of identity and the hybridization of our material and non-material culture while simultaneously expressing a love of both futuristic technologies and ancient traditions. Although Brendan is primarily known for his ceramic work, he continues to produce and



*The Weight of Clay*, 2023. Art Gallery of Burlington. Photo credit: Jimmy Limit.



Brendan Lee Satish Tang, *Manga Ormolu Version 4.0r*, 2013, Ceramic and mixed media, 40.6 x 33 x 50.8 cm. Purchased in part through the support of the Elizabeth L. Gordon Art Program, a program of the Gordon Foundation and administered by the Ontario Arts Foundation.

exhibit work in a wide variety of mixed and multiple mediums.

Brendan’s contribution to the national discourse of contemporary ceramic sculpture cannot be overstated and we are so thrilled to be able to share it.

**This is the perfect opportunity to talk about *The Weight of Clay* as it leads into the permanent collection.**

This year, we celebrate the anniversary of the permanent collection with *The Weight of Clay*, an exhibition and programming series honouring the artists, curators, educators, volunteers, and donors

who have built the gallery’s holdings and contributed to the intellectual growth of ceramics in the country.

The exhibition represents a broad selection of works in the collection, ranging from functional ware to sculptural installations that illustrate the intersection of technical proficiency and artistic expression, from artists from across the country. *The Weight of Clay* is not an encyclopedic survey but a more intimate and personal approach to the collection’s history, told via the testimonials, stories, archives, and energies of the artists, curators, gallery staff, collectors, committee members, and clay communities who have, over the decades, demonstrated that the collection truly is a sum of its parts.

**What’s happening for AGB’s 40th year of the permanent collection?**

*The Weight of Clay* has a very robust studio and public programming series. At the AGB, learning is in the making. Through hands-on workshops, courses, and demonstrations, clay artists can build a greater personal connection to their craft and experience professional growth by learning new techniques, discovering other artists’ practices, and understanding contemporary art in greater depth.

The exhibition’s free public programming series is a platform to investigate what the weight of clay truly is by looking towards the future sustainability of our studios in a climate-changed world, reviewing the present pedagogical practices, and

delving into our past with the discussions on the history of where we have been to understand where we are going.

The AGB is dedicated to contemporary craft discourse and remains an open space for critical dialogue on disentangling the binary of craft disciplines and contemporary art practices. We invest in our regional and national craft communities and support robust conversations that sustain academic and practical interdisciplinary systems through events, workshops, demonstrations, tours, and discussions on the collection's dual preoccupation with contemporary art and craft—as we are not confined to the ideological limitations of these terms.

This type of heavy programming is consistent with all our exhibition experiences. Building discursive models around exhibition-making is how we learn together alongside artists.

The weight of history is heavy, but the AGB's collection is agile. We look forward to expanding the future possibilities of clay and our relationship to it.

### **How does the AGB serve the larger community?**

AGB's reach is multi-faceted and multi-dimensional. We provide Burlington and surrounding areas an equitable and inclusive place to create, collaborate, and innovate.

Our exhibitions, education, and public programming facilitate intersectoral, intergenerational dialogues that contextualize material traditions and reinforce experimentation, and cross-pollination of contemporary art practices across disciplines. Classes, demonstrations, tours, and workshops encourage interdisciplinary production through a diverse range of artists whose pedagogical strategies are based in global practices and Indigenous knowledges.

AGB has so many community collaborators. Through these integral partnerships we bring more folks into our spaces via art and education, increasing school offerings, expanding artists' access to our studios, providing additional gardening space, and connecting virtually with national and international clay communities through digital programs.

### **How can others be involved?**

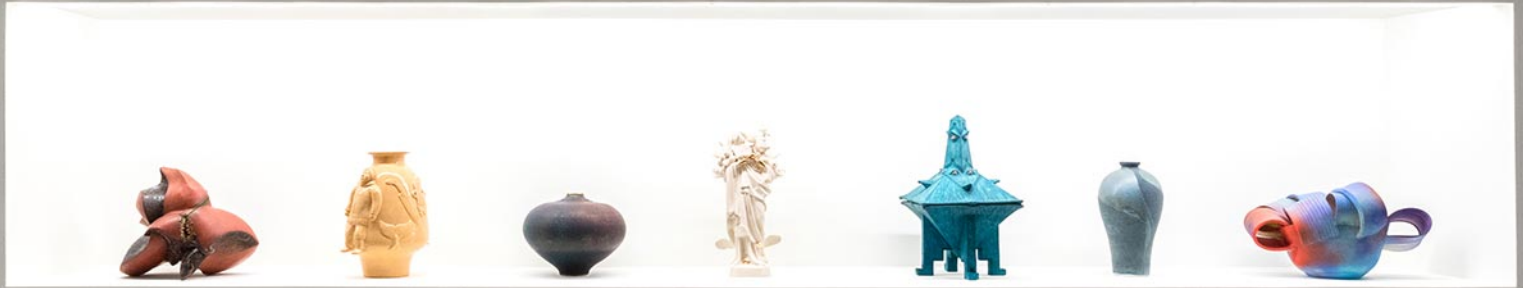
Come to the Gallery! Our exhibitions are free and we have so many barrier-free programs. One that I would like to highlight is the Living Library, a year-long initiative dedicated to encouraging exchange through a broad range of human knowledge, experience, and ideas in a welcoming and supportive environment. The exhibition was built to promote a social space in the Gallery to share stories, skills, and ideas through writing, book swaps, tarot readings, weaving sessions, recycling programs, collaging, and zine making. As a series of rotating and overlapping artists' projects, it has blossomed into a much-loved, responsive maker space in the heart of the AGB.

We also have a rich volunteer program. Volunteering at the AGB offers a unique chance to immerse oneself in the vibrant world of visual culture. Whether people have a passion for the arts or simply appreciate the power of creativity, there are numerous opportunities to get involved. As a volunteer, people can assist with exhibition installations, interact with visitors to enhance their gallery experience as Gallery Guides, work in the AGB Shop, garden in our Conservatory and courtyard, or support tasks in the Learning department that keep the gallery's family programs running smoothly. These experiences not only contribute to the understanding of contemporary art but also play a vital role in fostering a thriving artistic community. Volunteering at an art gallery is a fulfilling way to engage with art, artists, socialize, and connect with like-minded individuals while giving back to the community.

### **Are there any other facts you care to share?**

I am very proud of how the Gallery has been dedicated to promoting best practices in environmental sustainability and fostering continuous improvement to reduce our carbon footprint in the short and long term.

We are active participants in mitigating climate change and strive to be at the fore of climate justice reform. We do this by hosting the Artist Material Fund, a program which shares recycled and surplus art materials from galleries and museums and makes them available to the public for free. This is a tangible, real action that contributes to the



*The Weight of Clay*, 2023. Installation detail. Art Gallery of Burlington. Photo credit: Jimmy Limit.

circulation of raw materials wasted by galleries and museums in the GTHA.

The curatorial department dedicates time and energy to responsible exhibition-making. We put theory into practice by building exhibitions that are devoid of plastic, constrict water waste, privilege non-toxic, natural paint, and use recycled materials. The education team gets involved with it too by allotting part of the kid's studio to bolstering a shared economy. Neighbours can leave useable materials and take items that they need to be creative at home.

We believe in cultural sustainability and are dedicated to being part of the solution in eliminating waste culture and understanding our carbon footprint. We are not doing this imperative work alone. We learn from and partner with international leaders in the field of sustainable museum practices. The Learning team at AGB meets regularly with the National Council on Education for the Ceramic Arts' (NCECA) Green Task Force to ensure that our ceramic studios are efficiently reducing water consumption and reclaiming material.

Kirsty Robertson from the Centre for Sustainable Curating at Western University reminds us that, "If you're going to make it, make it count." And we sure do.

---

Suzanne Carte is an award-winning curator living in Toronto, Canada. She is the Senior Curator at the Art Gallery of Burlington (AGB), an institution at the intersection of contemporary art and craft, and the Founder of the Art Material Fund. Previously, she was the Assistant Curator at the Art Gallery of York University (AGYU) focusing on the integration of exhibitions and public programming for over a decade. Within her independent practice, she has curated exhibitions in public spaces, artist-run centres, and commercial and public art galleries. She was the former Outreach Programmer for the Blackwood Gallery and Art Gallery of Mississauga, and the Professional Development and Public Programs Coordinator at the Ontario Association of Art Galleries. Suzanne holds an MA in Contemporary Art History from Sotheby's Art Institute in New York and a BFA from the University of Windsor, and was a member of the 2017 Toronto Arts Council Leaders Lab.





**Chiedza  
Pasipanodya**

**Ndafunga Dande  
(Thoughts of Home)**

—  
September 26, 2023 – January 7, 2024

**AGB Admission: Free**

**Gallery Hours**

Monday: Closed

Tuesday – Thursday: 10AM – 9PM

Friday – Sunday: 10AM – 5PM

**AGB Shop**

Monday: Closed

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**AGB.Life**

**Art Gallery of Burlington**

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The AGB is generously supported by the City of Burlington, the Ontario Arts Council, and the Canada Council for the Arts.  
Image credit: Chiedza Pasipanodya, 2023.



The completed mosaic.  
Image Credit: Taylor Norris

# Renewal with the Kingston Potters' Guild

In 2016, the idea of donating a piece of ceramic art to the City of Kingston to commemorate the Kingston Potters' Guild's 50th anniversary the following year was enthusiastically embraced by guild members and the City alike. While the Guild celebrated their 50th with an exhibition in 2017 that featured over 80 pieces of work by past and current members, the development of the public art piece went through several iterations over the next few years.

A small group of guild members began to pull ideas together and settled on a wall-mounted mosaic with motifs representing Kingston landmarks. Working with the Kingston Arts and Cultural Services team, the ceramic piece was slated to occupy a 1.5 x 1.2 m area in the foyer of a new community centre. A mosaic-type piece seemed the best choice as the dimensions needed to be flexible until the installation space was built. Susan Day's exciting work with mosaic tiles mounted artistically on building exteriors served as a major inspiration. Susan gave an excellent workshop at the Guild in March of 2018 and provided us with the foundations for developing a larger-scale mosaic piece.

The location of the installation was then changed from the community centre to a building slated for renovation at the Kingston waterfront. This new location, the Richardson Beach Bathhouse, contained changing rooms and restrooms for the public to use when swimming at Richardson Beach

on the shore of Lake Ontario. More importantly to the Kingston Potters' Guild, the bathhouse was the somewhat unusual location of the Guild's first public meetings starting in March of 1967.

Under the leadership of William "Bill" Hutchinson, a group of six potters formed the Kingston Ceramists' Guild in January of 1967, but by March the group had grown to 18 members and was looking for a space that would accommodate this larger group's activities. Public engagement was an important element for the new Guild so they hosted public speakers and held public pottery-making demonstrations at the bathhouse as part of Canada's centennial events. The Guild was eventually offered space in the basement of the bathhouse and moved a kiln and kick wheels into this somewhat dark and damp space for guild members to use.

Given the historical significance of the Bathhouse to the Guild, the bathhouse seemed the perfect location for a piece of public art created by guild members. The beach area was also undergoing a major facelift to enhance safety and accessibility to the water. Although faced with delays in these renovations due to the COVID-19 pandemic and budgetary challenges, the projects slowly moved forward. Then the location of the mosaic installation was changed again. Although still within the bathhouse, the mosaic was moved from two 3 m long sections over the entrances of the building to a circular opening that had been cut



Guild members celebrating the completion of the mosaic at the opening ceremony. Left to right: Margaret Hughes, Mary Helen Garsch, Tania Craan, Shelagh Mirski, Pam Stuart, Pamela Williams, Ineke Quartel, Wendy Lowe, Marga Vanderwal, Nancy Martin, Anne Lougheed, Delvalle Lewis, Linda Fraser, Ruth George, June Lang, Patty Petkovich.

Image Credit: Andrew Garsch



Detail of "land" side of mosaic design. Image Credit: Nancy Martin

into the ceiling of the first floor, creating a hole 11 m in circumference with 0.8 m walls that extended up to the second floor. Back to the drawing board for the mosaic design!

By this time the design team had coalesced into a dedicated group that included Ineke Quartel, Marga Vanderwal, Tania Craan, Delvalle Lewis, Jean Webber, June Lang, Patty Petkovich and myself. Our original design for the bathhouse played off the idea that the building faced water in one direction and land in the other and we decided to continue to work with those motifs. We held public tile-making workshops where the "tiles" made were leaves, branches, birds, fish, curved "water" pieces and, along with many making sessions by guild members, we were accumulating a vast array of unique pieces. The new circular structure led to the concept of using colour to move the eye around the piece. Spectrum Glazes graciously donated several large containers of underglaze in basic colours and after lots of colour blending tests, we settled on a palette that encompassed warm colours for the "land" tiles and cooler colours for the "water" pieces. Multiple marathon underglazing and glazing sessions were held and once the pieces were fired and sorted by colour, they were laid out in test designs on two 6 m rows of tables. Although we originally had a more structured design with trees with branches, waves and beaches, the unique tile shapes and myriad of colours led to a more random, looser arrangement. After tweaking the designs, the assembled tiles were carefully layered in 0.5 m wide by 0.6 m tall segments into boxes for the trip to the bathhouse. At the bathhouse, the layout was recreated on long tables and then transferred in sections up to the scaffolding for installation. Liability issues meant that guild members could not access the scaffold and the City hired professional tile installers to mount all the pieces and grout them under the supervision of the guild members.

On June 10, 2023, the Richardson Beach



Newly renovated Richardson beach waterfront area and outside of the Richardson Bathhouse.

Image Credit: Nancy Martin

Bathhouse was officially reopened with local politicians, present and former Guild members, and Kingston residents attending the ribbon-cutting ceremony. The ceremony highlighted two historic events. Canadian open-water marathon swimmer Vicki Keith, who has a longstanding history with Kingston and Richardson Beach, donated to the renovated shoreline the rock that she touched after crossing Lake Ontario in a record-setting swim. Now, 57 years after the inception of the Guild and 7 years after its conception, the mosaic artwork entitled "Renewal" is part of the City of Kingston Civic Collection. Importantly, the project demonstrated when a community of artists pulls together they are able to adapt to restrictions imposed by pandemics, major changes in timelines, and significant design alterations and achieve a fabulous outcome.

*The Kingston Potters' Guild currently occupies studio space at the Tett Centre for Creativity and Learning, an art hub at 370 King Street West, Kingston, ON.*

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Nancy Martin, a recently retired molecular microbiologist, is a long-time member of the Kingston Potters' Guild and works from her pottery studio at her home in Westport, ON. Thanks to Anne Loughheed for editing assistance.



Detail of "water" side of mosaic design. Image Credit: Nancy Martin



Guild members working on underglazing tiles.  
Image Credit: Nancy Martin



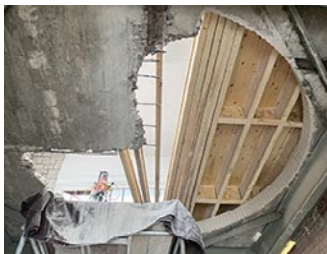
Arranging the tiles for the "land" half of the mosaic. Unglazed tiles were finished and added in later.  
Image Credit: Linda Fraser



Sorting through boxes of tiles in preparation for layout. Left to right: Ruth George, Patty Petkovich, Shelagh Mirski, Jean Webber, Marga Vanderwal, Mary Helen Garsch.  
Image Credit: Mary McCollam



Tile design being reassembled at bathhouse. Left to right: Mary McCollam, Ineke Quartel, Jean Webber, Tania Craan, Patty Petkovich.  
Image Credit: Nancy Martin



During construction an 11m in circumference opening to the second floor was cut into the ceiling of the foyer of the bathhouse.  
Image Credit: Linda Fraser



The wall surface was sealed, the black border and "backbone" tiles applied and then the coloured tiles were mortared in.  
Image Credit: Mary Helen Garsch



Tile installation and grouting was completed by Gary and Pete from Eastern Ontario Terrazzo & Tile Company.  
Image Credit: Nancy Martin



The Mitou Kelley  
Gardiner Shop Gallery

# Gardiner Shop

## Toronto Potters 22nd Biennial Exhibition

# Mind and Matter

- |                    |                   |                   |
|--------------------|-------------------|-------------------|
| Alma Marceccia     | Jacque Blomart    | Silvana Niro      |
| Anson Brammen      | Lindsay Green     | Sonja Chamberlain |
| Andrea Sackel      | Lisa Gwen Robbins | Susan Carr        |
| Arlene Mushnic     | Lynne Bywater     | Tanya Atkinson    |
| Barbara Banfield   | Monika Jank       | Taylor Chan       |
| Barbara Bloomer    | Nancy Solway      | Vanessa Tiller    |
| Christina Goldring | Pei Wang          |                   |
| Doris Chen         | Sharon Berlin     |                   |



## Toronto Potters' 22nd Biennial Juried Exhibition *Mind and Matter*

### Featured Artists

Alana Marcoccia, Alison Brannen, Andrea Sinclair, Arlene Kushnir, Barbara Banfield,Carolynn Bloomer, Catharina Goldnau, Denis Chen, Jacquie Blondin, Lindsay Gravelle, Lisa Gabriele, Lisa Gwen Robbins, Lynne Bywater, Monika Minnis, Nancy Solway, Peidi Wang, Shayne Berlin, Silvana Michetti, Sonja Chamberlain, Susan Card, Tanya Atkinson, Taylor Chan Daley and Vanesa Trillia

**M***ind and Matter* is Toronto Potters' 22nd Biennial Juried Exhibition which opened at the Gardiner Museum on October 11, 2023. The artists were encouraged to explore ideas relating to Mind and Matter in their functional and sculptural creative work to express what matters to them as makers. There was great diversity in their approach to this theme: through material expression, design considerations, concepts and questions, surface treatment and expressive form. The jurors for the selection and awards were Julie Moon, ceramic artist, Toronto and Laura Kukkee, Head of Ceramics, Sheridan College. Many thanks to our awards sponsors and supporters.

### Jurors' Statement from Laura Kukkee and Julie Moon

We'd like to thank the Toronto Potters for inviting us to their wonderful, sunny studio to jury the works presented for the 2023 Toronto Potters Exhibition. As we arrived in the studio on a beautiful summer day in May, with coffees in hand, we got right to work on reviewing all the works presented for consideration. There were a lot of pieces to look at; everything was carefully displayed and organized on large, roomy tables and tagged anonymously. We decided to start the process by reviewing the work independently,

each of us noting our first impressions, and taking the time to examine the pieces carefully and objectively. It was a great pleasure to jury an exhibition by looking at the work in person, which allows for a closer and more sensitive examination of form, craftsmanship and surface. It is a completely different experience from jurying from images only. We continued into the late morning and through the entire afternoon looking at the work together, visiting each piece multiple times, and talking about what we saw and how the work might be communicating to each of us. We saw a great diversity of approaches, ideas and techniques represented, so the dialogue was free-flowing and wide-ranging. By the end of the day, both of us were satisfied that the selection reflected the diversity of work being made by the members of the association and would be a strong exhibition. Congratulations to all of you and thank you for sharing your work and your studio with us.

### Award Recipients

"Playing with clay, layering slip and glaze... - it offers us such exploratory tools to dive into ourselves, to express, to care, to build skill through repetition, and to learn patience. Sometimes I get caught up trying to master the material, to control the outcome, but in making *Slip Vase*, it was a moment of letting go, of letting the material speak for itself, of design in abandon." - Lindsay Gravelle

"The universe aligned me with the *Mind and Matter* exhibition. I create work that is directly inspired by the metaphysical theories of "a mind matter connection". My piece "*Node of Consciousness*" explores the concept that thoughts are forms of information, and that information is connected through a physical and infinite network." - Lisa Gwen Robbins



Arlene Kushnir  
TURMOIL

TORONTO POTTERS BEST IN SHOW AWARD



Peidi Wang  
A VASE THAT LOOKS SOMEWHAT ANNOYING  
GARDINER EXHIBITION AWARD



Lindsay Gravelle  
SLIP VASE  
FUSION DESIGN AWARD

"I have been graciously awarded an exhibition opportunity at Gardiner Museum Shop in the coming year and eagerly anticipate bringing more weird humour to audiences through my explorative creations. Infusing visual humour into my work, my aim is to sprinkle a light joyful touch amidst the formal ambience of the exhibition, bringing a moment of simplicity and delight." - Peidi Wang

"Turmoil is matter changing to beauty." - Arlene Kushnir (attributed it to H.H. Mitchell)

"Even in rusty, discarded metal, moss, bark; things you might find on the forest floor. I'm inspired by these forms, textures, and colours to express the symbiotic relationship that we have with nature." - Carolynn Bloomer

"[My work is] an abstract representation of the connections we have in our lives. People are interconnected... in our impact and influence on one another. The black line represents the disruptions we encounter which at times can be isolating, but which enhance our lives as we evolve with the human experience. It is an honour to have my work selected for this exhibition alongside some incredible work by the Toronto Potters." - Alana Marcoccia

"While developing my piece "One Woman with Many Faces", ideas about how we wear different

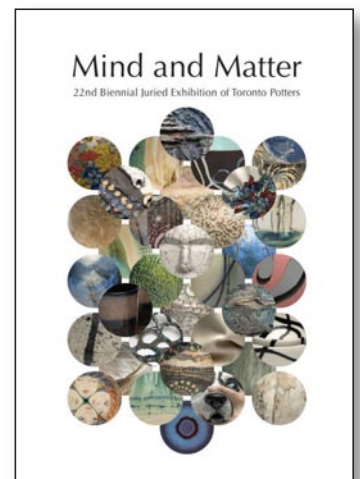
hats (roles) in life came to mind. Each individual is multi-faceted." - Monika Minnis

"I took inspiration from old historical vessels and forms to encompass the idea of breaking the boundaries of time through modern surface decoration and historic ceramic vessels." - Taylor Chan Daley

*Mind and Matter* will be on view at the Gardiner Museum until January 1, 2024.

Toronto Potters is a volunteer collective of artists and art lovers. Since 1979, Toronto Potters has organized and provided opportunities to its membership for the learning, development, engagement, and support of the ceramic arts.

Printed catalogues are available for sale at The Gardiner Shop. Thank you to Adeline La for her tremendous support.



Silvana Michetti is a ceramic artist and Toronto Potters Exhibitions Coordinator.





**Taylor Chan**  
 WHERE THE CLOUDS GO  
 CRAFT ONTARIO COMMUNITY AWARD



**Lisa Gwen Robbins**  
 NODE OF CONSCIOUSNESS  
 POTTERY SUPPLY HOUSE MATERIALS  
 AWARD



**Monika Minnis**  
 ONE WOMAN WITH MANY FACES  
 TUCKERS MATERIALS AWARD



**Carolyann Bloomer**  
 BURL  
 KRIS MAGIDSOHN AWARD



**Alana Marcoccia**  
 INTERCONNECTED ISOLATION  
 KAREN LATORRE AWARD

Photography credits: Exhibition photos by Vanesa Trillia.  
 Catalogue photos by Dale Roddick  
 Catalogue design by Derek Chung



## ESTABLISHED CLAY ARTISTS

MARIE DROLET and  
OLEKSANDR POLISHCHUK

### A Collaboration in Light

As Russia declared war on Ukraine in February 2022, Marie Drolet contacted Oleksandr Polishchuk, a ceramist and colleague from Kyiv, Ukraine. She invited him to Canada to share her workspace in Wakefield, Quebec. He agreed, arrived, and they soon began to explore a true collaboration. What started in the ashes of war, germinated, and grew into *L'atelier de l'Aube*. This is a project that combines illumination with delicate porcelain. They believe that "the conviction of earth's peace will be found in the creativity of light."

#### Marie Drolet

In the early 2000s, Marie Drolet was introduced to ceramics by her father, who was also a potter. She continued her artistic explorations and studies in visual arts at ceramic studios in Ontario and the United States. In 2014, Marie launched *Murai Céramique*, a Quebec community-focused studio that creates colourful functional pottery while teaching others about the art form. In 2018, she found porcelain, and things started to grow. For Marie, the translucency of

porcelain offers a symbolic representation of the divine spark contained within each of us. Combining light in the material envelope of porcelain is a way to find a way into an ethereal place that lets us remember how we all came from the same source. It's an invitation to discover how we can be free from corporality. When creating, she asks herself: "How can we echo the origins of the world into being human?" So, she engraves. She sculpts. She celebrates symbols to express our shared organic fluidity and grace.

#### Oleksandr Polishchuk

Oleksandr became a ceramic artist in 2007, after working in Kyiv, Ukraine at a decorative and architectural ceramic manufacturing company as the lead engineer and project manager. He has 15 years of understanding of the technical requirements to produce large projects and realize the potential of any client's dreams. Oleksandr takes a monumental stylistic approach to every project, from outdoor benches, fireplaces, garden sculptures, mosaics, and lamps. He uses many techniques to realize sculptural projects. His projects explore how we show the vital energy of nature's primordial elements with contemplation and innovation. Oleksandr asks, "How can earth, wind, fire, and water ground us to start engaging in larger spiritual and cultural conversations?" Oleksandr's decorative patterns encourage his meticulous and detailed work during which the state of mind of the artist is linked to ancient human memory.

He is now excited to combine ancient and contemporary techniques in ceramics to bring *L'atelier de l'Aube* porcelain artwork to life.



*Rose Fountain*, 1.22 m. high, slip cast porcelain, cherrywood, metal, wiring and lighting.

### FUSION: How did you both discover clay?

**Marie:** I was introduced to clay by my father, who was a professional potter for 15 years in the 70s and 80s. After my studies in fine arts, I continued my artistic explorations with mentors such as Korean master Kang Hyo-Lee (Alfred University, NY) or Antoinette Badenhorst (MS, USA). In 2014, I launched *Murai Céramique*, a Quebec community-focused studio that creates colourful functional pottery while teaching others about the artform. In 2023, the recent collaboration with Oleksandr led to the creation of a new studio: *L'atelier de l'Aube*.

**Oleksandr:** I became a ceramic artist in 2007, after working in Kyiv, Ukraine at a decorative and architectural ceramic manufacturing company as the lead engineer and project manager. Soon after that, I started my own studio, Alexandr Polishchuk Ceramics ([www.cotta.com.ua](http://www.cotta.com.ua)), which specializes in monumental pieces such as outdoor benches, fireplaces, garden sculptures, mosaics, and lamps. I arrived in Canada in April 2022 and started to



*Spring*, 1.22 m. wide, slip cast porcelain, cherrywood, plywood, metal and lighting. Collaboration with Emily Rose Michaud.



*Tulip Lamp*, slip cast porcelain, wiring and lighting. All images by the artists.

work with Marie on the combination of porcelain and lamps, which led to the creation of the new studio *L'atelier de l'Aube*.

**Where did you receive your training - formal or not?**

Both of us didn't receive formal training but are mostly self-taught, driven by passion and experimentation. We learned by mentorship from specific people that we chose to work with. Each year, we both try to take time to learn from other potters and ceramic artists through workshops or other training. Ceramics is an infinite world of possibilities and it is very humbling to think that we can dedicate our lives to that art while knowing only a small fraction of what's possible.

**What are your inspirations as artists?**

**Marie:** Nature, spirituality, beauty and philosophy are the subjects that are driving me to create every day. The porcelain is a fascinating material since it lets the light through. That dialogue between materiality (clay) and immateriality

(light) makes me wonder about the nature of the soul vs. the physical human body. The translucency of porcelain offers a symbolic representation of the divine spark contained within each of us. Combining light in the material envelope of porcelain is a way to invoke an ethereal place that lets us remember how we all came from the same source. I'm captivated by the beauty in nature, and how sacred geometry unfolds as the language of God in every living thing.

**Oleksandr:** My projects explore how we show the vital energy of nature's primordial elements with contemplation and innovation. How can earth, wind, fire, and water ground us to start engaging in larger spiritual and cultural conversations? My decorative patterns encourage my meticulous and detailed work during which my state of mind is linked to ancient human memory.

**Tell us about your process.**

We use different processes to create pieces with translucent porcelain. Most of them are slip

cast, using plaster moulds and liquid porcelain. Other pieces are handbuilt, using moulds to support the structure. The lighting process can also be quite complicated, especially for wall pieces, which require a special framing with integrated light. Oleksandr has the mind of an engineer, which allows us to undertake technically challenging projects.

**What are you working towards now in your collaboration?**

The next step for us is to find ways to build bigger pieces with translucent porcelain. We are also looking in public art, and at ways to create immersive environments with light and ceramics. Our objective is to create a sense of awe, contemplation and introspection in the viewer.

Outside the porcelain realm, we would also like to combine Oleksandr's expertise in building monumental pieces, and Marie's colourful glazes and flowing patterns to work on bigger architectural projects.

[@atelierdelaube](https://www.instagram.com/atelierdelaube)



**SAVE THE DATES!**  
2024  
FUSION  
Conference



## 2024 FUSION Conference with Julia Galloway and Bill van Gilder

FUSION is partnering with Pine Tree Potters' Guild for the 2024 FUSION Conference *Breakthrough PLUS* will also launch at the 2024 Conference celebrating FUSION's 50th.

**May 31 - June 2, 2024**

**Old Town Hall, 460 Botsford Street, Newmarket, Ontario**

### Julia Galloway

Julia Galloway is an artist and a professor at the University of Montana, Missoula. Julia has exhibited across the United States, Canada, and Asia and her work is included in the collections of the Renwick Gallery - Washington DC, Long Beach Art Museum - CA, the Ceramics Research Center at the Arizona State Art Museum, American Museum of Ceramic Art - Pomona, CA, and Alfred Ceramics Art Museum, NY.

Julia has served on the board of the Haystack Mountain School of Crafts, the Archie Bray Foundation for the Ceramic Arts, and Director at Large on the National Council for the Education

of Ceramic Arts (NCECA). Julia is a member of the 'Green Task Force' an influential group of artists that researches and educates environmentally thoughtful processes for Art making using ceramics. She was awarded a United States Artist Unrestricted Grant and named a Distinguished Scholar at the University of Montana. This year Julia was named a lifetime 'Fellow of the Council' at NCECA, 2023 Artist of the Year by the Ceramics Arts Network and was awarded to 2023 Individual Artist Award for the Arts & Culture Award in Montana.



### Bill van Gilder

A professional potter for more than 50 years, Bill van Gilder began his clay work at age 15 as a studio apprentice to the late Byron Temple, Lambertville, NJ. He then apprenticed in Ireland and England, and received a degree from Harrow School of Art, London, UK. Bill then established and managed two large training centers in Southern Africa under the auspices of the World

Bank. van Gilder has served on the faculty of The Art League, Alexandria, VA and founded the Frederick Pottery School, Frederick, MD. He has hosted the DIY Network television series 'Throwing Clay' and has written a



regular feature column in Clay Times magazine about making pottery. He currently leads workshops nationally and internationally on pottery forming, decorating, and firing techniques. van Gilder designed a line of professional pottery tools which are sold internationally. His clay work is exhibited and held in collections worldwide. In 1985, van Gilder established a studio, craft gallery and home atop South Mountain in central Maryland, which he continues to operate today.

*Costs, hotel information and an agenda of events is being planned and will be posted online at [www.clayandglass.on.ca](http://www.clayandglass.on.ca). FUSION and Pine Tree Potters' Guild members will have early bird pricing. Watch for social media updates and eblasts when registration opens in early 2024.*





# The 25th Anniversary Clay and Glass Show & Festival

October 20-22, 2023. Artscape Wychwood Barns





For the past 25 years, FUSION volunteers have organized a community event to bring more people to the wonderful world of clay and glass. This year, elements to make it a family-friendly, all ages celebration were added including a scavenger hunt, live music featuring talent from across Toronto including Humber College jazz students, a colouring area, clay and glass demonstrations, food and special vendors - all in a great space at Artscape Wychwood Barns. Holding the show during the Saturday Farmer's Market at Wychwood Barns also brings in lots of people from the area to enjoy the event.

This year also featured more glass artists than before and also gave emerging artists an opportunity to show their work, experience a marketplace and create a display for their work.

The opening night kicked off the launch of CONNECT ONLINE, an open-call juried show for clay and glass artists. The show was displayed on a giant screen for the entire weekend and can now be seen online on the FUSION website. [LINK](#)

Congratulations to the 2023 Award Winners and thank you to Angelo di Petta and Adeline La who were this year's jurors.

Best Functional - Arlene Kushnir  
Best Display - Andrea Vuletin

Best Sculptural - Christy Chor  
People's Choice - Bill Reddick

Thanks to Jenny Rushforth Insurance Agency and the Marc Franzen Memorial Fund for sponsoring the weekend's music stage and Longo's for their generous donation of delicious food for the opening night.

The featured musical artists were:  
The Miles Cakebread-Kraus Jazz Trio  
Jason Kenemy  
Michelle Rumball  
Michel Neray and Brianna Goldberg  
Simon Williams

FUSION was also fortunate to receive support from TD Private Giving Foundation and private donors who believe in supporting the arts.

Thank you to all of the artists for their participation and hard work.  
Images: Dale Roddick (Group image), Karen Franzen and Lucie Grys.

### Ceramic Artists

Alison Brannen  
Andrea Vuletin  
Arlene Kushnir  
Bhavna Bhatnagar  
Bill Reddick  
Bill Greaves  
Brenda Sullivan  
Bruce Cochrane  
Carolyn Bloomer  
Catharina Goldnau  
Catherine Thomas  
Christy Chor  
Danielle Skentzos  
Darlene Pratt  
Emma Bickers  
Karen Franzen  
Michelle Organ  
Millean Kung  
Natalie Waddell  
Patricia Lazar  
Queenie Xu  
Reza Hosseiny  
Zsuzsa Monostory

### Glass Artists

Berna Kilic  
Charlie Larouche-Potvin  
Ginny Goldberg  
Lauren Rice  
Minna Koistinen  
Nadia Tasci  
Nadira Narine  
Siobhan Lynch  
Sydni Weatherson  
Tamara Sutton Funk  
Victoria Guy

Image 1. Bill Reddick was awarded the People's Choice Award.

Image 2. Bruce Cochrane demonstrates for a crowd.

Image 3. The colouring space was popular with children of all ages.

Image 4. Dale Roddick volunteered to take professional images of exhibitors' work.

Image 5. Christy Chor was awarded Best Sculptural.

Image 6. Minna Koistinen's glass pieces.

Image 7. Andrea Vuletin was awarded Best Display.

Image 8. Arlene Kushnir was awarded Best Functional.

Image 9. The Miles Cakebread-Kraus Jazz Trio performed on the opening night.



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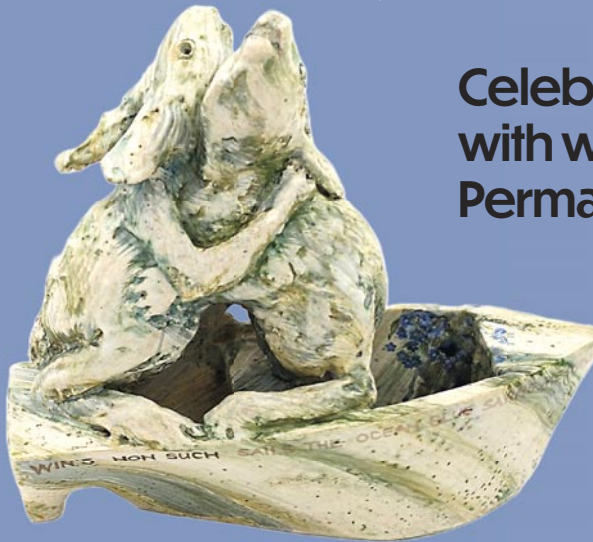
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# Monumental

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Monumental is generously supported by The Pioneer Group Inc. and the Hogarth Family Foundation Fund at the Hamilton Community Foundation.

Ann Roberts, *Non Such*, 1993. White earthenware, glaze, oxides, luster. Canadian Clay & Glass Gallery Permanent Collection. Gift of Winifred Shantz.

## Beyond the Bead

Ends January 7, 2024



Barry Ace, *Kitchi Zibi Omämiwinini (Nepean Point)*, 2013.



Charl Smith, *Embrace I*, 2023.

## Shifting Bodies

Ends January 14, 2024



Guest Curated by Reilly Knowles

Julian Miholics, *I Remain*, 2023.

THE CANADIAN CLAY & GLASS GALLERY Ann Roberts Curatorial Fund



The Musagetes Fund



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Fay Rooke  
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Sunday 1 to 5 pm



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