

Volume 47 Number 1 | Spring 2023

FUSION

A MAGAZINE FOR CLAY AND GLASS



Thank You!

Dear loyal customers,

We wanted to take this opportunity to thank you for your patience over the past few years. The impact of Covid on the global supply chain combined with unprecedented growth in our industry presented an often overwhelming set of challenges. While things have slowly started to normalize, doing business isn't without it's hurdles still. Clay mines have production issues, kiln parts manufacturers have inconsistent lead times, and just like mine issues impact our clay production, they likewise impact the glaze manufacturers. Things are not all "back to normal".

That being said, we wanted to use this platform to share with you some **exciting steps we've taken recently in order to serve you better**. We are working diligently to get back to our previous shipping lead times, and following are some of the areas we've invested in in order to do that:

- ✓ **Staff:** We have more than doubled the number of our employees compared to our pre-Covid level to meet increased demand.
- ✓ **Inventory:** We have converted any products we can to monthly "standing orders". By placing our orders months in advance we are set to receive new inventory regularly - whether we need it or not. This means (like with our recent wheel sale), we'll occasionally end up overstocked, but prefer that to running out. It also means that for clay raw materials, we've had to invest in "off property" warehouse space for storage as we can end up with 84,000 lbs of a single raw material in stock, rather than our typical 42,000 lbs.
- ✓ **Space:** This has been a multi-stage journey. In the existing warehouse, we've built 1700 sq ft of mezzanines for increased storage and production space. We have taken on significant off site storage space for truckloads of raw materials for clay. And, most recently, have taken on an additional 2500 sq ft of warehouse space next door.
- ✓ **Pricing:** While raw material prices for clay and glazes has skyrocketed, and some of our kiln competitors raised prices 2 and 3 times in 2022, we managed to hold kiln prices steady for the entire year.
- ✓ **Website:** We've spent the last several months developing a new website that not only will give more information product wise for more informed choices, but will also be transparent with inventory levels, pre-calculate shipping rates, and allow you to easily check out for a more enjoyable shopping experience.

The result of all these changes, is that **most moist clays are in stock at all times again, and kiln orders are shipping in literally half the lead time that they were 2 years ago**. We still have a long ways to go to get back to our "normal". It will always be our goal to serve you quicker and more accurately so that you have a satisfying experience in working with us.

Until then, Thank-You, again.

The Tucker's Gang

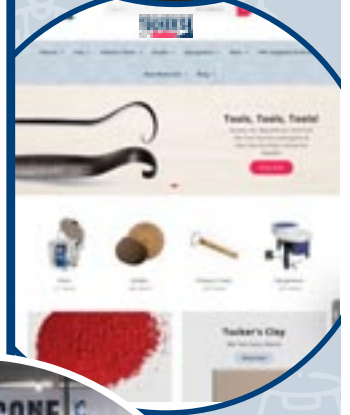
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FUSION

A MAGAZINE FOR CLAY AND GLASS

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ON THE COVER



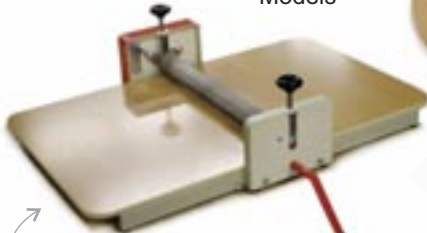
Emerging ceramic artist, Luke Pestl, is inspired by graffiti art. Read more about his inspiration and process on page 14.



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President's Message

A big thank you to everyone who made The Clay and Glass Show at Wychwood Barns in November a success - 40 artists came together and sold their work to a very appreciative public. The open space was set up with bistro tables and invited shoppers to rest and linger. Our first attempt at turning the FUSION reception into a fundraiser also had some traction and we are hoping to expand on that idea this year. We have booked Wychwood Barns again for October 20-22, 2023 so save the date! Reach out if you would like to help plan the show with us.

Looking at the year ahead, we reserved hotel rooms for FUSION members traveling to the NCECA conference this year. We also did a live FACES of FUSION broadcast to share the conference with those who are keen to experience it from home.

We are continuing our membership drive and would like to challenge all existing members to become membership stewards and recruit at least one other person to become a new member. All recruiting members will be entered into a raffle for a free membership! Also remember the FUSION membership coupons more than pay for your membership. We are pleased to announce that FUSION members are now eligible for a 10% savings at the Gardiner Shop as a new membership perk.

When you read this issue, FUSION's travelling FIREWORKS Exhibition will be in full swing. It opened on February 27 at Neilson Park Creative Centre in Etobicoke. As this venue has a beautiful large space and lots of white walls, we invited visual artists to collaborate and share the exhibition space for this first leg of the show. From Neilson Park, the exhibition will travel to the Gardiner Museum, Art Gallery of Burlington, and Rails End Gallery in Haliburton.

We will have the FIREWORKS FUSIONFEST reception at the Terrace Room in the Gardiner Museum on May 31 from 6-8 p.m. Everyone is invited to attend. We will announce the FUSION FIREWORKS Awards and also celebrate FUSION's

2023 Awards and Scholarship recipients. The deadline to apply for a FUSION award and/or scholarship is May 9, 2023. There is more information on-line. You can read what recipient Amy Bell experienced in Nova Scotia with her FUSION scholarship in this issue.

Every year, FUSION writes an operating grant to secure funding through the Ontario Arts Council. While the grant covers a small part of the operating costs for FUSION, we are working to reach groups the OAC identifies as priorities and continue to make connections with the clay and glass community. We are pleased to reach out to more new professional artists across Ontario through programs, awards, membership benefits and opportunities to support their arts careers. We are also very actively working with schools and students to offer opportunities and support with free membership to FUSION and an expanded awards program to colleges offering clay and glass programs.

A big thank you goes out to our sponsors over the last year: Tucker's, PSH, Desjardins, The D'Amico Group as well as several private donors. With your help we are able to offer the programs and awards that FUSION members have come to appreciate.

FUSION 50th anniversary is around the corner in 2024-2025 and we are inviting guilds and volunteers for ideas on how to celebrate: host a workshop, an event, an exhibition, fundraiser... please put your thinking caps on and get in touch.

Last but not least, I would like to thank our volunteer board members who work tirelessly for the organization: Mike Thome (Treasurer), Alison Brannen (Vice President), Karen Franzen (Outreach), Danielle Skentzos, (Creative Directions, Mentorships and Workshops), Adeline La (Secretary and Exhibitions) and Dana Dallal (Student Representative).

Have a wonderful Spring and we will see you at the Gardiner Reception on May 31st!

Catharina Goldnau



FIREWORKS 2023



FUSION is very pleased to announce that the *FIREWORKS* exhibition will travel once again throughout 2023. Following the postponement due to COVID, this year's exhibition will travel to four galleries across Ontario. Featuring the work of both emerging and established artists in clay and glass, *FIREWORKS* offers an opportunity not only to showcase the work of artists in Ontario, but to help build pathways, exhibition opportunities and profile for makers seeking further career opportunities.

For the first time ever, FUSION collaborated with visual artists to display work at Neilson Park Creative Centre. Partnerships with other artists helps to expand our audience and share clay and glass with a wider community.

As always, the exhibition takes an enormous effort and we thank the artists, galleries and supporters: PSH, Desjardins Insurance, Tucker's and the Ontario Arts Council.

Click [here](#) to see the 2023 *FIREWORKS* catalogue.

Galleries for 2023

Neilson Park Creative Centre February 27 to March 19
This is a joint exhibition with juried visual artists.

The Gardiner Museum Shop April 4 to July 3

The Art Gallery of Burlington July 9 to August 25

The Rails End Gallery September 8 to November 1

Awards will be presented at the *FIREWORKS* and Awards celebration at the Gardiner Museum's Terrace Room on Wednesday, May 31 from 6-8 p.m.

FUSION is pleased to offer the following awards for FUSION members.

- \$1000 for Best in Show funded by the Henry Goodman Fund
- \$500 gift certificate from Tucker's
- \$500 gift certificate from PSH
- Gardiner Museum Award
- Craft Ontario Award
- FUSION Award

FIREWORKS 2023 ARTISTS

Alison Brannen
Ann Randerad
Bruce Cochrane
Catharina Goldnau
Dana Dallal
Darlene Pratt
Debra Sloan
François Grenier
Gordon Boyd
Hannah Johnson
Jason Schiedel
Jennifer Kelly
Jocelyn Jenkins
Joon Hee Kim
Judith Morsink
Katie Lemieux
Keenan O'Toole
Keith Campbell
Kim Ross
Lindsay Gravelle
Luke Pestl
Mary Louise White
Nadia Tasci
Nikola Wojewoda
Paula Cooley
Peidi Wang
Queenie Xu
Silvana Michetti
Siobhan Lynch
Sydni Weatherson
Talia Silva
Victoria Guy
Zara Gardner
Zoë Pinnell

JURORS' STATEMENT

Marc Egan and Owen Johnston

FIREWORKS 2023 showcases current work being made in glass and ceramics from across Ontario. We would like to congratulate the artists who will be represented in this year's exhibition! It was exciting to see the huge number of entries and the diversity of approaches to working with clay and glass. Out of a total of 147 objects for consideration from 70 individual applicants, we chose 36 works.

This exhibition represents the broad range of work being made by FUSION members, both emerging artists and seasoned practitioners and we selected works that we thought expressed both traditional and innovative approaches to the craft. The clay and glass categories were judged separately but we conferred after our initial choices were made and, with few exceptions, were in agreement with our choices. We selected works that would form a cohesive exhibition, but we also included works that excited, intrigued, or provoked us.

Ceramics and glass are two mediums, fields and modes of expression that are currently being employed in so many varying ways. Both are now heavily present in contemporary art, as well as being used to push both material and product design, while also maintaining and growing the space, diversity and skill of craft practice. We were so pleased as a jury to see this growing space that is being addressed in the applications presented, and this only made the process more difficult and more rewarding.

As we evaluated the submissions, we considered form, concept, technique, handling of materials and originality. We looked for works that represent strong voices and exhibit clear intentions in their execution. Choosing three dimensional objects from electronic images is always a challenge and we hope that the pieces in the exhibition are true to our interpretation of them.

It was a pleasure to be able to jury *FIREWORKS 2023* and we would like to thank FUSION for its ongoing efforts in supporting contemporary clay and glass artists and presenting these amazing works to the craft community and to the public at large.

WHAT DOES *FIREWORKS* MEAN TO YOU?

Keith Campbell

"How could being a FUSION member since 1975/76 not totally support me in becoming a



successful ceramic artist? FUSION has provided outstanding workshops, conferences, *FIREWORKS* juried traveling exhibitions, and a magazine. Plus the opportunity to meet all the great potters in Ontario and beyond. FUSION raised the bar

by bringing in internationally acclaimed ceramic artists such as Paul Soldner, Tatsuzo Shimaoka, Mick Casson, Blue Corn, Toshiko Takaesu, Ken Ferguson and Robin Hopper to name just a few. All of these have helped me become successful and enhanced my life with friends and colleagues in clay and glass in Ontario and beyond. Thank you!"



Keith Campbell, *Coueurs des Bois*, white stoneware, 28 cm x 14.5 cm, 2023.

Nikola Wojewoda

"I feel privileged to have recently discovered a love of clay, and the phenomenal community of people that come with it. As a new member of FUSION, I appreciate the amazing volunteers who



work to provide educational programs, mentorship and scholarship opportunities, produce a magazine and interview profiles of emerging and established artists, who build a welcoming network that strengthens this

talented and generous arts community. This work plays an important role in the development, and appreciation of, contemporary art and craft. I'm humbled and excited to participate in *FIREWORKS* with so many fantastic makers that I admire."



Nikola Wojewoda, *Iboga: The Herbarium of Hallucinogenic Plants*, stoneware, 36 x 53, 2019.

François Grenier

"I've seen the two last *FIREWORKS* exhibitions and sifted through the online catalogues of the



exhibitions that came before. I know the caliber of the artists selected, and this makes me so glad and proud my work will be shown in this exhibition which commonly holds such great names of the Canadian contemporary ceramic arts. I'm very grateful for all the

unceasing work FUSION does for Canadian ceramic artists."



François Grenier, *Cabossé 18*, 2022.

Join **FIREWORKS** artists for two insightful Zoom panel discussions with The Gardiner Museum.

PANEL TOPIC: INSPIRATION
Wednesday, May 17, 1-2 p.m.

Moderator: Alison Brannen

Artists:

- Hannah Johnson
- Francois Grenier

- Ann Randerand
- Nadia Tasci
- Nikola Wojewoda

Where do you find your inspiration as an artist? Join the panel artists and learn from them as they navigate what inspires them in their journey.

PANEL TOPIC: GROWTH
Tuesday, June 27, 1-2 p.m.

Moderator: Alison Brannen

Artists:

- Debra Sloan
- Katie Lemieux
- Keith Campbell
- Darlene Pratt
- Siobhan Lynch

Why is growth important? How do you measure it? Join participating artists for insight into how they grow as artists and be inspired by the discussion.

REGISTRATION OPENS SOON.



Amy Bell

"I was delighted to receive the FUSION Scholarship for 2022. I attended a two-week workshop, *Deep Dish Ceramics*, taught by Mat Karas, Assistant Professor of Ceramics at Concordia University and Walter Ostrom, CM, Professor Emeritus at NSCAD University, at the Lunenburg School of the Arts in Nova Scotia. I feel so lucky to have been able to learn from Mat, and to see Walter again and hear his critique of my pots. It was an intense, fun, wonderful experience, learning about the intersection of

ceramics and digital fabrication in a beautiful part of Canada, from excellent teachers.



Top: Lunenburg School for the Arts
Left: Mould-making with mould pieces based on digital images
Above: Workshop Platter, Amy Bell

The Awards and Scholarships program recognizes the work of clay and glass artists at all stages of their growth and career. Winners will receive a financial award, profile in the summer issue of FUSION magazine and online. The awards program is open to all current FUSION members who are residents of Ontario on the date of submission. The scholarship program is open to all clay and glass artists.

As we look to build bridges with communities across Ontario, FUSION's Awards and Scholarships program encourages applications from people of all cultures, regions across Ontario, racialized communities, abilities and diverse identities.

2023 Awards and Scholarships

FUSION Award for Clay or Glass New Generation Artist \$1000

FUSION Award for Established Clay or Glass Artist \$1000

FUSION Award for Indigenous Artists: \$500

FUSION Award for Arts Educators and Administrators: \$500

FUSION Volunteer of the Year Award: Magazine Feature

FUSION Scholarships for Continuing Education (2 scholarships at \$500 each)

FUSION's Student Awards in partnership with Sheridan College Clay and Glass Artists (\$500), Lakehead University Ceramic Students (\$250) and Fleming College Clay and Glass Students (\$500)

Last year, FUSION launched new awards to recognise Indigenous clay and glass artists as well as Arts Educators and Administrators who contribute to the clay and glass community through teaching and arts management.

The awards and scholarships are juried by a peer assessment committee. The jury will have the final decision as to how awards and scholarships are dispersed. In all cases, the decisions of the awards committee are final. The committee reserves the right not to give an award if, in its judgment, there are no suitable candidates.

How are FUSION's Awards and Scholarships funded?

Ontario Arts Endowment Fund
Henry Goodman Awards Fund
Scarborough Pottery Guild Fund
Private and corporate donations
Personal donations through FUSION's Giving Tuesday campaign
Proceeds from the Mug Sale and Raffle at FUSION's Annual Conference

If you would like to create an award or contribute to an award in 2024 please reach out at fusion@clayandglass.on.ca
Donations can also be directed online through www.clayandglass.on.ca

AWARDS and SCHOLARSHIPS 2023

Over \$5000 is offered to clay and glass artists this year

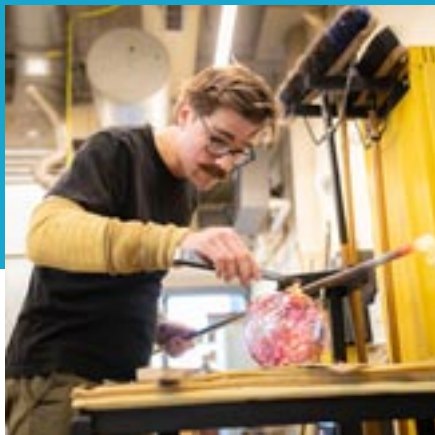
Deadline for submissions: May 9, 2023.

Recipients will be announced at the FIREWORKS and Awards Reception at the Gardiner Museum on May 31, 6-8 p.m.

2023 AWARDS COMMITTEE

Alison Brannen, Chair
Judy Donaldson, Siobhan Lynch, Donn Zver and Chris Snedden

To apply for the 2023 Awards + Scholarships, please visit www.clayandglass.on.ca



EMERGING GLASS ARTIST

GORDON BOYD

How did you discover glass?

I discovered glass while I was living in Manitoba. I met a flameworker who ran a small studio, and I was totally entranced by the work. I had always wanted to do art, but wasn't very good at drawing or painting, so finding a new medium I had never considered before was exciting. I took a few lessons and instantly fell in love.

Where did you receive your training?

After my first few classes learning flameworking, it was recommended to me that if I was serious about glass I should look into a proper education. Being in Manitoba, I had both Alberta and Ontario as options. I settled on taking a Bachelor of Craft and Design at Sheridan College.

What are some of your recent awards, exhibitions and accomplishments?

My most recent accomplishment was receiving a grant from The Canada Council of the Arts to fund the development of a new body of work. Still being in the early stages of my career, it can be a struggle finding gallery

representation so having the backing of a large art foundation to help me create my work and find venues to showcase it is the kind of amazing support I can hardly put into words.

What are your inspirations as an artist?

I'd say I have two main sources of inspiration. I absolutely love early abstract painting, the work of Malevich, Rothko, and Kandinsky especially make for amazing visual inspiration. In my work, I try to channel a lot of the bold use of colour, shape, and texture into my engravings. Conceptually, I find a lot of inspiration in stories, things like folklore and old myths are great sources of ideas, especially as a craftsperson. My current body of work is based on various old legends about drinking gourds, and trying to bring the magic, or horror, of those stories into the real world.

Tell us about your process.

I imagine my process is a bit



Capacitor, blown and engraved glass, 2021.

different than most makers as I have aphantasia, meaning I can't visualize things in my mind. When it comes to designing a sculpture, this means I spend a lot of my time finding references for things like shape, colour, and texture, and trying to channel that into my making. Everything is done in the moment, as I have to see it to know what it will look like. Then each sculpture is made by creating a blown form with

Magnetar, blown and engraved glass, 2022.



layers of glass colour, then carving through those layers to create unique and interesting visual effects. Again, not being able to imagine the final result beforehand, most of my carving is done in the moment, with me letting the piece inform the design.

Describe your studio - what is your work space like?

I work at the Living Art Centre in Mississauga as one of the resident artists. It is a shared studio space and it's amazing with a wide variety of well maintained equipment which allows for a lot of exploration in my practice. Our hotshop has two furnaces, and two reheating chambers where I create my blown work, and a decently sized cold shop with a lathe, a few saws, grinding equipment, and a sandblaster. I love having a shared space, as being able to discuss ideas and get feedback from other artists makes a studio feel like a family. Good equipment is great, and I'm thankful to have access to it all, but having a friend to take a lunch break with means a lot more to me.

What are you working towards now?

Right now my main goal is to work on finding more representation. I have work at a number of locations, but having a stronger gallery presence to get my sculptural work out into the world at a few more locations would be a huge accomplishment for me. Maybe even something like a solo exhibition in the future if I can find a venue that would be willing to get behind me. Beyond that, I'm tossing my hat



Tengu's Gourd, blown and engraved glass, 2022.

into public art, with a few project proposals awaiting response, it's really something I would love to do, and overall, I'm just working towards trying to share my art with as many people as I can.

Where do you show and sell your work if you do?

I show my work at a few galleries in Manitoba, the Winnipeg Art Gallery, The Art Gallery of Southern Manitoba, and the Winnipeg River Heritage Museum - both sculptural and functional. Currently I'm seeking some representation in Ontario, but it's always easier to start close to home. I also sell my work online through my own store called "Lake Winnipeg Glassworks".

What advice would you give to an emerging artist?

Just keep trying. It can seem

really daunting, especially if you're not sure what direction you need to go, or when roadblocks stop you in your tracks. If you keep an open mind and keep working toward your goals, the right opportunities will find you. Shortly after finishing my degree, I ended up in the hospital due to a heart issue, and was unable to make art, or really live life for about five months. I thought for sure that starting my professional art career with such a lag behind my peers meant doom for me. But thanks to support from friends and family, and determination, I finally feel like I'm on the road to success. Be kind to yourself, take breaks, ask for help when you need it, and just keep working towards your goals. As long as you do that, you'll find your way towards them.

What is on the horizon for you?

What's on the horizon for me? Probably watering my plants and taking care of my cat! But in terms of the art world, small, achievable goals for now. I want to finish my current series of gourds so I can start planning what's next, work on securing that solo show for myself, and maybe take a class in America to broaden my skill set a bit more. Thinking too far ahead always ends up stressing me out, so for now the next step is to keep making, keep enjoying glass and find the next thing to inspire me.

lakewpglassworks.ca

Watch Gord's FACES of FUSION interview online [here](#)



EMERGING CLAY ARTIST

LUKE PESTL

How did you discover clay?

I was introduced to ceramics in high school at Avondale Alternative Secondary School in Toronto. I loved my time in class handbuilding, but never took it outside of the school environment. So ceramics completely fell off my radar after graduation, and for the next 20 years - until the end of 2020 when I registered two of my sons for a pottery class with Jason Remai in Lunenburg, Nova Scotia. I did not intend to involve myself in the class, but the wheel intrigued me. As soon as I tried it, I knew I was hooked. Soon after, a neighbourhood friend gifted my family a pottery wheel, and I became absolutely fixated on throwing, squeezing it into my daily routine wherever I could.

Where did you receive your training - formal or not?

I took ceramics in high school, shadowed my children's pottery classes with Jason Remai, and I took a wheel throwing class at the Lunenburg School of the Arts with Marla Benton. Beyond these introductions I am self-

taught, drawing much inspiration from other artists I come across, especially on social media.

What are some of your recent shows, accomplishments and successes?

I recently held a weekend show and sale in Toronto. The 3-day solo show was a great introduction to presenting my work to the public.

What are your inspirations as an artist?

The colours, curves and outlines of graffiti street art inspire my work. Both the process of graffiti (tagging, throw-ups, murals, stencils) and the societal reaction to it (buffing, stripping, painting over) are represented in many of my works. Layers of underglaze, glaze, and slip pay tribute to the patched, posterized and graffiti covered walls of city laneways. Flaking layers of slip evokes the peeling paint used to cover unwanted graffiti on the streets of Toronto - and urban centres everywhere. I also draw heavily from the time I spend on the coast of rural



Nova Scotia. Natural seaside textures constantly fascinate me and weave their way into my work.

Tell us about your process.

I spend most of my time working on large forms and am constantly trying to push the limits of my work. I view these forms as large canvases that have the capacity to carry an infinite number of colours and textures. I hope to bring these canvases to life with unexpected inclusions and layers.

Part of what draws me to wheel throwing is the lack of what goes through my head. The entire process is literally and figuratively centering. My cares and concerns melt away - with all my attention and focus on a beautifully simple lump of earth.

Describe your studio - what is your work space like?

I work out of two small studios: one in our 140 year old downtown Toronto home, and one at our family cottage in Kingsburg, Nova Scotia. In Toronto, I have installed an electric kiln in my garage and I have a wheel in my basement which I move to the garage in



the summer. At our cottage, I have made use of a tiny mudroom space where I squeezed in a small electric kiln and a wheel. Both spaces are very small, so my work ends up around our living spaces at various stages of completion. I like to work outside and often set up a glazing station, or even my wheel, anywhere I can in the sunshine. My two studios are in dramatically different environments, and that inspires my work in different ways. Downtown Toronto is dense, colourful, and busy, while our rural coastal cottage is remote, weathered, and teeming with natural beauty.

What are you working towards now?

I work full-time at Bellwoods Brewery, which I co-founded.

Most of my focus at the moment is towards a series of planters I have planned for our expanded restaurant space at 120 Ossington. I have also been invited to present my work at the Lunenburg School of the Arts in the fall and have several pieces in the works for that.

Where do you show and sell your work if you do?

Souvenir Studios at 1232 College St., Toronto is currently showing some of my work for sale. I also sell on my website at www.roseheadstudio.com

What advice would you give to an emerging artist?

Focus on work that you love, and embrace whatever direction it takes.

Carve out time in your daily schedule to focus on your art. I

work full-time away from ceramics and have 3 children - I often find it hard to get into the studio. Making a real effort to schedule this time helps.

What is on the horizon for you?

I am constantly trying to improve my ability to throw large forms. I suspect this will never change. Along with this, I would like to incorporate other materials, especially wood. Woodworking is another passion of mine, and I plan to find ways to bring these interests together.

I have spent some time collecting and using wild clay, both in Nova Scotia and Toronto. I feel like the process has given me a deeper appreciation of the medium and I plan to include found materials more in the future. ■



NCECA 2023 *Currents*

March 15-19, 2023, Cincinnati, Ohio



Impressions from NCECA

NCECA... how to begin? First off, if you are a ceramic practitioner and have never been to an NCECA conference, you have to go! With over 4000 attendees, the 2023 Currents NCECA was extremely well attended and superbly organized with an interactive app, maps and great signage. It took place over three floors in a massive conference centre and over 400 volunteers helped you find your way around.

The offerings were plentiful: live demos by various artists, lectures on many topics, workshops and advice on digital clay-printing, clay and glaze chemistry, the donate-and-buy-a-cup room, Q&As and live podcasts. There were at least four large exhibitions across the convention centre and large concourse level where 100+ vendors were set up, ready for any questions you may have, as well as rows and rows of tables representing universities and art centres.

One of the best features of NCECA, however, is meeting other ceramic lovers from all over and chatting with well-known artists - everyone in the clay community is so friendly, encouraging and approachable, and ready to share! Every day there were bussed gallery tours (paid extra but very worth it) or go exploring on your own as every gallery and many boutiques in and around Cincinnati exhibited ceramics.

Catharina Goldnau is FUSION's President and an established ceramic artist.



NCECA 2023 Highlights

Imagine being dropped into a room with thousands of people who like you, also have a great love of ceramics and are hoping to be inspired and entertained. NCECA is a place of many things but mostly it's a place of enthusiasm and inspiration. In the US craft is greatly appreciated. I'm not sure if it is this way simply due to the huge population or something embedded into society but as a student of a ceramics undergrad program, to be a witness to this enthusiasm is greatly encouraging.

Many seasoned potters and ceramic artists see their friends from across the continent only once a year at this event and it allows them to reconnect - and those connections are extremely valuable. NCECA seems like a level playing field where those with more experience genuinely want to help those who are at the early stages of their journey. The generosity of established artists offering their time to look over the work of students and offer their advice (and their emails too) is heartwarming and encouraging. I came to NCECA to see the work of artists I admire, to reconnect with the clay world and with friends who I've met over the last few years. And let's be honest, I also went to shop. NCECA did not disappoint!

If you are a ceramic maker interested in the community, I would encourage you to attend NCECA even if it's just once. There is so much to see and do, and it becomes a magical environment where lasting memories and inside jokes are created. For myself, finishing up my undergrad in ceramics, it's inspiring to meet so many artists that I admire and see all the possible career paths we can take. Suddenly, my eyes opened wide, and I could see a wide range of career possibilities in front of me. NCECA has a way of re-invigorating your creative spirit and that alone is a good enough reason for me to attend again next year.

Dana Dallal is in her final year of Sheridan College's Craft and Design program and is the Student Liaison on FUSION's Board.



FUSION MENTORSHIP WITH SUSAN LOW-BEER

Perceptions in Flux

September 2023 to May 2024

FUSION is proud to announce a Mentorship Program led by Susan Low-Beer, commencing September 2023. The program will culminate in an exhibition in the spring of 2024.

This Mentorship is intended to be a significant, transformative learning experience for clay and glass artists. It is ideal for those who have been developing their work over several years of studio practice and who wish to rethink or re-evaluate their current work and examine ways of pushing and expanding it beyond familiar solutions or limits.

It is suitable for artists making functional or sculptural work.

The Mentorship will begin with a session during which participants present their work. Each participant will then be asked to set learning goals and objectives to guide their journey over the next eight months. The group will meet every month in person at Susan's Toronto studio to review their progress, participate in group critiques, and revise objectives as necessary.

In collaboration with FUSION, Susan Low-Beer will select a maximum of twelve participants for the group. Participants will be notified by June 29, 2023. The workshop fee for eight full-day sessions and the final exhibition is \$900 (+ HST). Notice of acceptance will be sent via email. Payment plans can be made upon request.

Suitable candidates should be actively involved in an artistic practice, producing work, exhibiting, and should:

- have completed basic training (equivalent to three years of study)
- be willing to make a multi-month commitment to researching new sources and making new work intensively in their own studio
- be prepared to offer critical feedback to other artists in an open, rigorous, positive and inclusive environment
- through discussions with the mentor and others in the group, be prepared to set learning goals and be willing to take risks with their work and accept criticism in a constructive manner
- meet the criteria established by the mentor
- be a member of FUSION and maintain their membership for the duration of the mentorship

About Susan Low-Beer

Susan Low-Beer was inducted into the Royal Canadian Academy of Arts. She has exhibited internationally in Europe, United States, Japan and Korea, as well as nationally in both juried and invitational exhibitions and has been the recipient of numerous grants and awards.

Susan has been teaching since 1970 in many institutions including: the Ontario College of Art and Design, Sheridan College, and Emily Carr University. Over the years, she has delivered numerous workshops and mentored many students across Canada.

Susan Low-Beer is represented among others, in the collections of: the Museum of Civilization in Ottawa; the Montreal Museum of Fine Arts; the National Museum of Modern Art in Japan; and the



Mint Museum of Craft and Design in North Carolina. Her retrospective called *Embodiment: 30 Years of Sculpture* finished at the Waterloo Clay and Glass Gallery in 2018. Since her traveling retrospective ending at The Clay and Glass Gallery in Waterloo, she has been traveling a new show called *Specimen* which references the viscera of the body, its vulnerability and its mortality and in a broader sense, its relationships and intimacy. The show has recently been to the RiverBrink Art Museum in Queenston, ON and will be traveling to Gatineau, Quebec and the Beaverbrook Art Gallery in Fredericton N.B. susanlow-beer.com

FUSION MENTORSHIP 2023 CALL FOR APPLICATIONS

September 2023 to May 2024

Applications are due June 2, 2023 at 5 p.m.

Successful applicants will be contacted by June 29, 2023.

Please apply online [here](#)



North Bay & Area Potters' Guild students learning with Gracia Isobel Gomez in Lunenburg, Nova Scotia.

Adapting to Teach Online: e-Clay Phase 2

Through the fall of 2022, a team of eight experienced pottery teachers worked together to begin building a Best Practices Guide for teaching interactive pottery courses online. The project, known as e-Clay, is grateful for a second grant from the Canada Council for the Arts. E-Clay is working on developing the tools in the “toolbox” approach that was identified in phase one. In phase two, e-Clay is testing different business models, technical supports, course outlines, methods to include glazing and firing projects, which are all to be included in a guide of best practices for teaching online. Simply put, the project is capturing how teachers and guilds/studios can adapt what they do best to offer it online. Courses in hand building (all levels) and wheel (intermediate/advanced) are ongoing between February and April 2023.

In the first phase the question was asked, “Can ceramics be taught in real time and in an interactive and dynamic way? And if so, what did the guilds and teachers need, to make this work effectively?” The conclusion from the research in phase one was that, while traditional in-person community teaching may be the preferred

experience; online real time learning provides opportunities to create a new teaching experience for artists, additional revenue for guilds and increase access to learning for many.

Following a call for proposals in the fall of 2022, eight teachers and nine guilds and studios were selected to participate and test a specific business model for teaching and learning ceramics online. In some of the models, the teacher is in their home and students are each in their own homes. For others, students gather in a studio and a teacher is brought in by video link. The project is testing four models, checking out different ways of teaching, learning, setting up equipment and organizing classes. Some courses were open to Guild/Studio members only, and others were open to the public.

According to Angela from the North Bay Potters Guild, who is in a class taught by Gracia Isobel Gomez in Lunenburg, Nova Scotia, “It’s really like she is in the room, and you can actually see better because the camera above shows her working as she explains. It’s nice because you have front row seats all the time.”

In-person courses are likely going to remain

the preferred experience, but there is plenty of interest and occasion for online courses, especially with immediate feedback from the instructor. Pottery courses are selling out quickly in most cities and towns, and many places have long wait lists. This is an opportunity to teach or learn at home, without travelling to a studio weekly, or a chance to learn from a teacher in another location. It can also support intermediate and advanced students who want to learn from a specific instructor, or focus on a particular skill or project, while getting feedback along the way.

Before the courses started, the e-Clay teachers and guild/studios had a chance to meet and learn from a tech expert, to learn to connect equipment, test setups and lighting.

Students, teachers, and administrators will be evaluating their experiences, sharing what went well and what could have been better. Each group will participate in evaluation activities throughout the process so that the best practices can be documented and shared. When all the information has been gathered and integrated, the Best Practices Guide will be revised and shared with the clay community.

e-Clay is bringing together three Ontario guilds, from North Bay, Deep River and Sudbury. These three guilds are collaborating to bring online teaching to their members with their instructor, Jeanette Desforges, from the Deep River Potters Guild. The North Bay Guild has a second e-clay class bringing instructor Gracia Gomez from Lunenburg, Nova Scotia, teaching a



Top: North Bay & Area Potters' Guild First e-clay Class. Bottom: Lindsay Hadcock teaching handbuilding online.

wheel class to students in their guild's studio.

Phase 2 results will be available in the summer of 2023. The project team is led by an Oversight Committee with Salina Szechtman, Anne Pedersen, Delvalle Lewis, Amy Bell and Penny Parnes, and project manager Filipa Pimentel. It is an exciting project, with more news to come! Optimism and strength through building community, which are well known in the ceramic world, are definitely at play.

Who are the teachers and Guilds/Studios involved with e-Clay?

Teacher

Guild/Studio

HANDBUILDING

Jeanette Desforges (Deep River)

North Bay, Deep River and Sudbury Guilds

Aitak Sorahitalab (Newmarket)

Kawartha Potters Guild, Peterborough

Lindsay Hadcock (Kingston)

Kingston Potters' Guild

Eekta Trienekens (Waterloo)

Waterloo Potters' Guild

WHEEL THROWING

Chris Snedden (London)

London Clay Arts Centre

Gracia Isobel Gomez (Lunenburg N.S.)

North Bay & Area Potters' Guild

June MacDonald (Waterloo)

Waterloo Potters' Guild

Shaun Kelly (Toronto)

Studio on the Hill, Toronto

We acknowledge the support of the Canada Council for the Arts.



SUDBURY BASIN POTTERS

In 1974, a small group of people got together to share ideas and a common interest: pottery! From this a pottery guild was born: the Sudbury Basin Potters. SBP is a not-for-profit guild with the aim to promote and nurture the growth and development through its membership for the art and craft of pottery in the Sudbury area.

In its humble beginnings, the group was searching for some type of space to house a small community studio for local Sudbury potters. At this time, the city permitted the group to share a gardeners' shed in Memorial Park, a downtown green space. Many years later, the shed was torn down for the construction of the present downtown YMCA; the City of Greater Sudbury presented the guild with the opportunity to move into a vacant park fieldhouse. It is then, in 1997 and after extensive retrofitting of the building, that the Sudbury Basin Potters finally moved to its present location in the Lansing Park fieldhouse situated in the New Sudbury section of town. The

present studio has become a space where a little over 100 members can create, collaborate, and exchange ideas and technical information.

The group started with sparse equipment but over the years the guild gradually added to its studio inventory. With the help of grants and some fundraising, the SBP studio is now equipped with three electric kilns, six wheels, a slab roller, an extruder, large hand-building and glazing tables. As the guild offers a variety of in-house glazes to its members, the studio has a well supplied glaze room with all necessary raw materials. Equipment is regularly maintained and replaced when needed. The smooth operation of the studio is overlooked by a studio manager and an assistant studio manager, both putting in many hours of volunteer work.

Members can access the studio 24/7. To ensure that this workspace is open as much as possible to its members, the guild limits its classes to two slots per week. To the public, SBP offers an



Introduction to Hand Building class which is the main source for membership recruitment. To members, the guild also offers introductory and intermediate wheel classes. Except in the summer months, classes are quite popular and waiting lists are usually the rule. As the need arises, SBP also offers an Intro to Glazing Workshop to all its new members, a brief training session which provides a basic understanding of studio safety, glazes, glazing techniques and firing.

Recently, an interesting initiative has seen the light of day: the Glaze Development Group. This small grouping of interested members meets regularly to make and test new glaze recipes. Then, by surveying the membership, the group recommends new glazes for regular studio use. Its first task was to create a series of test tiles showing all possible overlapping combinations of the existing studio glazes. This first project now gives members a comprehensive visual reference to consult when it comes time to glaze their work.

For interested members, another group of volunteers organize and schedule raku firings during weather permitting months. Ahead of time,

participants will make and use specific raku glazes on their work in preparation for the slated raku firings. Using a refurbished electric kiln and propane as a fuel source, the group oohs and ahs as anticipated results are revealed in this most exciting of outside activities.

Over the years, Sudbury Basin Potters has hosted and offered various workshops. Here, Guild members have been able to perfect their craft with the teachings of visiting artists such as Bob Kavanaugh, Timothy Smith, Walter Ostrom, Robin Hopper, Steve Irvine, Wayne Cardinelli, Carol Grant, Keith Campbell, Linda Arbuckle and Eva Gallagher, only to name a few. Occasionally, more accomplished members of the guild will offer weekend internal workshops for the benefit of the rest of the membership.

Through the Sudbury Basin Potters, members have the opportunity to participate in demonstrations, exhibitions, and sales of their artwork as part of the Northern Lights Festival, the Midsummer Fair and in collaboration with the Sudbury Art Gallery, the City of Sudbury Market and the Artists on Elgin gallery. Some members

have even held demonstrations at Ontario Place and Science North. In recent years, SBP has regularly held two sales where guild members can present and offer their wares to the public: a Spring Sale just before Mother's Day and a late Fall Sale usually in December in preparation for the Christmas holidays. These pottery sales are held within different branches of the Greater Sudbury Public Library.

In 2001, SBP began hosting the now locally renowned Soup's On. At this 3-day event, held in November, ticket holders can enjoy a hearty bowl of homemade soup and select a bowl crafted by a guild potter. Several months before, members get busy and prepare approximately seven hundred hand-crafted bowls for the 600-ticket event. Through the years, this most popular community event is quickly sold out. Many SBP potters and quilters from the local guild can also exhibit and sell their works to participating members of the public. Despite being its sole annual fundraising event, a generous portion of its proceeds is donated to the Blue Door Soup Kitchen. Because of the recent pandemic outbreaks, popular demand has driven the guild to find a temporary fix for the event. Renamed Soup's On Reimagined, this 2.0 version of the event was held within the scope of all Covid measures required at the time and all proceeds were donated to charity. For the fall of 2023, SBP plans on resuming Soup's On under its regular format.

SBP's most prized asset is its members' volunteer contributions. Except for instructors' honorariums, there is no paid staff at the guild. All aspects of membership recruitment; bookkeeping; general studio management; equipment maintenance; purchasing; restocking; studio cleaning; glaze replenishing; kiln loading and unloading; clay and firing fees management; communications and public relations; community outreach; education; guild sales and event organisation - such activities can only be achieved by the relentless dedication of our members and the precious gift of their time to the Sudbury Basin Potters.

Follow SBP on [Facebook](#) and/or [Instagram](#)





TAXES 101 for ARTISTS

FUSION partnered with Craft Ontario to deliver a comprehensive workshop, Taxes for Artists 101, to help members better understand the ins and outs of filing taxes. Zoe Klein, who led the workshop, has been helping artists and small business owners navigate the world of taxes for almost 40 years.

For many artists and small business owners, one of the most daunting tasks is filing your taxes. There is often confusion about how to prepare them, what to claim, how much to claim, and of course, collecting and remitting HST. Here are some of our top takeaways from the workshop held over Zoom this past January.

TIP #1

If you are selling work under your name as a sole proprietor, the sole owner of a business, then you do not have to register for a business account with your bank. However, if you use a business or design name that you are taking payments under, then you will need to register for a business account. There is no real benefit to having a business account when you are a sole proprietor selling under your own name.

TIP #2

You can claim any expense that was incurred within reason to try and earn income. Most of these are very clear like materials, training, or renting a studio space. Some are less obvious like if you have a space in your home, a percentage of your rent or home costs can be claimed, as well as a percentage of your phone and internet bills. Meetings with prospective buyers and transportation to and from shows are allowed to be claimed as well. Memberships to different associations that are related to your practice can also be claimed as a business expense. Save your receipts and keep good records.

TIP #3

Grants are considered income and claiming the income depends on if it's a federal grant or a provincial one. Claim the amount minus the expenses incurred while completing the project

as income. It is very common for Ontario Arts Council or Canada Council grants to be reviewed and fully inspected by the CRA. You may decide to have your taxes done professionally the year that you secure any grants and be sure to keep all of your paperwork.

TIP #4

Businesses that have sales over \$30,000/year or over four consecutive quarters must begin collecting and remitting HST. If you are earning less than that amount, you can voluntarily register but you are not required to. However, as soon as you register you must collect HST regardless of the \$30,000 threshold. This amount includes foreign income, but does not include grants.

When you register for HST, register as an annual filer. You can make HST payments multiple times a year, but registering as a quarterly filer means quadrupling the paperwork, and who wants that? Filing HST is similar to filing your income tax, if you owe more than \$3000 in HST payments or income tax, then you have to remit quarterly. The CRA will not tell you when these dates for quarterly HST are, but they are very quick to charge interest on a missed deadline.

TIP #5

If you are doing shows in other provinces or have a customer base outside of Ontario, charge HST at the rate applicable to the province where the customer is located. Different provinces have different rates which can very easily be found online. Some provinces also have specific rules and require you to register your business in their province if you are a vendor. If you are selling work to customers outside of Canada, you do not collect HST on those sales.

FUSION would like to thank Craft Ontario for partnering on this workshop, and Zoe Klein for taking the time to answer our questions. If you were unable to join us online, we hope that these top takeaways help you feel more confident as a small business owner. If you have questions, Zoe Klein's website is a great resource www.zoeklein.ca

Faces of FUSION

Have you seen - or participated in the FACES of FUSION interviews yet? FUSION's President, Catharina Goldnau, started online interviews during COVID and they continue to be a popular feature for artists to connect and share their work. Learn about an artist's creative process, get helpful tips-and-tricks, participate in virtual museum tours and more.

The FACES of FUSION interviews are always available to watch at your leisure at [fusionclayglass](https://fusionclayglass.com)

Are you a FUSION member and interested in being featured? Please connect at fusion@clayandglass.on.ca.



March 2023

Nadia Tasci Demo @tascidesigns
 Bill Greaves @wsgreaves
 March 15-18: A live broadcast from NCECA
 Donn Zver @donnzver
 Gordon Boyd @lakewpogglassworks

April 2023

Joe Speck @joespeckglass
 Andrea Charise @squarecircleceramics
 Vanesa Trillia @vanesa.trillia

May 2023

Visit online to see who is being featured.

IS YOUR FUSION MEMBERSHIP UP TO DATE?

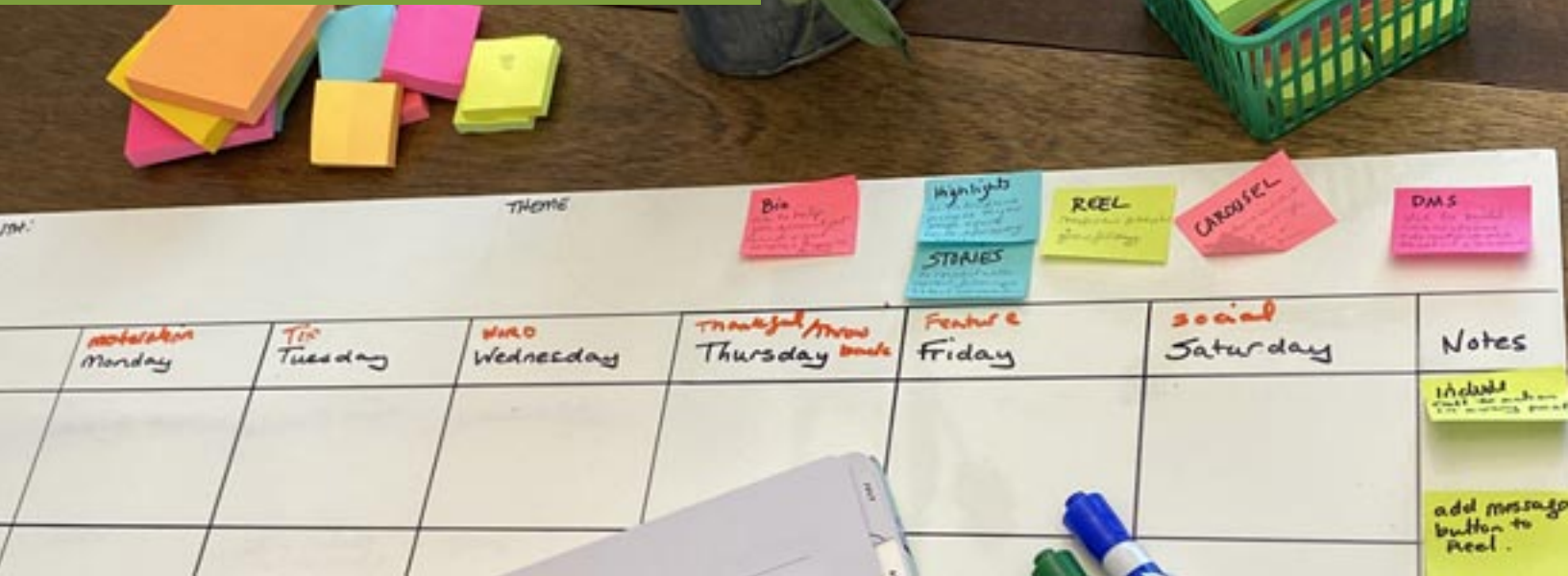
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How Do I Plan My Social Media Posts?

By Jacquie Blondin

Social media has become an inexpensive and inevitable way to market yourself as an artist – and promote any sales, shows classes – or work that inspires you. FUSION asked Jacquie Blondin to share her tips for social media messaging.

To begin, I create an annual plan in a word document that I post in front of my computer on my corkboard. I also create an Excel spreadsheet with weeks blocked for promotion of main events and happenings. Each month, I make a monthly calendar on a white board which is really just a foam core board. I use the following:

- Sharpie for the calendar lines, set information like the days of the week and key reminders
- Dry erase markers for things that change (i.e., dates, engagements, etc.)
- Post-It-Notes for specific things that stay the same but can be moved around month to month (i.e., Blog, newsletter, YouTube Video, etc)

My content creation is organic for the most part.

Photos and Videos

- Take photos and/or videos of your work at all stages and film the process
- Edit photos and videos ahead of time; cropping, trimming, changing the speed, when necessary, removing the sound
- Mark as favourites and file in folders on your phone for easy access

Caption and Hashtags:

- Make the caption, the written text, conversational or informative
- Add a hook on the first line to grab people's attention
- Add text to carousel slides or reels as voice overs
- Save hashtags in theme batches in the Notes App, ready to copy and paste as needed

Scheduling Using a Planner such as:

- Create posts in schedulers like Later, Canva Pro, or Meta Business Suite
- Keep in mind, reels are easier to create fully in Instagram for access to stickers, fonts, and voice-overs but you can schedule your content directly from Instagram too

Jacquie Blondin is a ceramic artist who also teaches clay online. You can find her online @jacquieblondin and www.jacquieblondin.com

FUSION

A MAGAZINE FOR CLAY AND GLASS

FUSION MAGAZINE

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Advertising booking deadline:
May 15, 2023

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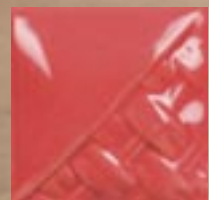
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