

Volume 47 Number 2 | Summer 2023

FUSION

A MAGAZINE FOR CLAY AND GLASS



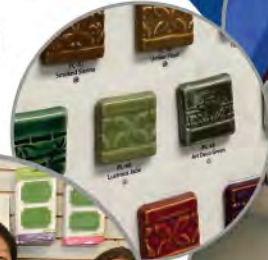
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FUSION

A MAGAZINE FOR CLAY AND GLASS

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ON THE COVER

Silly(berry) Goose, 2023
Glazed ceramic and luster,
46 x 29 x 18 cm
Photography by Hannah Johnson



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40 years of the collection

2022

Brendan Lee Satish Tang, *Manga Ormolu Version 4.0r*, 2013, Ceramic and mixed media, 16 × 13 × 20 inches. 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.



THE WEIGHT OF CLAY

June 16 — October 8, 2023



The AGB is generously supported by the Ontario Arts Council and the Canada Council for the Arts.

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President's Message

Hello and Happy Summer! As summer emerges after spring, so does our creativity and excitement about a new year with FUSION.

FIREWORKS 2023 is in full swing. We wrapped up a beautiful exhibit with a closing reception at Neilson Park Creative Centre. From there, the show was on display at the Gardiner Museum and is now at The Art Gallery of Burlington through to August. After the AGB, FIREWORKS moves on to the Rails End Gallery in Haliburton in time for the Fall Studio Tour! Thank you to PSH for helping us with logistics and transportation and thanks to the volunteers and staff at the galleries who help mount the show at each location.

I hope you had a chance to join us for FUSIONFEST on May 31st in the Terrace Room of the Gardiner for a social time and our annual awards ceremony. Read all about the FUSION award winners in this issue and congratulations to all. Please make sure to renew your membership on our new website - we are still transitioning to the new platform which does not allow us to enter you manually. Thanks for your patience and please email to request a phone call back if you have any problems. We encourage guilds to promote membership to their members as guild members do receive a discounted FUSION member rate as affiliates.

For the fall, a new mentorship program with Susan Low-Ber is on the horizon. Also in October we will hold the annual Clay and Glass Show at Wychwood Barns from October 20-22. The early bird rate deadline for submissions is July 30. Please take note of the date and start making! All previous participants are juried in by default and new participants will be juried by Angelo di Petta and Adeline La. They will also jury the second year of FUSION's newest exhibition CONNECT ONLINE, which will be projected onto the giant screen at the Barns and then move to the FUSION website until spring.

Plans for the 2024 conference and the BREAKTHROUGH PLUS exhibition are going ahead and Pine Tree Potters will be hosting both

in Newmarket. If you have presenters you'd love to see, please contact us with your ideas.

Our annual AGM will be taking place on September 27, 2023, keep your eyes peeled for the date. Interested in volunteering or being considered for a board position? We are happy to have your help.

As always, we invite your feedback and thank you for your ongoing support!

Yours in mud!
Catharina Goldnau

SAVE THE DATE! FUSION's Annual Conference

May 31 - June 2, 2024

In partnership with Pine Tree Potters Guild
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The Clay & Glass Show and Festival is back
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FUSION Award and Scholarship Recipients 2023

This year, FUSION handed out \$6500 in awards and scholarships to clay and glass artists. From those just starting out in their artistic journey, to artists who are established and rooted in their careers, FUSION wishes all wonderful and well deserved success.

With more submissions than ever before, the awards jury was inspired by the level of work and the commitment to craft.

"Not only is it great to see all the diverse and beautiful work but also to see artists striving to learn more, discover more and fine tune their craft. After going through the process of jurying, I feel motivated to look into options for myself to find ways to further my knowledge and broaden my skills. I found the whole process inspiring." - Siobhán Lynch, glass artist and Awards Jury member.

Thank you to Alison Brannen, Awards Chair, Judy Donaldson, Siobhan Lynch and Chris Snedden for their participation on this year's jury.

Established Artist Award

Tanya Lyons

For over 25 years, I have used clear glass in combination with natural and found objects to express and reflect my experiences, thoughts and questions about the world we live in and who we are. I started making life size glass dresses to express the idea of changing how you feel as simply as changing your clothes.

Recently through a Canada Council for the Arts Grant, I have been exploring change with glass and transforming into working with coloured glass. For this project I created four life size cloaks reflecting different states of change, combining metal mesh, textiles and glass; expanding and

developing my skills with glass on the torch and with other techniques.

With my work I continue to explore identity, emotions and moments in time. As well as being influenced by the natural landscape that surrounds us and the seasons we pass through. As I move forward, I want to look at sustainability through up-cycling of materials, exploring creativity, the making process and how art helps us to survive. With this I want to continue to mentor others by offering creative experiences and opportunities to develop methods of expression. Creating work that inspires, documents moments in time and provides space for healing and growth. Drawing focus on light and shadow, the importance of it, it's depths and how it impacts our surroundings and the spaces we inhabit.



New Generation Emerging Artist Awards

Peidi Wang

My work embodies vivid and surreal dreamscapes, woven together with intricate details and strange beauty. Porcelain serves as a bridge between the irrational and the real, with



each piece possessing a unique blend of weird but cute. A constantly evolving narrative drives these pieces, drawing from the ephemeral and elevating it through the creative process. The result is a glimpse into a bizarre realm, hovering between the tangible and the abstract, inviting all to experience its in-between allure.

Gordon Boyd

My blown glass work is heavily inspired by the bright vibrant colours of the abstract expressionist movement of the 1940's. The ideals about shape, texture, and colour explored in that period lend themselves well to glass, and channeling them through the process of engraving allows for the fabrication of visually striking glass objects. Layering coloured glass and carving through those layers to create a unique design opens up a whole new realm to glasswork, in which all the elements of the piece work together to create an experience for the viewer, capturing an emotion within the artwork. In this way, the work becomes more than what it was before through the loss of part of itself, much like we do, which is an idea I find very compelling, and that I believe helps capture some of the more distinct expressive elements of glass as an art medium.

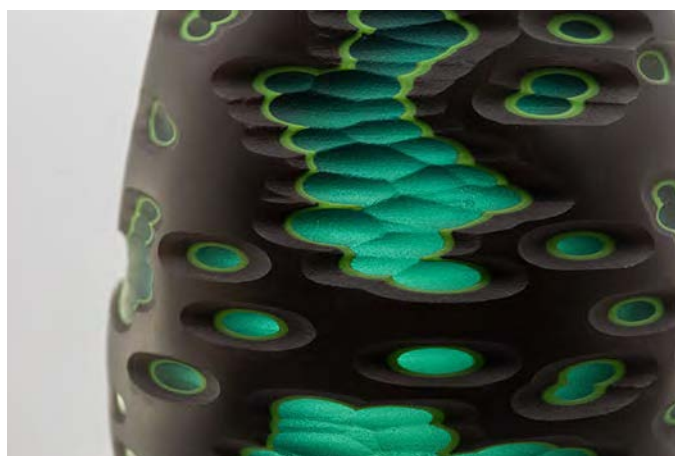


Image: Peter Shepherd

Left to right: Penny Parnes, Salina Szechtman, Amy Bell, Devalle Lewis, Anne Pedersen and Filipa Pimental, Project Manager.

Arts Educator and Administrator Award

The e-Clay Committee

Amy Bell, Ottawa Guild of Potters
Delvalle Lewis, Kingston Potters' Guild
Anne Pedersen, North Bay and Area Potters' Guild
Penny Parnes, The Potter's Studio Inc.
Salina Szechtman, Mississauga Potters' Guild

e-Clay is a community-based project that has engaged potters from across the country. It is working to develop best practices for guilds and community studios so that they can offer more courses, hire teachers from outside their own community, and provide access to a richer array of educators. It also increases access to students and an opportunity to meet others learning pottery from outside their own community. The current project oversight activities rely on volunteer time, centred around weekly team meetings and tasks assigned in between meetings. Without everyone's generous time contributions which is estimated as more than 500 hours so far, this project would not be possible.

As demonstrated by their efforts, team members value the importance of creating learning and teaching opportunities for students and potters, providing a place to share and exchange knowledge and skills, and encouraging the growth and development of ceramics and ceramic education.



2023 Scholarship Recipients

Hannah Johnson

From August 7-11, 2023, I will be taking the Master Class: Surface Treatment: Colour and Glaze workshop with Liz Lerner at Anderson Ranch in Colorado. Surfaces and glaze are extremely important in my own work and help convey themes of artificiality, sweetness, and frivolity which I use to explore my own notions of beauty. I have only begun seriously glazing the surfaces of my work within the last year of my studio practice, and believe that this workshop will give me greater experience and knowledge in achieving desired glazes and surfaces. Additional experience and examples of successful surface treatments will be incredibly beneficial for me as I head into my MFA thesis year at Kent State University this upcoming fall.

Jason Schiedel

I discovered clay later in life, and steadily cultivated my voice through workshops and relentless experimentation. Angelo di Petta has been instrumental in deepening my appreciation of clay as a unique medium for artistic expression and in building my competence in the challenging arena of slip casting. I last worked with him in the Creative Directions program of 2019, where infusing pottery form with personal narratives enriched the cohort's work. This formative experience stimulated breakthroughs that I've continued to mine and refine in subsequent years.

Feeling the need to raise the stakes of my

work once again in terms of scale, formal complexity and emotional resonance, I initiated a sustained period of one-on-one mentorship with Angelo through a successful grant from the Canada Council for the Arts. This enables me to pursue a self-designed program of ambitious new slip casting projects that will push my abilities to the limit.

Darlene Pratt

An intensive summer workshop focusing on a model and mould making at Medalta, Medicine Hat, Alberta, will provide me with a new knowledge base, set of technical skills, and creative capacity to continue to explore and evolve my current smaller scale forms into larger and more complex installations. I will begin incorporating multiple planes rather than relying on the round surfaces achieved via the process I am currently using. I will be able to produce/reproduce larger base shapes that can be altered,

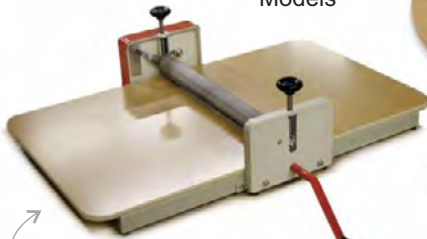




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interconnected in myriad ways, and refined with additions, and surface decoration. This avenue of learning and experimentation represents an important step in my professional development, helping move me toward my 3 - 5-year goal of producing architectural ceramic pieces commissioned for interior and exterior, public, and private spaces.

Student Awards

FUSION proudly supports student graduates through awards offered at Sheridan, Lakehead and Fleming College.

Sheridan - CERAMICS

Technical Achievement: Ailia Rizvi
 Community Involvement: Alice Dawson
 Award of Merit: Diana DiNatale

Sheridan - GLASS

Technical Achievement Award: Jean Xu
 Community Involvement Award: Jenn Mediratta
 Award of Merit: Bram Locknick

Lakehead University - CERAMICS

Technical Achievement Award: Erin Mueller

Fleming College

Technical Achievement Award
 Laura Orzel - Clay
 Destiny Miller - Glass

Design Awards

Congratulations to Tamara Kwapich, Burlington Potters Guild and Alison Welsh, Ottawa Guild of Potters for receiving FUSION Design Awards.



Tamara Kwapich, *Yin and Yang*.



Alison Welsh. *Stylized Lamp*.



Amy Bell (far right) with John Britt, Karen Franzen and Danielle Skentzos.

Volunteer of the Year Award Amy Bell

"I am honoured to receive FUSION's Volunteer of the Year Award for 2023. I have been active with the Ottawa Guild of Potters since I joined about 10 years ago. Helping with activities turned into chairing committees and then becoming president of the Guild. As president, I learned more about FUSION and what is happening across the province and also became involved with the e-Clay project.

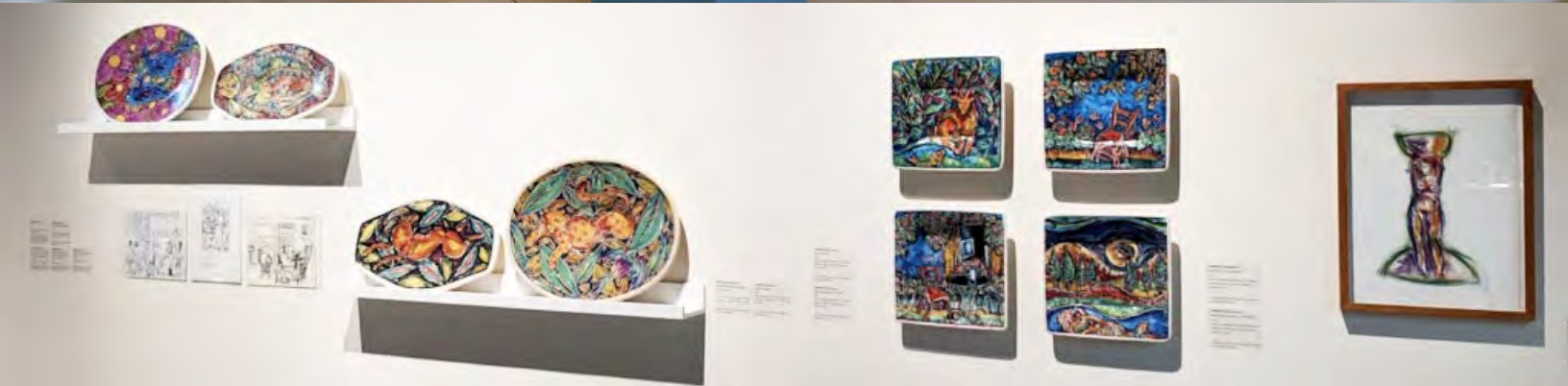
Potters are wonderful people, fun to work with, creative and hard working. I am happy to have made many new friendships through working on different projects, and it has opened different doors. It was a real pleasure to work with John Britt and Danielle Skentzos and many others to put together the October 2022 glaze workshop with John Britt and see over 1000 test tiles prepared, glazed and shared with potters from Ottawa to Sudbury.

Pottery is very popular these days. It feels great to help build interest in our craft, share our love of clay. So, if you hear of someone looking for some help with a project - big or small - do say yes and get involved!"



The Decorated Surface

The Decorated Surface was recently held at the Clay and Glass Gallery from January 28 to May 21, 2023.



"The Decorated Surface" exhibition at the Canadian Clay and Glass Gallery was a celebration of artistic expression, paying tribute to Matthias Ostermann, and offering an immersive experience into the world of contemporary decorated surfaces. The inspiration of creations by Carole Epp, Debra Kuzyk, Ray Mackie, Richard Mund, Karin Pavey and Jim Smith guided the visitor through the exhibition in celebration of Ostermann's impact on contemporary ceramics.

Matthias Ostermann made a lasting impact on the ceramics world, and this exhibition serves as a remarkable tribute to his contributions. Ostermann's use of the traditional maiolica decorative method together with his own unique version of Greek mythology was a delight for my eyes. Although his use of maiolica techniques are tried and tested, the gestural nature of his brushstrokes meant that his surfaces really inspire movement and a sense of play.

Carole Epp's extraordinary artistry is also showcased in this exhibition. Her works, like "Layers of Fragility," beautifully blend delicate brushstrokes, intricate textures, and symbolic motifs to evoke a range of emotions. Epp has a talent for infusing vulnerability and resilience into her creations, leaving a lasting impression on anyone who sees them.

Debra Kuzyk and Ray Mackie challenged the boundaries of surface decoration. Kuzyk's pieces will captivate you with their stunning carved ceramic surfaces. As someone who loves botanical and nature inspired ceramics, their work sparked a sense of wonder and curiosity.

Pavey's creations offered a whimsical journey through fantastical landscapes. Her imaginative use of decorative elements, vibrant colors, and intricate details transport you to otherworldly realms. The surfaces of her works act as windows into enchanted realms, enticing you to explore further and uncover hidden narratives.

Lastly, Jim Smith's artistry showcased a harmonious blend of tradition and innovation. Through meticulously carved patterns, hand-painted motifs, you can appreciate the versatility and limitless possibilities of the decorated surface.

"The Decorated Surface" exhibition at the Canadian Clay and Glass Gallery offered a remarkable showcase of diverse artistic styles that collectively created a sense of whimsy and playfulness. Each artist brought their unique perspective and approach to surface decoration, resulting in an exciting and dynamic display. Amongst the exceptional works, Carole Epp's artistry stands out as a personal highlight, capturing both striking narratives and subtle nuances.

The amalgamation of various artistic styles within the exhibition created a captivating environment where one explored the limitless possibilities of surface decoration. Despite the distinct differences in style and technique from artist to artist, a unifying thread of whimsy and playfulness wove through the collection. It is truly exhilarating to witness these works together, as they collectively ignite the imagination and provoke a sense of joy.

Carole Epp's contributions to the exhibition left a lasting impression. Her narratives are not only overtly striking, but they displayed a nuanced quality that invites deeper contemplation. Through her artistry, Epp effortlessly navigates the balance between bold storytelling and subtle intricacies, captivating viewers with a rich tapestry of emotions.

"The Decorated Surface" exhibition at the Canadian Clay and Glass Gallery was a testament to the incredible talent and artistic vision of its featured artists. It offered a delightful and thought-provoking experience that celebrates the boundless creativity of surface decoration. Whether it's the whimsical landscapes, captivating narratives, or innovative approaches, this exhibition showcased the power of artistic expression and its ability to evoke wonder and delight.

Dana Dallal is a recent graduate of the Ceramics Program at Sheridan College and is a FUSION board member who connects students and emerging makers with programs and opportunities to help support their growth.



STUDENT CLAY ARTIST HANNAH JOHNSON

I am an emerging ceramic artist from Hamilton, Ontario and currently a Ceramics MFA Candidate at Kent State University. Seven years ago while taking a series of drop in pottery classes I fell in love with ceramics. Within a year, I quit my job as an accountant and withdrew from my CPA courses to head back to school at Sheridan College in pursuit of a career as an artist. Initially I was drawn to clay due to the physicality and repetitiveness of the making process; constantly moving around and working with my hands allows me to embrace a sense of meditation. I have always enjoyed the malleability and flexibility that clay offers along with the unlimited possibilities.

My work currently explores themes of artificiality, frivolity, and femininity, while celebrating my own notions of beauty. Form inspiration comes from many domestic objects such as teapots and area rugs, decorations like balloons and bows, and desserts and candies. By pulling from multiple

inspirations, the forms appear familiar but unidentifiable as specific objects, while also appearing as soft and curving bodily forms. The candy-like surfaces of the faintly bodily forms humorously frame the work as simultaneously off-putting and beautiful.

On the surface, glossy glazes, bright underglazes, and lusters sit alongside mixed media including glitter, fringe, and flocking. Leaning into sweetness, a soft pastel colour palette is used, alongside materials typically characterised as girly and artificial, such as glitter and fringe. Combining these materials allows for an exploration of surface texture and tactility while pushing the boundaries of what may be considered conventionally beautiful or tasteful.

Handbuilding is my preferred method of making and each sculpture is built with a combination of coils and pinching. Every sculpture starts with a base form that is coil built



Hot For Only So Long, 2023
Glazed ceramic, luster, glitter, modpodge, pearlex, 17 x 31 x 26 cm

and its surface refined through a repetitive series of scraping and smoothing. I then explore a variety of attachments and adornments. I do not thoroughly plan these attachments out ahead of time and instead I like to incorporate a sense of play and intuition in the making process. This means each sculpture can go through multiple iterations before I am satisfied with the combination of base form and attachments. Once each sculpture makes it through the bisque, I can move on to my favourite part of the

!?!, 2023
Glazed ceramic, paint, glitter, fringed tufted rug, 36 x 60 x 36 cm





Shrimp Sundae, 2023
 Glazed ceramic, luster, paint, flocking, fringed tufted rug, 31 x 38 x 53 cm



Pearl, 2023
 Glazed ceramic, luster, paint, flocking, fringed tufted rug, 27 x 48 x 48 cm

making process; glazing and the application of colour. Each piece is layered with underglazes and glazes, going through at least a single glaze firing. After the glaze firings, some of my sculptures have another step involving the application of mixed media. Over the past year, I have become very excited and inspired by the incorporation of other mediums with ceramics, both on and around my sculptures. Tufting customized rugs and pedestals for my sculptures has been a particular highlight of this recent exploration of materials and I look forward to continuing to expand my mixed media resources.

I have been very fortunate in the excellent education opportunities I have had while studying ceramics thanks to many outstanding professors and hard-working peers. After four rewarding years, I recently graduated from the Sheridan College Ceramics program in the spring of 2022 and moved right on to my graduate studies. I am now currently an MFA Candidate in the Ceramics program at Kent State University in Kent, Ohio with an anticipated graduation date of May 2024. Pursuing an education in the US has already provided many exciting opportunities including exhibiting a collection of work at this past NCECA in Cincinnati in the Western Reserve Currents exhibition. In the upcoming year, I am excited to continue to hone my studio practice and install my spring 2024 MFA thesis show at Kent State. Following my graduation I am looking forward to returning home to Hamilton to fully embrace my career as a ceramic artist.



Sprout 2023
 Glazed ceramic, luster, paint, flocking, 74 x 36 x 36 cm
 Photography by Hannah Johnson

Until Next Time:

The Sheridan Grad Show at the Gardiner Museum



Dana
Dallal

I create sculptural objects and functional vessels that contain personal memories. I use a broad and subtle palette of coloured slip painted in layers to illustrate silhouettes of flowers and leaves. The botanical surfaces, with graphic, geometric elements, recall time spent in my family's floral warehouse among tightly bundled blooms kept in cylindrical buckets and rectangular boxes. Memories are only accessible in bits and pieces and are difficult to recreate as a whole. I layer images to communicate the poetic, ephemeral world where memories come into sharp focus or recede into the background, obscuring or highlighting parts of our past. My work suggests the complex and multidimensional nature of memory, as it distorts and changes over time.

Dana Dallal (Canadian b. 1988)
Pieces Articulated, c. 2022
Materials: slip, glass

Every year, the graduating class of Sheridan College holds an exhibition at the Gardiner Museum. FUSION congratulates all of the recent grads and thanks Pottery Supply House for creating a New Grad membership so the ceramics and glass community can continue to offer support and opportunities as these new grads launch their professional journeys.

Showcasing work by recent graduates is a professional acknowledgement and great personal accomplishment for emerging artists. "We see our partnership with Sheridan as an important way to support growth and awareness in the field of ceramics. We love having the energy of student work in the Museum and are always impressed by the strength and consistency of the work, as are our visitors," says Chief Curator Sequoia Miller, Gardiner Museum.



Mariana Bolanos received the Gardiner Museum prize for a graduating Sheridan College student. She will be holding a solo show at the Gardiner Museum in 2024.



William Lee



Seeking growth in my knowledge and skills as a ceramic artist, I approach my work by thoroughly analyzing the process of making as I work towards a deeper understanding of how ceramics

works. I have a passion for the challenge and complexity of slip casting and mould making. When considering the surface and glazes, the balance between decoration and function presents another challenge in the process, allowing me a continuous



opportunity to grow and develop new ways to explore the process of making. Pairing my interests in slip casting and glaze research with my love of food, I create organic forms that elevate and present food in an exciting way. Breaking from the restrictions of traditional dinnerware, I delve into the nature-inspired voluminous forms that have become the main theme of my current body of work.

Monica Protacio



My body of work is the result of creating a safe space for my neurodivergence, which I translate in clay. It consists of functional vessels marked by intuitive gestures and spontaneity, with every

alteration being analogous to my experiences living with ADHD.

I am greatly influenced by what I consider the main parallel between clay and cooking: the hands-on approach to the processes used to highlight the natural properties of materials and ingredients



respectively. Textured surfaces superimposed onto altered forms represent a healthier relationship with my neurodivergence through self-acceptance and compassion.

Bade Finn

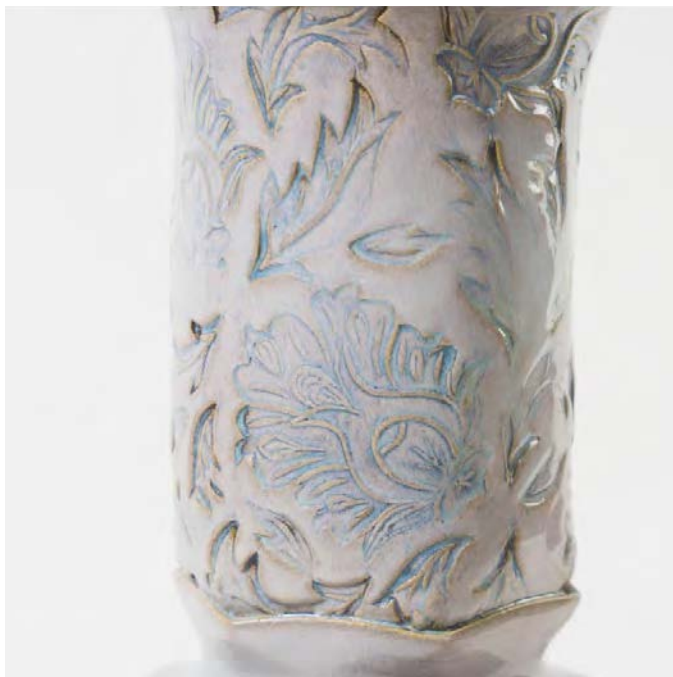
I have often felt different from others in my life. I wonder; What does their world look like compared to mine? I try to understand my identity by exploring these emotions within my ceramic figures.

I use solid clay to create accurate forms, then sever and hollow the pieces to reconstruct them as a whole again. I paint their surfaces using a combination of underglaze and glaze, creating an emotive color palette to carry the narrative. Through bodies and faces that aren't mine, I ruminate on aspects of my inner self as I present them to the world.

Within my work, I often feel as though I am trying to communicate a feeling I can't describe, a place I've never been to, or a face I've only seen in my dreams. I capture these fleeting moments of my own personal world like bugs in a jar.

Alassandra Rojo

I am often drawn to pattern, balance, and symmetry, as they offer a calm space within the fluctuating ebbs and flows of life. The intricacy found in Persian rugs, Indian block-printed textiles and Middle Eastern architecture inspire my elaborate designs. Combining soft slabs and wheel-thrown components, I create a variety of functional pieces, all with the intention of enhancing the home and daily life. I enjoy the process of making my own molds, templates and mark-making tools. Using handcrafted stamps, I create floral compositions and blooming patterns on my pieces, producing detailed, embossed surface designs. Having the ability to create my own patterns provides me with the space to express my own sense of harmony and flow.



Alice Dawson



In my body of work, I explore self-reflection and how to communicate the intimate process of picking over memories through sculptural iterations – investigating the vulnerable and complicated emotions of tracing tangled lines of memory. My current series of works “Looking Inside” expresses the disjointed and fragile feeling of opening yourself up and looking inside. From these feelings,



Alice Dawson. Image by Anya Bakul, 2022.

I create uncanny and surreal objects that evolve as new revelations about the self are discovered and uncovered.

Helene Hadfield

My work reflects my love for exploration, whether it be hiking, traveling, tinkering or experimenting. Ceramics, with its intricacies and dimensions, provides endless opportunities to explore the chemistry of clay, the complexities of glazes, and the stories that can be told through each piece. I draw inspiration from the ideas of permanence and ancestral memories that live within the land and strive to find the balance between optimism and realism amidst the current climate of uncertainty.

“My Travels on the Southwest Coast Path,” is a personal journey inspired by my hike along the Cornwall coast of England. I hiked while dealing with extremely challenging health concerns and the journey became a powerful experience of self-discovery, reflection, and triumph. My work in this



Helene Hadfield. Image by Sydni Weatherson.

series reflects that journey, teetering between the rocky and the bleak, but always with an inner resolve that things will be “okay”.

Aprilyn Tompa

My work derives from childhood memories and recollections of family and domestic life. Reimagined through a surrealist lens, I create narrative-driven sculptures that combine representational imagery and the human figure. Expressing personal moments that range from everyday experiences to childlike daydreams, these fantasies are brought to life with bright pops of colour and figurative distortions. I use this ghostly cast of imaginary characters to celebrate my fondness for the strange and unusual.

Within these playful sculptures, the eyes are often hidden. By concealing this familiar feature, I am offered a veil of protection as I share my intimate memories.



Ailia Rizvi

Through a vibrant investigation of colour and form, I explore play and reverie within a landscape of candelabras and vessels. I’m inspired by shrines as a physical manifestation of devotion and accumulation, and how they serve as places of personal solitude and interpersonal connection. I build each piece with exaggerated pinch marks, emphasizing tenderness and interaction; traces of my hand are left behind in the structure of each piece, making surfaces that both allude to and invite touch. I am drawn to finding these parallels



and patterns that are overarching; connecting seemingly unrelated realms and ideas. I embrace the connectedness of everything, the layers and layers of references that can be endlessly combined to create a new language. I think about how knitting is coil building, a slab is quilt, and how Confetti glaze is a collection of beautiful paper. There are parallels and tangents, and a reason for everything. Through hand built, colourful and pattern-ful works, I create objects that are an invitation to look within with affection, rather than fear.

Dana Dallal

I create sculptural objects and functional vessels that contain personal memories. I use a broad and subtle palette of coloured slip painted in layers to illustrate silhouettes of flowers and leaves. The botanical surfaces, with graphic, geometric elements recall time I spent in my family's floral warehouse, among tightly bundled blooms kept in cylindrical buckets and rectangular boxes. Memories are only accessible in bits and pieces, and are difficult to recreate as a whole.



Dana Dallal, *Sunset Blossoms*, 2022, 28 x 34 x 34 cm.

Mariana Bolanos

We come from nature, from *el maíz*. Like seeds buried in the ground, the missing and murdered women in Canada and Mexico emerge to bring life. Nature's cycles of life and death are symbols of resilience. I make my work with a voice that speaks



about injustice and pain, but also endurance and power; here, I am able to convey the stories of where I come from and who I am as a woman and as an immigrant. My experience with ceramics began in Mexico extracting clay directly from nature. Drawing on these memories has made the language of the raw material important in my work. Paying close attention to the roundness of the form, the malleability of clay and the building of textures on the surface, my work alludes to life and fertility.

(Ella) Xinyu Zhang

Death's face I wonder, lilies alone shown. My first experience with losing someone happened when I was 14 years old. My elementary school teacher passed away. I felt that loss intensely and the memory is still with me. At the funeral, I tried to see her face one last time, but I was too short and the coffin was so big. I could not see her. I could only see layers of countless, white lily flowers. There are two mirrors inside this piece, showing the viewer unlimited reflections of lilies, recreating that moment of confusion and searching for the lost one.

Everything I have been thinking about and making this year is based on introspection and memories. The pandemic gave me time to explore

Robotic Clay: New Methods in Architectural Ceramics

June 2 to September 10, 2023



Interweave, 2022. Steven Beites and Martin Hung, McEwen School of Architecture, Laurentian University.

The exhibition will bring together academic institutions from across North America to showcase 3D-printed architectural ceramics. Combining traditional ceramic craft and robotic fabrication, the exhibition will explore how attuning emergent technologies to the unique properties of clay can create new form and spatial languages. These formal and spatial explorations will be displayed through a series of ceramic 3D printed walls and functional ceramic components at multiple scales.

This exhibition is made possible by the Masonry Council of Ontario and Nancy and Bill Schwarz in partnership with the School of Architecture, University of Waterloo, and The Canadian Clay & Glass Gallery.

Curated by David Correa, Isabel Ochoa, and James Clarke-Hicks



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Emergence 2023 May 20 to September 17, 2023

An annual exhibition featuring the winners and finalists of the RBC Award for Glass and the Winifred Shantz Award for Ceramics.



Left: Amy Duval (winner of the 2023 Winifred Shantz Award for Ceramics), *Originate/Replicate* (detail), 2022. Right: Jeanne Letourneau (winner of the 2023 RBC Award for Glass), *Chaussure N.03*, 2021.



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my feelings, talk to myself, and reflect. Throughout this journey, I delved deeply into my thoughts and emotions, faced my own struggles and uncertainties.

Tatiana Argueta Garcia

Inspired by Floriography, the symbolic language of flowers, I create sculptural ceramic pieces that convey emotion and meaning through my interpretation of surface and form. Using motifs from nature to inspire the form of my pieces, I explore a botanical and floral language, transcribing each flower's translated meanings and expressions into clay vessels. My pieces consist of two complementary ideas that work together; an individual form to highlight the diversity and overall expression of floral elements; and the portrayal of emotion interchanged through simple objects. Through naturalistic and detailed modeling, I draw the viewer in to contemplate the symbol of each flower, and to interpret the meaning and emotions associated with it.

Emma Bickers

I depict intimate connections through visual storytelling on earthenware figurative vessels. My body of work explores the vulnerable theme of sapphic identity, capturing tender emotions and loving narratives on my surfaces. The colourful illustrations applied with stained terra sigillata offer lighthearted interpretations of loaded narratives. This levity allows me to capture an essential part of



my character and to share sensitive topics that I guard precious.

Diana Di Natale

This collection is a deeply personal journey through the intricacies of love and loss. Guided by the evocative imagery of my collages, I allow myself to venture into uncharted territories of my subconscious, where long-forgotten memories and emotions are kept dormant. With each burst of inspiration, I reinterpret and re-envision it using clay and mixed media to create absurd and dreamlike sculptures. This process is akin to peeling back the



layers of a wound, revealing unresolved emotions and the lingering sense of loss long been buried within me. Through this artistic process, I find a safe and cathartic way to navigate these emotions.

Ziyu Li

My current project is about my sketchbook. To me, a sketchbook is a journal of the artist's life, recording ideas, feelings, and stories that happen in daily life and are precious memories. Making these memories with clay, turning them from illusory concepts into clay objects, allows me to transfer my journal into my work in ceramics. I enjoy seeing my doodles from my sketchbook becoming the surface of my ceramic ware. The ink-drawing style, black and white, dot and line, and the finished, fired pages communicate how I use drawing and illustration to express my ideas, thoughts, and feelings personally. Clay allows those elements to escape the 2-dimensional paper surface, into a new type of space, through underglaze, slip, glaze, and low-relief surfaces. I am creating a new type of sketchbook to contain my ideas.



Installation at the Canadian Clay and Glass Gallery.
Ariel Hill, *Lunar Reflections*, 2023.

Lunar Reflections: A Review



Ariel Hill, *Strawberry Moon*,
2022.

Tucked away in a private corner of the Canadian Clay and Glass Gallery, the work of Indigenous glass artist Ariel Hill and guest curated by Cheyenne Mapplebeck, invited visitors to the cozy space to share a moment. It draws you in and asks you to sit and stay awhile, to tell you a story.

Lunar Reflections draws on the specific teachings of the Anishinaabe and Haudenosaunee people, how values and lessons are passed on through generations as a way to honour the land, tradition, and ancestors. Each of the blown glass pieces is engraved with a moon and images that capture the essence of the individual teachings of the traditional Thirteen Grandmother Moons from the Anishinaabe lunar calendar. Accompanying the vessels are thirteen pairs of intricately beaded earrings also made by the artist.

Each moon is blown and shaped into a sphere before being transferred to a punty rod. This allows Ariel to continue to shape the top with various hand tools, and inflate the top of the vessel with a bent puffer called a soffietta. The pieces will then cool in an annealing kiln before being engraved with a hand rotary tool and diamond tipped bits. Through every step of this we get to see Ariel's hand in the making. The white ribbons of glass would be trailed on hot before she inflates each vessel, tool marks that are almost invisible at the opening of each moon, and the confident engraved lines that pass the teachings of the Anishinaabe lunar calendar to the next generation.

The backlighting allows the blown glass to glow from within as the light is refracted through them. Standing in front of the work evokes the same feeling as standing under a glowing moon on a clear night. The colours reflect different seasons as we see them unfolding around us. The clear, crisp blues of the later winter months, the warm ambers of the autumn when the leaves



Ariel Hill, *Earrings*, 2023

begin to change, and the transition from muted earth tones, as seen in the Sugar Moon and Sucker Moon, into the bright vivid colours we see as the earth wakes up around us. The Flower Moon and the Strawberry Moon bring the bright colour we're so familiar with in the summer months as berries are harvested and flowers are in bloom. There is a trail of white glass that flows through each piece too, almost creating a trail of clouds in the night sky. It becomes an anchor for the engraved illustrations, moving your eye through the entire line of glowing moons.

Paired with the display sits a low table with thirteen pairs of beaded earrings. Each pair has been handmade by Ariel, who holds a jewellery certificate from the Kootenay School of the Arts, as well as her Bachelor of Fine Arts from the Alberta University of the Arts with a major in Glass. The beadwork is a representation of the cultural significance of the moons, as well as their importance to Ariel herself as an Indigenous artist. From an outside perspective, each pair feels like a tender way of carrying these lessons with you.

Sharing a space with these pieces, however brief, was a very peaceful experience. *Lunar Reflections* creates an incredibly tranquil atmosphere in the space, the work speaking of admiration and celebration.

Sydni Weatheron is an emerging glass artist at Harbourfront Centre and a graduate of Sheridan College.



FIREWORKS AWARD WINNERS 2023

FUSION congratulates the 2023 recipients of the FIREWORKS Awards. Awards were handed out and artists celebrated at FUSIONFEST held at the Gardiner Museum's Terrace Room on May 31, 2023.





TUCKER'S DESIGN AWARD

Queenie Xu

Shadow Profile, porcelain, underglaze pencil, black flocking fibre, 35 x 17 x 56 cm, 2022.

Queenie Xu is a ceramist, designer currently based in Toronto. Raised in China, Queenie received her BFA in China. In 2014, she moved to Canada where she received her Bachelor's Degree in Craft and Design from Sheridan College, continuing the practice since then.

From how the simplicity of an object can be a complex expression, Queenie's work seeks to explore how ceramics material can be crafted into a medium for containers of emotions. She thinks about the relationship between objects and the space they are surrounded by.

BEST IN SHOW

Debra Sloan

Matron #2, red clay, white slip and wire, 70 x 21 cm, 2023.

I am drawn to the theatricality of clay that enables emotional interaction and tacit understanding. I try to use expression in a figurative presence to address human uncertainties and believe that intentional singular objects are important witnesses to ideas, individualism and memory. I work with my own form of representational imagery and hope that my works will contain resonance enough to capture viewer indulgence and allegiance.

The Best in Show Award is graciously funded and supported by the family of Henry Goodman.





PSH DESIGN AWARD
Gordon Boyd

Magnetar, blown and engraved glass, 30 cm diameter, 2021.

My blown glass work is heavily inspired by the bright vibrant colours of the abstract expressionist movement of the 1940's. The ideals about shape, texture, and colour explored in that period lend themselves well to glass, and channeling them through the process of engraving allows for the fabrication of visually striking glass objects.

Layering coloured glass and carving through those layers to create a unique design opens up a whole new realm to glasswork, in which all the elements of the piece work together to create an experience for the viewer, capturing an emotion within the artwork. In this way, the work becomes more than what it was before through the loss of part of itself, much like we do, which is an idea I find very compelling, and that I believe helps capture some of the more distinct expressive elements of glass as an art medium.

GARDINER MUSEUM SHOP AWARD

Talia Silva

Untethering, stoneware, 20 x 26 x 20 cm, 2021.

With my work I evoke intricacies of our hidden worlds while exploring contemplations on the passage of time, our interconnection to the natural world and each other, and the temporal and cyclical nature of being. Forms emerge through the active process of forming clay, allowing space for intuition to lead the way. Invisible trails, beliefs and reflections are brought into sight by way of etching into the formed vessels, one small mark at a time. These objects echo the dialogue between maker, material, and source on a quest for self-knowledge.

Talia will be holding a solo show at the Gardiner Museum Shop in 2024 as her award.





CRAFT ONTARIO AWARD

Peidi Wang

Seals Couldn't Care Less 1, porcelain, 8 x 8 x 10 cm, 2023.

Peidi's work embodies vivid and surreal dreamscapes, woven together with intricate details and strange beauty. Porcelain serves as a bridge between the irrational and the real, with each piece possessing a unique blend of weird but cute. A constantly evolving narrative drives these pieces, drawing from the ephemeral and elevating it through the creative process. The result is a glimpse into a bizarre realm, hovering between the tangible and the abstract, inviting all to experience its in-between allure.



FUSION AWARD

Kim Ross

Tide Pool, stoneware, 18 x 43 x 20 cm, 2022.

The desire to make a mark on some unembellished surface - like a freshly painted wall or just-poured concrete sidewalk - is within all of us. This desire compelled me to first take a class in pottery at the local community centre and then to eventually enroll in the Craft and Design Ceramics program at Sheridan College. Making functional and sculptural objects out of clay fulfills that desire, and I hope my work reminds the viewer of his or her own innate desire to touch and mark something. The work can be thrown and altered, moulded or hand-crafted, but I am always incorporating tactility and the idea of movement into the piece.

STUDIO POP-UPS AT THE ART GALLERY OF BURLINGTON

Ceramic artists Silvana Michetti and Nikola Wojewoda will be demonstrating this summer in partnership with the AGB. Both Silvana and Nikola are featured in FIREWORKS 2023.

Silvana Michetti Sunday July 30, 1 - 4 p.m.

Silvana Michetti will demonstrate her unique preparation of fibre clay sheets with porcelain to create lightweight ceramics. These sheets are imprinted with texture and formed into voluminous shapes that function as luminary objects.

Nikola Wojewoda Sunday August 20, 1 - 4 p.m.

Nikola Wojewoda will demonstrate the carving and glazing techniques behind her intricate ceramic plates, along with sample tiles that invite visitors to try out these methods for themselves.

To view the FIREWORKS 2023 catalogue, click [here](#)



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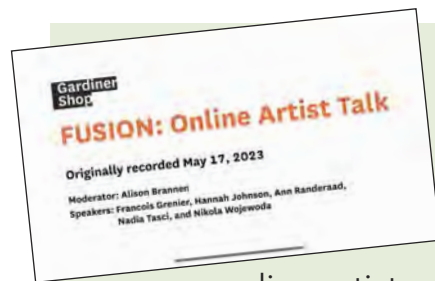


Finding Inspiration

Finding inspiration as an artist can be a challenge, but there are several strategies you can try to help spark your creativity and find new sources of inspiration. Here are some suggestions:

- * Look beyond your own medium and explore various art forms such as painting, sculpture, music, dance, literature, or film. Exposing yourself to different types of art can help you discover new ideas, techniques, and perspectives.
- * Spend time visiting art exhibitions, museums, galleries, and cultural events in your area. Seeing the work of other artists, both contemporary and historical, can be incredibly inspiring and expose you to different styles and approaches.
- * Spend time outdoors, immerse yourself in nature, and observe the beauty of the natural world. Nature has been a significant source of inspiration for many artists throughout history. Pay attention to the colours, shapes, patterns, and textures you encounter, and try to capture these elements in your work.
- * Carry a sketchbook or journal with you and jot down ideas, sketch quick impressions, or record your thoughts and observations. This habit will help you capture fleeting moments of inspiration and allow you to revisit them later. You can also use your phone to take photos and start a digital file.
- * Try new techniques, materials, or styles. Give yourself permission to play and experiment without worrying about the outcome. Sometimes, the most unexpected combinations or processes can lead to unique and inspiring results.
- * Engage in collaborations or join artistic communities where you can connect and share ideas with other artists. Collaborations can bring fresh perspectives, provide opportunities for learning, and spark new ideas through the exchange of experiences.
- * Sometimes, taking a break from actively seeking inspiration can be helpful. Allow yourself downtime, engage in activities unrelated to art, and find balance in your life. Taking care of your overall well-being can often lead to a clearer mind and renewed inspiration.
- * Look inward and reflect on your personal experiences, emotions, and memories. Your own life journey can be a rich source of inspiration. Consider how your unique perspective and story can inform your artistic expression.
- * Learn about different cultures, histories, and traditions. This can broaden your horizons and expose you to diverse artistic perspectives. Explore art from different time periods and regions, and consider how these influences can be incorporated into your own work.
- * Pay attention to the details and moments of your everyday life. Look for beauty in the mundane, the extraordinary in the ordinary. Everyday objects, interactions, or even mundane routines can inspire new ideas and themes for your art.

Remember, inspiration can come from anywhere and at any time. Cultivate an open and curious mindset, and be receptive to the world around you. Keep experimenting, exploring, and seeking out new experiences to fuel your artistic inspiration. *



To hear how artists from FIREWORKS find inspiration, watch their on-line artist panel from their recent online discussion at the Gardiner Museum. [LINK](#)

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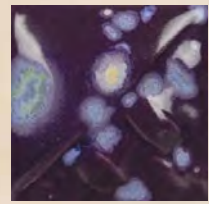
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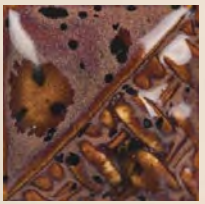
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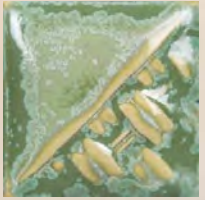
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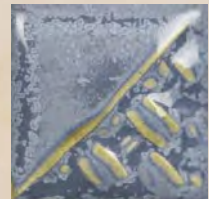
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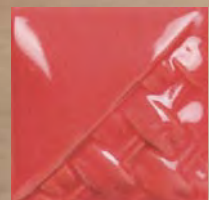
SW-197
Fossil Rock



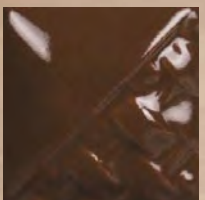
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