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A MAGAZINE FOR CLAY AND GLASS





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A MAGAZINE FOR CLAY AND GLASS

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IN THIS ISSUE

Editor's Note
 Margot Lettner 5

Japan Now: A Three-Part Exhibition of Contemporary Japanese Ceramics at the Gardiner Museum, Toronto
 Joan B. Mirviss and Meredith Chilton 6

A Dance with Clay: Harlan House
 Heidi McKenzie 10

Hidden Complexities: Ceramic Vessels from the Department of Mines
 Heather Read 14

Pinholes in Glazes: Optimal Clay and Kiln Conditions
 Ron Roy 19

Linda Sormin: Fierce Passengers
 Kim Lulashnyk 20

FUSION Magazine Spotlight, Featured Emerging Artist - Glass
 Mary Louise White 24

FUSION Magazine Spotlight, Featured Emerging Artist - Ceramics
 Naomi Clement 25

Carved In Stone 26



ON THE COVER

Nakamura Takuo (b.1945)
Vessel that is Not a Vessel, 2016
 Glazed stoneware
 10 5/8 x 16 7/8 x 9 1/4 in., 10 3/4 x 18 1/8 x 9 1/4 in.
 Potter's Mark: *Takuo* (painted on interior)
 Collection of the Gardiner Museum,
 G17.6.1
 Image Credit: Richard Goodbody
 (see Joan B. Mirviss and Meredith Chilton,
Japan Now)



James Kemp



BREAKTHROUGH An Exhibition of FUSION's Emerging Artists

Robert Langen Gallery
Library Building
Wilfrid Laurier
University, Waterloo,
Ontario

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Opening Reception
and Awards

June 22
4:30 - 6:30pm

[Breakthrough](#)



Layne Verbeek

PETER POWNING + SAMANTHA DICKIE
FUSION CONFERENCE
JUNE 22-24, 2018 | WATERLOO, ONTARIO



In her poem "The Thing in the Gap-Stone Stile," the British poet Alice Oswald takes us through a day in the life of a known yet amorphous thing:

*What I did do (I am a gap)
was lean these elbows on a wall
and sat on my hunkers pervading the boulders.*

*My pose became the pass across two kingdoms,
before behind antiphonal, my cavity the chord.*

Vessels are enclosures for gaps. Clay or glass, vessels hold space, offer soundings.

FUSION Magazine is a vessel and, since joining last summer as Editor, I've been taking soundings: meeting many of you, imagining how the magazine might look and read.

You'll have noticed a few changes. We've built each issue around a theme. We've introduced features about artists and work that cross boundaries shaped by materials, time, and geography. Working with designer Derek Chung, we've sharpened our graphic design; and introduced embedded links to artist and gallery websites, videos, and other references. With Jenanne Longman, FUSION's office administrator, we've welcomed new advertisers to our pages.

In January we asked you to take a moment with our Readers' Survey. Your response was terrific, thank you. We learned what you enjoy about reading FUSION – particularly what you want more of – as well as what interests you less. You're part of our renewal. Look for changes ahead to make the magazine more relevant to contemporary practice, more vibrant and diverse, more readable. (And congratulations to Paul Stewart, winner of the survey raffle and a pass to the FUSION 2018 Winter Workshop, March 23-24.)

The May 2018 issue takes form as The Clay Issue. We begin with two features on master contemporary ceramicists: Joan B. Mirviss and Meredith Chilton's review of the exhibition of contemporary Japanese ceramic artists, *Japan Now*, at the Gardiner Museum; and Heidi McKenzie's reflection on Canadian ceramic artist Harlan House, guest artist at the FUSION 2018 Winter Workshop.

You'll find an article by ROM Postdoctoral Fellow Heather Read about the museum's collection of vessels made from indigenous clay; paired with a tour, by Kim Lulashnyk, of Linda Sormin's recent show at CUAG, *Fierce Passengers*, which features Leda clay indigenous to the Ottawa-Gatineau region. And we introduce a "glaze talk" by Ron Roy, first in a series of hands-on practicums about technique.

And if all this sounds a bit too intentional, gaps can also be playful. Alice has the last word:

*I never absolutely told
the curl-horned cows to line up their gaze.
But it happened, so I let it be.*

Margot Lettner
Editor

(Excerpts from Alice Oswald, "The Thing in the Gap-Stone Stile," from the book of the same name, Oxford University Press, 1996; London: Faber and Faber, 2007.)

Rewrites

In *Burning Down the House*, January 2018 issue, the photo of the work by Karla Rivera, *Always between the fine line*, 2017, should have been attributed to Karla Rivera.

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Fig 2
Kondō Takahiro (b. 1958)
Monolith, 2017
Glazed porcelain, silver mist
overglaze, cast glass
42 1/2 x 7 1/8 x 5 1/8 in.
On loan from a Private Collection,
USA
Image Credit: Richard Goodbody

Japan Now:

A Three-Part
Exhibition of
Contemporary
Japanese
Ceramics
at the
Gardiner
Museum,
Toronto

The Gardiner Museum is focusing on Japan in 2018. In the Museum's lobby over the course of the year, three linked displays form an exhibition celebrating thirty outstanding contemporary Japanese artists.

Japan Now gives an unparalleled opportunity for Canadians to see the latest work being produced today by Japanese artists, at a time when Japanese clay is experiencing one of the richest and most diverse periods of its history.

Since the mid-twentieth century, Japan has played a starring role in the development of contemporary ceramic art. Japan's post-war global engagement gave its artists unprecedented access to Western trends. These influences, combined with the technical mastery and centuries-old tradition of Japanese ceramics, resulted in an enormously expanded vision for clay's potential.

The outcome has been a spectacular array of styles and artistic vision. Masters of their medium, leading Japanese ceramicists continue to confront tradition while exposing the very nature of clay in arresting ways that challenge its limitations, or defy them altogether. These artists are in constant dialogue with the past, never deaf to historical precedent, but ever mindful of the dichotomy between tradition and modernity.

The intent of this three-part exhibition at the

Gardiner Museum is to offer an intriguing and exciting glimpse into this diverse clay culture. Each separate show has a different theme. The first, *Japan Now: Form + Function*, features vessels created for use with floral displays or referring, sometimes rather loosely, to that function (Fig.1). As Japanese ceramics have evolved through the centuries, form has always played the central role in their aesthetics. Potters have developed new shapes and techniques based on indigenous regional styles or ancient prototypes, or inspired by Korean, Chinese, or Western



Fig. 1 (left to right)

Mori Tōgaku (b.1937)
Vessel, 1990
Unglazed stoneware
11 x 6 x 5 ½ in.
On loan from a Private
Collection, Canada
Image Credit: Richard
Goodbody

Itō Hidehito (b.1971)
Vase, 2015
Marbleized porcelain
18 3/8 x 6 ½ in.
On loan from Joan B.
Mirviss LTD
Image Credit: Richard
Goodbody

Kitamura Junko
(b.1956)
Vessel 91-A, 1991
Stoneware with black
slip and white slip inlay
8 5/8 x 17 ½ x 17 ½ in.
On loan from a Private
Collection, USA
Image Credit: Richard
Goodbody

sources. Nakamura Takuo is perhaps the most radical of the artists featured in this display (Cover image). He deconstructs his “vessel” as two standing pleated elements which, when combined, can surround or be integrated in many permutations. The final “form” reflects interplay between the artist and the owner.

The second show, *Japan Now: Surface*, presents a selection of works that exemplifies the remarkable range of surface treatments used by Japanese ceramicists today. Japanese ceramics are intended to be seen close up, revealing the physical attributes that lie at the heart of their aesthetics. Surface effects, whether occurring naturally through wood firing, textured by carving or impression, or decorated by the application of glazes or other techniques, are typically regarded as defining these works. *Monolith*, a new creation by renowned ceramicist Kondō Takahiro illustrates this concept (Fig. 2). The carved, marbled, porcelain and glass sculpture features his signature overglaze “silver mist” (*gintekisai*), incorporating silver, gold, and platinum droplets to represent “water born out of fire.” (<http://www.kondo-kyoto.com>)

Finally, the third display, *Japan Now: Female Masters*, explores the work done by pioneering female artists, who have been at the vanguard of Japanese ceramics for the past twenty years. For centuries women were excluded from the all-male apprenticeship system; from making ceramic vessels; or even participating in their firing. In the post-war era, women broke free from gender-specific

obstacles to attend university and professional ceramic schools. Today, female masters are the equals of their male contemporaries both as luminaries and as independent creative talents. With their own sensibilities and without ties to specific regional or familial ceramic traditions, these women have raised their nation’s ceramic arts to an entirely new level. The work of Fujikasa Satoko exemplifies this creative dynamism (Fig. 3). Her fluid sculptures are handbuilt, using the *tehineri* technique, where slender coils of clay are blended together, requiring months of work. The extraordinary thinness of the clay and the pinching and pulling technique she employs make the final work a race against time and drying.

Japan Now: Form + Function from January 12 to April 22, 2018; *Japan Now: Surface* from June 7 to September 3, 2018; and *Japan Now: Female Masters* from September 7, 2018 until January 13, 2019. Gardiner Museum, 111 Queen’s Park, Toronto, ON <https://www.gardinermuseum.on.ca>. Please see the museum website for dates, hours, and related programs.

The exhibition is accompanied by a catalogue, available in the museum shop: Joan B. Mirviss. *Japan Now: three displays at the Gardiner Museum celebrating contemporary Japanese ceramics*. Toronto: Gardiner Museum, 2018. Print. More information about the artists in *Japan Now* and their work is also available from Joan B. Mirviss LTD <http://www.mirviss.com>

Joan B. Mirviss, exhibition curator; gallerist of Joan B. Mirviss LTD, New York. <http://www.mirviss.com>. Meredith Chilton, independent art historian; former chief curator, Gardiner Museum, Toronto.

FUSION also acknowledges the assistance of Karine Tsoumis, Curator, Gardiner Museum.





Fig. 3
Fujikasa Satoko (b. 1980)
Seraphim, 2016
Stoneware with white slip glaze
26 3/8 x 25 1/8 x 17 3/4 in.
Potter's Mark: 2016FS (incised on base)
Diana Reitberger Collection
Image Credit: Yano Masaya

“Ceramics has the power to arrest you the way sublime music can make you stop what you’re doing and listen.”

A Dance With Clay: Harlan House

Within ceramic circles, both here in Canada and abroad, Harlan House embodies what we mean by “living legend.” Full of life, Harlan has been living fully as a ceramicist for nearly half a century, if you consider that he hit the ground running upon graduating from the Alberta College of Art in 1969. Although his admission to art school was, by Harlan’s own telling, ‘accidental’, his contribution to the field through his ongoing commitment to growing, deciphering, learning, making, and the subsequent sharing of his practice is anything but unintended.

Harlan House was the featured presenter at FUSION’s Winter Workshop held March 23-24, 2018, onsite at Sheridan College’s Ceramics Studio. Harlan started the workshop by impressing upon the capacity audience that he is not a teacher, he’s a maker. Harlan did choose the path of maker and, as such, he chose the difficult path of making a living for himself and his family as a professional ceramicist “out on a limb,” without the support of a teaching salary. His oeuvre and what he has achieved as a professional artist speak volumes.

But I would also add that I have known Harlan since he came to Sheridan as a guest artist in 2011 to ignite passion within the students. Harlan has always been there to show the way; point, guide, suggest, to anyone who asked.

Harlan started as a painter, a way of seeing that he has carried over to his ceramics practice, his uncanny ability to see clay as canvas. He noted that he didn’t invent his own techniques, the Chinese did; but that what he makes, the Chinese don’t. Throughout the workshop he not only demonstrated his throwing, slab-built plates, luscious slipping, frog- and fish-sprigging; but for the very first



Harlan House, *M Extreme Happiness Ship*, 2011, and right, Harlan House, *Condo Lamp*, 2015.
Image Credit: David Kaye Gallery

time, he demo’d his unparalleled technique of fashioning the fragility of an iris, both in 2D on the clay canvas and 3D modeled in clay.

When he finished making the iris on the slip cast lamp, he walked it around to show us up close. A paparazzi phone camera melee ensued. After the break, Harlan reflected on his experience of our “learning.” He told us that we need to learn from our eyes and let it sink into our souls; that the immediacy of the camera is a way of forgetting something, not committing it to memory.

“From the point of view of a potter or a sculptor, we have to make art and fail in order to push the whole concept into an experience that starts to make sense.”

Within the first forty-five minutes of the workshop I learned two things that I directly applied to my own practice: casting slip works best at warmer than room temperature; and tilting your single-pour molds at an angle when draining avoids the annoying “bump” at the bottom of the pot. I’m certain I was not alone in learning, by visual osmosis, the discipline of Harlan’s focus: not able or willing



“This [ceramics] is an art form. We are actually making art!”

from his bench, wiped his hands, took off his apron, and walked over to the house and announced to

Maureen that he was quitting because he had become a “pottery slut.” Maureen, his right hand in business, was not happy - but tender and patiently encouraging. According to Harlan, “there’s no replacement for learning as you work; if not, why bother.”

And so Harlan, though he has officially retired, continues to dance: with clay, with his garden, with Maureen, and in his life. Thank you, Harlan.

to entertain questions thrown at him while executing a technique; but always willing to stop at the end and field any unanswered concerns, always adding an anecdote from the wellspring of stories he has accumulated over his career, both personal and professional; standing up, using his hands, often dancing with a wiggle in his hips for emphasis.

There was the day he felt moved to make a shoe vase. Growing up, his mother had been severe with rules, “no shoes on the table.”

“As you’re making something, it’s lovely to have a dance with it – to feel like you’re part of the whole process.”

And so making a shoe vase to put on the table was a bemused, rebellious, act. It was Maureen, his life partner and wife, who took the sculpture and put it on the dinner table with a flower in it. Then happenstance kicked in:

he had to make a sleeve around the shoe to cast it. He realized when he removed the sleeve, that he’d made socks. Now he makes shoes with socks and they are tall vases. He’s quick to note that the crazier the socks the better - adding an iris to golf socks was a hit with his collectors.

Several of the participants mentioned to me that one of the most astounding things Harlan teaches is about love and life. His integral weaving together of his personal and professional life with Maureen was a constant in the room. Harlan shared the moment when he realized he was just cranking iris vases out because there was demand for the work, they sold, and he could make money. He got up

FUSION: The Ontario Clay and Glass Association is grateful to Harlan House for his gracious presence as guest artist at the FUSION 2018 Winter Workshop at Sheridan College. Harlan’s work can be found at www.harlanhouse.com, as can his soon-to-be-published book, *Harlan House: Studio Potter*, which is both autobiography and open-source compendium of slip, clay, and glaze recipes and photography.

Heidi McKenzie is a Toronto-based ceramic artist who maintains a sculptural and functional practice in her Parkdale basement studio. For more info www.heidimckenzie.ca or on [Instagram @heidi_art](https://www.instagram.com/heidi_art).

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*"A potter should wash
his own dishes."*

Hidden Complexities:

Ceramic Vessels from the Department of Mines



Fig. 1 - Bowl from Musquodoboit Valley, Nova Scotia. ROM Accession: 923.42.16.
Image Credit: Courtesy of the Royal Ontario Museum @ROM.

There is an unassuming collection of ceramics donated to the Royal Ontario Museum (ROM) in the 1920s by the “Department of Mines.” It consists of twenty-one vase, bowl and cup forms, and one tile, all made of clay bodies gathered from different sites across Canada. The clay’s location of origin is inscribed on pieces, or noted in records. There is no information about the maker, other than a maker’s mark on the bottom of some forms. Many vessels are similar in their overall visual appearance, but their weights reveal a complexity in their respective clay bodies: for example, the Don Valley clay vessels are heavy, and the Port Dover one is light and porcelain-like. They are human-scale: not too big, not too small, objects almost anyone who had basic instruction in wheel work and glaze could make. With their simple decoration, where the glaze does not intend to overshadow the exploration of the clay, they are akin to test tiles.

These vessels were likely made when possibilities for a ceramics industry in Canada were being investigated. The Department of Mines, the donor, was a government body created in 1907, and an early precursor of the contemporary federal Department of Natural Resources, the Ontario Ministry of Mines, and other parallel provincial ministries. Today, these agencies facilitate extraction of raw resources used in the creation and maintenance of our built environments and material world. These agencies were predated by the [Geological Survey of Canada](#). Started in 1842, carrying the distinction of being Canada’s first scientific agency, the survey was (and continues to be) a massive undertaking, sending people throughout the country documenting the location and nature of rock and mineral deposits. If the fur trade began the application of a Western European economic perspective to the continent of North America, the Geological Survey

furthered that line of thinking. Its central premise viewed geological resources as precursors to an industrial economy (Alcock 1942; Hall 1967; Vodden 1992). While finding clay was not considered as crucial as finding coal, a clay industry was regarded as the backbone of a “well-developed” country by early survey workers (Zaslow 1975: 292). Clay was sought for use in building brick houses and producing domestic housewares.

By the 1920s, when this set of ceramics was donated to the ROM, domestic ceramics had been produced throughout Canada for about 70 years (Webster 1971: 18). Brick factories, such as the Don Valley Brickworks in Ontario, begun in the previous century, were thriving. Studio potteries began appearing throughout the country, too, often near brick factories, as aspiring potters drew on the wealth of clay knowledge held by factory workers. Gail Crawford notes in *Studio Ceramics in Canada* that lab technicians in the Department of Mines in Ottawa often assisted potters by testing clay samples (Crawford 2005: 14).

The practice of clay work by Indigenous peoples in what is now Canada, of course, long predates the Geological Survey and the industrial economy. The Canadian Museum of History’s online exhibit [Gather Around this Pot](#) gives a concise overall introduction to ceramics created by Indigenous peoples in Canada prior to European contact. While traditional Indigenous practices waned as imported goods arrived on the continent and European settlers began imposing practises of cultural assimilation on Indigenous peoples, Indigenous engagement with clay was not completely lost. In contemporary times, there are Indigenous artists working to redevelop clay practices and reclaim heritage: Steve Smith and his family members, for example, focus on studio ceramics, reviving a lost



Fig. 2 - Vase from Don Valley, Toronto, Ontario. ROM Accession: 923.42.9. Image Credit: Courtesy of the Royal Ontario Museum @ROM.



Fig. 3 - Vase from Don Valley, Toronto, Ontario. ROM Accession: 923.43.10. Image Credit: Courtesy of the Royal Ontario Museum @ROM.



Fig. 4 - Vase from Port Dover, Ontario. ROM Accession: 923.43.20. Image Credit: Courtesy of the Royal Ontario Museum @ROM.

Kahniakehaka (Mohawk) traditional practice (see: <https://www.facebook.com/talkingearthpottery/>).

Today, while these small vessels in the ROM collection are relics of a damaging period in Canadian history, they also connect to contemporary ways of thinking about clay. As former factories like the [Don Valley Brickworks](#) and the [Medicine Hat Historic Clay Works](#) district in Alberta are reconceived as environmental and cultural community centres, contemporary ceramic artists (and other craftspeople) are attempting to make changes in their work and practice to become more sustainable. Whether this is attempted through ethical sourcing and supply chains, addressing material toxicity and lifecycle, or emphasizing the importance of local material use, sustainability is well established in contemporary times as a key component of craft practice. Sustainability is a recurring theme in the [2010 review](#) of the craft sector prepared for the Ontario Arts Council, for example. Conversations around sustainability are ongoing, both locally (see the [2015 "Crafting Sustainability"](#) conference co-organized by Craft Ontario and OCAD University) and internationally (such as the ongoing Green Crafts Initiative of Craft

Scotland and [Creative Carbon Scotland](#)).

Consumers, too, are being encouraged to choose sustainability. This is difficult territory, where imagined and real realities do not always converge; as Glenn Adamson notes, the roadside studio pottery appears "one with nature but is actually recklessly inefficient in terms of fuel and materials" (Adamson 2012). That being said, a first step towards improved sustainability may lie simply in knowing more. As with the contemporary push to learn more about the origin of food, knowing more about the raw materials that comprise objects we use may lead us towards a more connected, sustainable, lifestyle (Hanus 2014).

With their clearly defined origins, then, when these unassuming ceramics were made, in a way they were radically ahead of their time.

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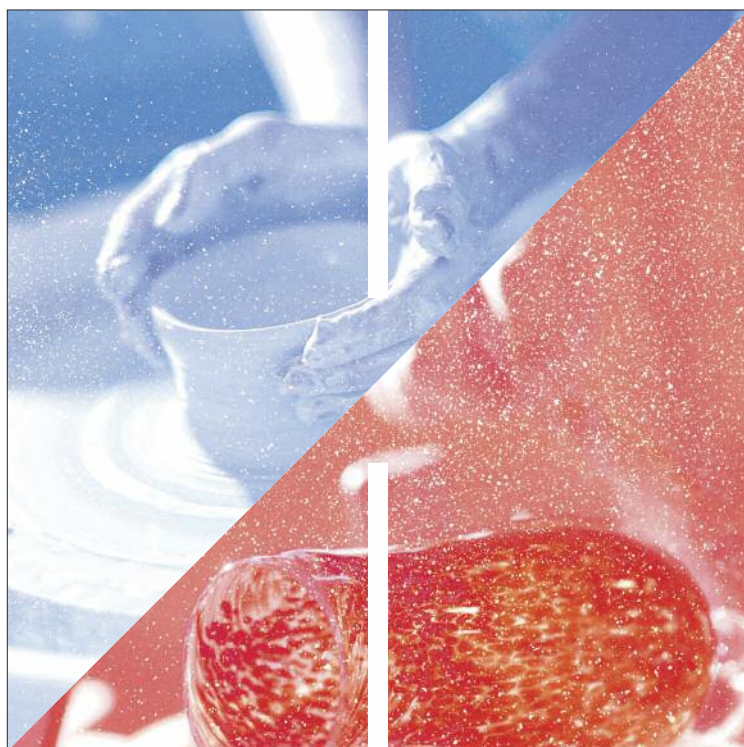
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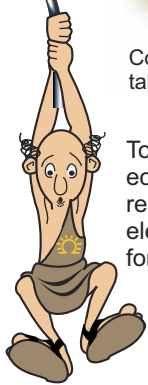
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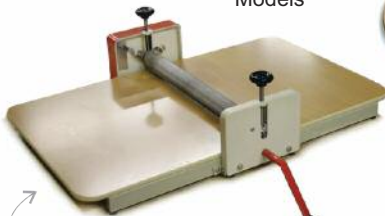
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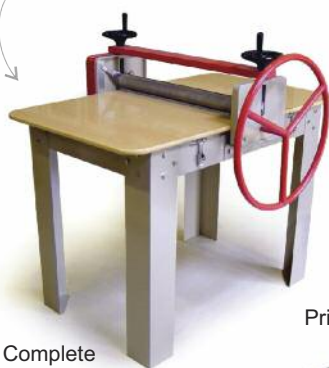
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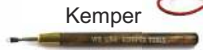
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Pinholes in Glazes: Optimal Clay and Kiln Conditions

Pinholes are small holes in a fired glaze. They are caused by bubbles that have burst in a glaze during the later part of a glaze firing. The crater left from the burst bubble does not heal over because the glaze is not fluid enough.

Pinholes on a vertical surface tend to heal over better because gravity helps glaze flow. Pinholes on a horizontal surface, however, do not heal over as well because glaze does not move downwards. These holes are not usually the same as those found in a dry glaze after application. Rubbing over, a common treatment for holes in a dry glaze, usually does not eliminate pinholes in a fired glaze.

Probably the best textbook on the subject of glaze problems and how to fix them is *The Potter's Dictionary of Materials and Techniques* by Frank and Janet Hamer (6th ed., Philadelphia: University of Pennsylvania Press, 2015). It's the first book I use when I'm working on a glaze problem and need more information. In this article, the first of three about pinholing, I'll address optimal clay and kiln conditions learned from my own practice.

During a bisque firing there must be enough oxygen present and the firing slow enough to burn out any organics in the clay; otherwise, excessive gas will be produced in the final part of the glaze firing and may result in glaze bubbles.

Kiln vents solve many problems for potters. They take away toxic fumes; they promote combustion of organics; and they extend the life of elements, furniture, bricks, and metal parts. A properly functioning kiln vent will most likely provide enough oxygen unless the ware is thick, stacked too tight, and/or fired too fast. Kilns without a vent system should have at least one spy open to ensure there is enough replacement oxygen to facilitate combustion of organics. Firing too fast from 700C (1292F) to the end of a bisque firing may result in unburned carbon in the clay and pinholes with some glazes.

Finally, all clay has some organic content that, when combusted, is a health hazard: avoid breathing kiln fumes of any kind.

Next: Kiln Fixes, or "Hotter is Better"

Ron Roy is co-author (with John Hesselberth) of *Mastering Cone 6 Glazes: Improving Durability, Fit & Aesthetics* at <http://www.masteringglazes.com> and is available to answer glaze questions at ronroy@ca.inter.net Image Credit: Ron Roy



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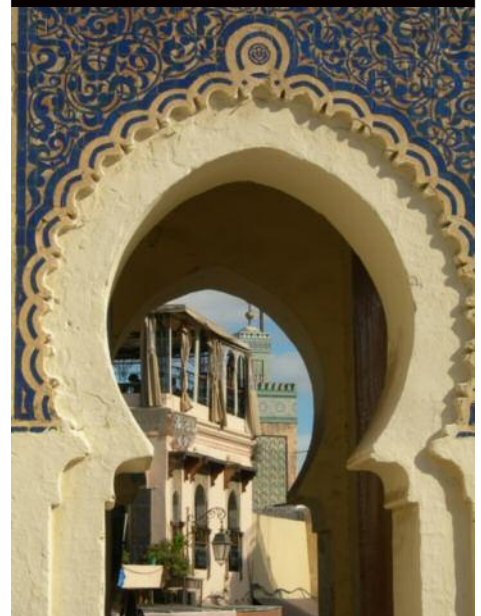
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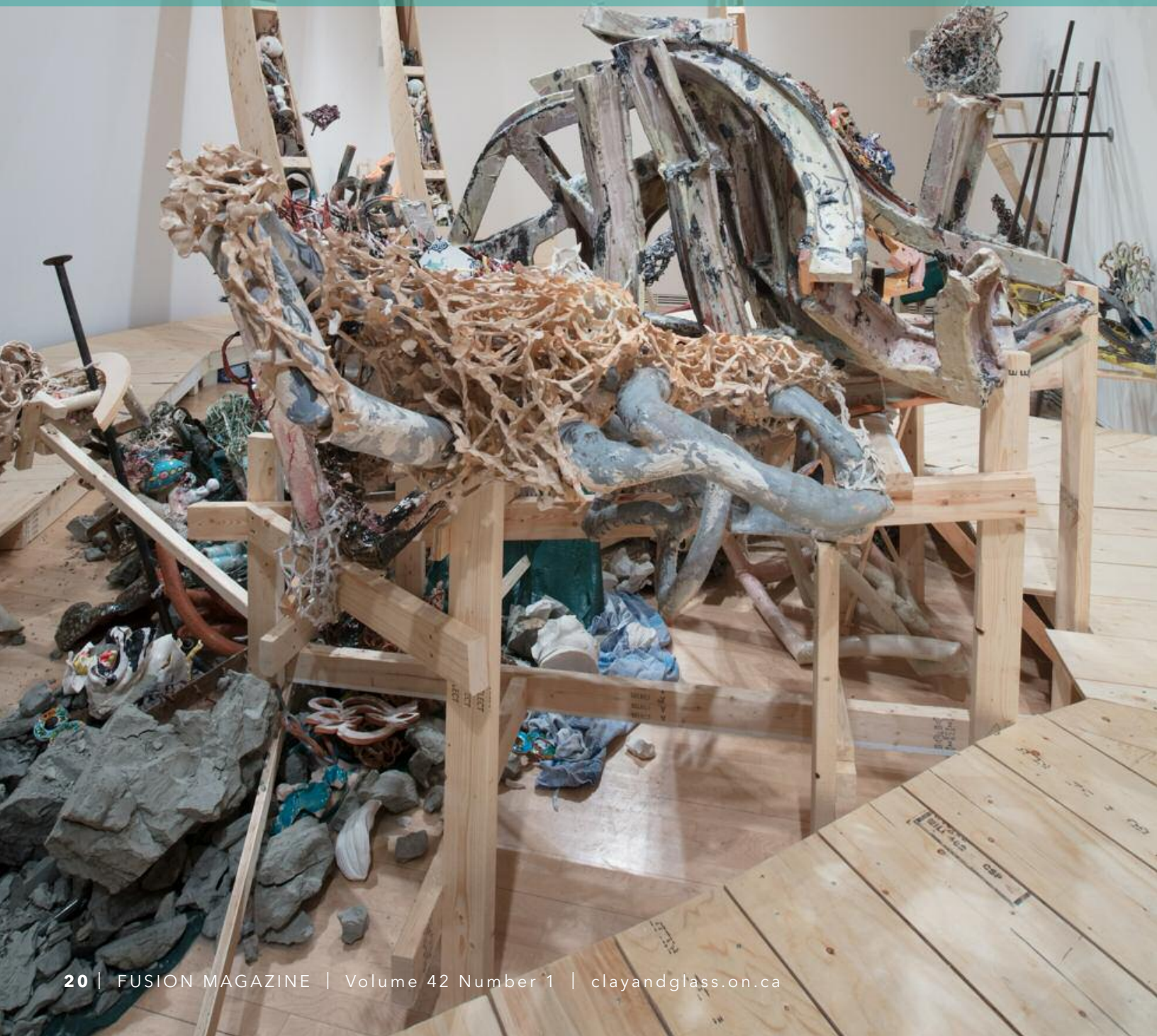
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Linda Sormin: Fierce Passengers



An open, soaring space in the Carleton University Art Gallery (CUAG) in Ottawa ON was recently reshaped – collected, twisted, hoisted, and sculpted – by Linda Sormin’s site-responsive installation *Fierce Passengers*. Part dry dock, part shipwreck, part architectural digest, *Fierce Passengers* asks questions about the things we hold onto; the things we discard; and what is lost. “I am curious,” she says, “about the fractured, unpredictable, wet spaces of ceramics. In my studio and teaching practice, I investigate fragility and precariousness, vulnerability and aggression.”

Site-responsive art is art in conversation with a specific space; a museum or gallery, a park or city street. Sormin describes her first response to the CUAG space: “When I first walked into the gallery in June, I was really struck by the height of the space, the kind of soaring ceilings and the overlook made me want to engage the space in a way that conjured the idea of a dry dock.” Three wooden ship’s ribs rise to the ceiling, forming the outlines of an imagined vessel at dry dock, becoming the installation’s visual container.

Sormin sees herself as a sculpture and installation artist who uses ceramics as her sculptural medium; and clay, that “unruly, unkempt” material medium, as a metaphor for the themes that inform her work – transition, migration, temporality, and loss. Visitors enter *Fierce Passengers* by a wooden walkway, much like a boardwalk at a quay where people land or leave, goods are loaded or unloaded. But this walk is also a wooden

plank that charts the primary path through the show, pressing very close to the ceramic sculptures, found objects, and collaborative pieces Sormin has placed on, around, and under oblique wooden scaffolding.

There are other ways in, though. Otherworldly shapes, resembling corals and barnacles. Massive architectural extrusions that recall building materials, perhaps sea monsters. Vivid colour rebounds off the gallery’s white walls – bubble-gum pink, kindergarten blue, mustard, crayon red, and clown-wig orange – yet these saturations,

while they animate, introduce colour narratives that read more Stephen King than Little Mermaid. The space is kinetic: claustrophobic, precarious, full of visual information and stimulation, and then a single sculpture suspended from the ceiling creates a pause; a visual “archipelago.” It feels conceptually turned on: walking through, the



viewer turns into part of the installation.

To create the ceramic sculptures and fragments of *Fierce Passengers*, Sormin worked first from preliminary drawings and maquettes, then shipped and assembled the collection during a two-week residency at the gallery. Signifying its local construction, she invited the public to contribute objects that represented periods of transition or upheaval in their lives. A hospital gown, an expired sauce jar, a mug, a plaster Canada goose, each became a symbol of a larger discourse on cultural transitions and, at the same time, talismans for personal stories of loss or recovery.



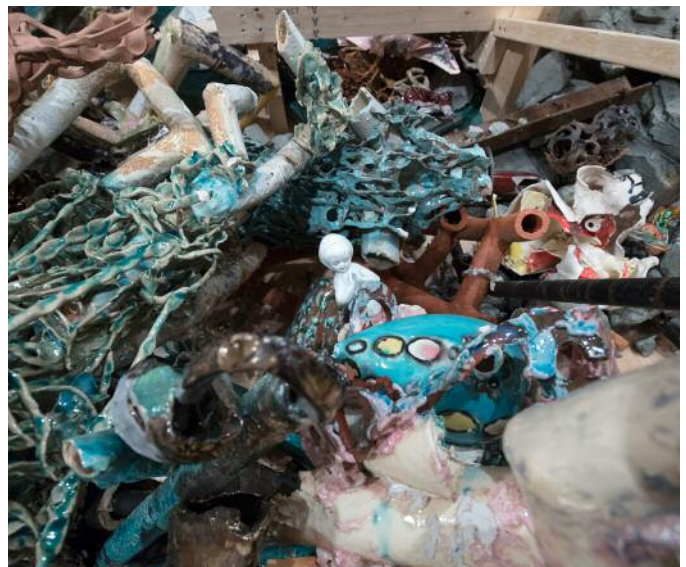
Another unique and local aspect of the material composition of *Fierce Passengers* is the clay itself: a meter-square block of raw Leda clay that became the installation's sensitive, unreliable – and ultimately literal foundation. A glacio-marine substance underlying most of the Ottawa-Gatineau region, Leda clay was left behind by the Champlain Sea 10,000 – 13,000 years ago. Known as quick clay, it is highly unstable and can turn to liquid when placed under stress, making the region earthquake- and sinkhole-prone.

So Sormin experimented with states of stress, both real and figurative; and created subliminal architectural features that floated on the volatile raw clay. She added areas that suffered landslides, allowing her sculptures to be swept away in a clatter of debris. She brought clay samples to the science department at Alfred University, where she

teaches, and, using powerful electron microscopes, collected images of the clay's cellular structure that became projections on *Fierce Passengers* ship's hull.

And just as the installation changed the gallery space, the installation itself changed during the residency. Ceramic sculptures were taken apart and reassembled. Or smashed, left in ruin. Joins and ties were covered laboriously with hand-pinched paper clay resembling coral or other imagined aquatic glue. "For me, as for many artists," Sormin explains, "acts of making are site-specific, hands-on and durational. To make space for new discovery in any particular place or situation, how might I loosen my grip on language and methodology?" Installation becomes a fully-engaged encounter for the artist.

Fierce Passengers is an unconventional show, a collaboration between an artist's vision that is ambitious, sophisticated, and monumental in scale and a curatorial strategy open to experiment and dialogue. As curator Heather Anderson notes, "Sormin's immersive installation echoes the provisional structures humans build and use – rafts, ships, shelters, supports and platforms: a raised path to walk on, a ship's hold to carry people and belongings. I wonder what people might bring in response to Sormin's invitation to share objects that 'carry us like fierce passengers' through experiences of change, transition, migration or loss."



Sormin's investigative mind and hybrid technique, her improvisational strategies and deep speculations, her engagement with local materials and experiences, articulate the breadth of her vision and her commitment to the physical and conceptual potentials of clay. Whatever you choose to bring with you or leave behind, you will be walking on unsteady ground.

Linda Sormin is a Professor of Ceramic Art at the New York State College of Ceramics, Alfred University <http://www.lindasormin.com>. *Fierce Passengers*, curated by Heather Anderson, was shown at the Carlton University Art Gallery, January 15 - April 29, 2018 <http://www.cuag.ca> and was supported by the Greenberg Fund (Reesa Greenberg).

All quotations from Linda Sormin are from her website or from the [video](#) produced by CUAG; quotations from Heather Anderson are

taken from her [curator's statement](#) and from accompanying exhibition materials. Listen [here](#) to an interview with Linda Sormin.

FUSION also acknowledges the assistance of Heather Anderson, Curator and Adjunct Professor, Art History, Carlton University Art Gallery (CUAG).

Kim Lulashnyk holds MA's in English Literature and Canadian Studies and enjoys writing about clay almost as much as she enjoys working with it in her studio. Kim's work can be found on Facebook, Instagram @kimlulashnykk, or on her website at www.kimlulashnyk.com. She is a frequent contributor to FUSION.

All Image Credits: Carlton University Art Gallery (CUAG), Justin Wonnacott

FUSION 2018 FALL WORKSHOP

TERESA DUNLOP

September 14 - 16
North Bay, ON

Details forthcoming at www.clayandglass.on.ca



FUSION MAGAZINE SPOTLIGHT
FEATURED EMERGING ARTIST, GLASS

MARY LOUISE WHITE

[Website](#)

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What began as a fascination with the beauty of glass has become a commitment to learning about its specific qualities and methods of working. The more I engage with glass, investigating its properties and certainly its challenges, the more I am drawn to its possibilities as the medium for my voice.

Two themes dominate my current practice: our relationships to one another, and our relationship to the planet. I am currently exploring specific subjects under a broad umbrella: the representation of loss of habitat through resource exploitation; and the development of forms to address the issue of murdered and missing Indigenous women and girls, currently under investigation in Canada by a troubled National Inquiry. My practice investigates emotional qualities based on values such as tolerance, respect, compassion, and generosity; and acceptance, understanding, and generosity in the presence of loss and change.

Observation of life around me and internal conversations inform my art, as do the practices of yoga and meditation.

Since 2014 I have dedicated myself to developing a practice in kiln-formed glass, studying at the Studio of the Corning Museum of Glass, North Lands Creative (Scotland) and other far-flung studios and eventually, in 2017, at the Australian National University, as well as in kiln casting with Richard Whiteley.

I am currently working in diverse forms including abstract, biomorphic, figurative, and the use of voids, as I investigate and develop my own visual language and aesthetic voice. The behavioural qualities of glass allow me to bring light and awareness to ideas, attitudes, and issues that matter to me.

Glass is a graceful and powerful metaphor for the contradictions that lie at the centre of human experience: its transparency and opacity; its ability to reflect, refract, amplify, distort, and focus light; these render it an exquisite and evocative medium for artistic expression.





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

NAOMI CLEMENT

[Email](#)

[Website](#)

In my current body of work, I use text elements taken from old family correspondence and ephemera to explore my family history and connect past and present. Letters are digitally scanned, enlarged, and then laser-cut into newsprint. These newsprint text elements are then used in my decorative process, acting both as a stamp and resist for colour and texture.

Handwriting is such a personal way of connecting, leaving your mark, and telling your story – through this intimate process we connect our thoughts to the physical world. Using the labour of my hands, I unite these traces of my past with functional objects that celebrate the tangible joy of the everyday.

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



CARVED IN STONE

Some galleries and venues had not posted listings of upcoming exhibitions for June - September 2018 at the time of publication. Please consult the websites of individual galleries or artists to complete your calendar of summer/fall exhibitions.

EVENTS

June 1 - 29

Breakthrough: An Exhibition of FUSION's Emerging Artists
Robert Langen Gallery
Wilfrid Laurier University
75 University Avenue West
Waterloo ON
<http://www.clayandglass.on.ca>

FUSION: The Ontario Clay and Glass Association invites clay and glass artists who are in school or within their first five years of practice to show in its inaugural emerging artists exhibition.

June 24 - 25

FUSION Conference 2018
Wilfrid Laurier University
Waterloo ON
<http://www.clayandglass.on.ca>

FUSION: The Ontario Clay and Glass Association partners its 2018 Conference with two very special anniversaries: the 25th anniversary of The Canadian Clay and Glass Gallery, and the 50th anniversary of The Waterloo Potters' Workshop. Featured presenters are Peter Powning and Samantha Dickie.

May 10 - June 23

Donald A. Stuart, Designer/Craftsman: 50 Years of Creative Excellence
CO Space, Craft Ontario
1106 Queen Street West
Toronto ON
<http://www.craftontario.com>

A retrospective of Donald A. Stuart's 50 years as a designer and craftsman, featuring a selection of work that explores his contribution

to craft practice in Canada in textiles and woodworking, as well as his work as a master goldsmith and silversmith.

Art Gallery of Ontario
317 Dundas Street West
Toronto ON
<http://www.ago.net>

June 16 - August 12

Tunirrusiangit: Kenojuak Ashevak And Tim Pitsiulak

Two extraordinary artists - Kenojuak Ashevak and her nephew Timootee (Tim) Pitsiulak - representing two generations of Inuit artists. The exhibition will be the first time Inuit art is showcased in the AGO's largest exhibition space, the Sam & Ayala Zacks Pavilion, and will be Pitsiulak's first major gallery retrospective.

September 28, 2018 - January 6, 2019

Anthropocene

The AGO and the Canadian Photography Institute (CPI) of the National Gallery of Canada (NGC) co-present *Anthropocene*, a major new contemporary art exhibition about human impact on the Earth through film, photography, and new experiential technologies. Co-produced with MAST Foundation, Bologna, Italy, the exhibition is a component of the multi-disciplinary *Anthropocene Project* from the collective of photographer Edward Burtynsky and filmmakers Jennifer Baichwal and Nicholas de Pencier.

Gardiner Museum
111 Queen's Park
Toronto ON
<http://www.gardinermuseum.on.ca>

February 22 - June 3

Yoko Ono: The Riverbed

A three-part interactive installation (*Stone Piece, Line Piece, Mend Piece*), the exhibition invites visitors to collaborate with the artist, the

museum, and each other, working with ceramic fragments, string, paper, and other media to create and contemplate.

October 1 - 31

20th Biennial Juried Exhibition
Toronto Potters' Association
www.torontopotters.com

forthcoming summer/various dates winter 2018 - winter 2019

Japan Now

Beginning with *Form + Function* in winter 2018, Joan B. Mirviss, an authority on Japanese ceramics and New York City gallery owner for 40 years, curates three lobby displays featuring the work of groundbreaking, contemporary Japanese ceramists.

March 10, 2018 - July 2, 2018

The World of the Fatimids
Aga Khan Museum
77 Wynford Drive
Toronto ON
<http://www.agakhanmuseum.org>

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

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

various dates May - September 2018

New paintings by Donald Andrus, Katja Jacobs, Vera Dernovsek, and Christina Luck.

January 13 - June 17, 2018

Jasna Sokolovic and Noel O'Connell of Dear Human

CARVED IN STONE

Or Something In Between
Craft and Design Exhibitions Winter
2018

Harbourfront Centre
235 Queens Quay West
Toronto ON

<http://www.harbourfrontcentre.com>

Repurposing paper destined for recycling depots, Sokolovic and O'Connell create their signature pulp and transform it into an array of tactile objects such as lighting, baskets, tiles, and even furniture; malleable and sturdy, it has a history of mimicking other materials like stone, concrete and ceramics.

April 8 - September 2

Then, Now and Next
The Canadian Clay and Glass
Gallery
25 Caroline Street North,
Waterloo ON

<http://www.theclayandglass.ca>

The Gallery's 25th Anniversary exhibition, *Then, Now and Next* is an invitational show featuring six acclaimed Canadian artists, Samantha Dickie, Susan Edgerley, Irene Frolic, Zachari Logan, Audie Murray, and Peter Powning. Garth Clark, *Marketing Ceramics*, June 22; and keynote speaker at *FUSION Conference 2018*, June 23.

National Gallery of Canada
380 Sussex Drive
Ottawa ON

www.gallery.ca

various dates May - September 2018

New exhibitions, including a retrospective of Laurent Amiot, Canadian Master Silversmith; Paul Klee: The Berggruen Collection from The Metropolitan Museum of Art; and the winners of the PhotoLab4: New Generation Photography Award Exhibition.

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

ongoing

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

April 28 - September 16

À disòkàmagan Nous Connaître un Peu Nous-Mêmes We'll All Become Stories:

A Survey of Art of the Ottawa-Gatineau Region
Ottawa Art Gallery
50 Mackenzie King Bridge
Ottawa ON

<http://www.oaggao.ca>

Thirty years since its founding, and now opening its new expanded home, the OAG celebrates these events by drawing together a collection of art that explores the region's art history and contemporary production to date.

May 18 - July 15

Fireworks 2017
FUSION Biennial Exhibition
Thames Art Gallery
75 William Street N
Chatham ON

www.chatham-kent.ca

April 6 - August 26

Les prophètes (The Prophets)
Musée d'Art Contemporain de
Montréal
185, rue Sainte-Catherine Ouest
Montréal PQ

<http://www.macm.org>

Created by Richard Ibgby and Marilou Lemmens, a duo of Quebec artists interested in economic sciences' representation of the world, the work is a collection of small and delicate sculptures

handmade using everyday materials such as string, bamboo sticks, wire, and sheets of acetate, inspired by economic charts and graphs.

Musée de beaux-arts de Montréal
1380 Sherbrooke Street West
Jean-Noël Desmarais Pavilion
Montréal PQ

<http://www.mbam.qc.ca>

opening March 24

Bon appetit! Contemporary Foodware Designs in Quebec

Bon appétit! brings together the accoutrements of welcoming people to a table – the tools and equipment used for preparing, cooking, and keeping food – industrial and artisanal objects that are always attractive, and that celebrate the culinary arts.

August 28, 2018 - August 4, 2019

Connexions: Notre diversité artistique, dialogue avec notre collections
(*Connections: Our Artistic Diversity, Dialogue With Our Collections*)

The MMFA has invited seven artists representing Canada's cultural diversity to create a trans-historical and contemporary dialogue in connection with the MMFA's collection of Ancient African, Asian, Mediterranean, Oriental, and pre-Columbian art.

ongoing

Highlights of Inuit Sculpture
Inuit Art at Journey to Churchill
Winnipeg Art Gallery
300 Memorial Boulevard
Winnipeg MAN
<http://www.wag.ca>

June 16 - September 16

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

David Milne: Modern Painting brings

together more than eighty works in oil and watercolour, never-before-exhibited photographs and drawings, and memorabilia collected by Milne during his time in Europe as an official war artist.

May 10 - June 21

Mountain Object Makers Cooperative: Mountain Objects: collected, foraged and formed
Craft Council of BC
1386 Cartwright Street, Granville Island
Vancouver BC
<http://www.craftcouncilbc.ca>

Finding commonality in the crafted form and in creating work that relates to the unique nature of living in Whistler BC, this artist-run studio show includes hand built, cast porcelain, and thrown shapes, as well as fused and kiln-cast glass.

April 11 - July 7

The Time Of Things: The Continuum of Indigenous Customary Practices into Contemporary Art
Legacy Art Galleries
University of Victoria
630 Yates Street
Victoria BC
<http://www.uvac.uvic.ca>

Challenging the binary of traditional and contemporary art, the exhibition explores the continuum of Indigenous customary practices into contemporary Indigenous art through the work of five women artists - Daphne Boyer, Maureen Gruben, Susan Pavel, Skeena Reece, and Marika Echachis Swan.

April 28, 2018 - April 12, 2020

The Art of African Ivory
Agnes Etherington Art Centre
Queen's University
36 University Avenue
Kingston ON
www.agnes.queensu.ca
Sparking discussion of history and debates about ecological and

wildlife preservation, this exhibition of African ivory showcases works donated by Justin and Elisabeth Lang; suggesting conversations about how Africans have used ivory to teach morality, convey social standing, heal wounds, safeguard communities and commercially profit.

ongoing

Wine, Water and Oil: Domestic Vessels From the Greek and Roman World
Togo Salmon Gallery
McMaster Museum of Art
McMaster University
1280 Main Street West
Hamilton ON
<http://www.museum.mcmaster.ca>

Drawing from the museum's permanent collection, the exhibition presents a picture of daily domestic life in the ancient world through objects familiar to Greek and Roman households, focusing on three liquids that were instrumental to daily life in antiquity: wine, water, and oil.

January 27, 2018 - January 20, 2019

Up close and in motion
Rodman Hall Art Centre
109 St. Paul Crescent
Brock University
St. Catharines ON
www.brocku.ca/rodman-hall

A year-long constantly changing exhibition of 12 sequences, some of which will feature artists integral to the region, *Up close and in motion* is an effort to make Rodman Hall's holdings of nearly 1,000 works visible, while highlighting the collection's purpose as a tool for research, study, and interpretation.

September 11 - October 28

Sanguine
40th Annivesary Exhibition
Mississauga Potters' Guild
The Living Arts Centre

4141 Living Arts Drive
Mississauga ON
www.mississaugapotters.com

RESIDENCIES/WORKSHOPS

Haliburton School of the Arts, Sir Sandford Fleming College summer/fall 2018

Register as soon as possible; course calendars and information at www.flemingcollege.ca

2018-2019 Medalta International Artists in Residence, Workshops

Flex @ Medalta
Second deadline: applications due Saturday, September 1, 2018
Summer workshops
Carole Epp, Trudy Golley, Christopher Reid Flock, Carole Epp, Cathy Terepocki, Tara Wilson; details at www.medalta.org/residencies@medalta.org

2018-2019 Residencies, The Banff Centre for Arts and Creativity

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

2019 Harbourfront Artist-in-Residence Program

Applications due Friday, March 8, 2019 @ 5pm Toronto local time.
www.harbourfrontcentre.com/craft@harbourfrontcentre.com

SAVE THE DATE

September 14-16, 2018

FUSION 2018 Fall Workshop
North Bay ON
Details forthcoming at <http://www.clayandglass.on.ca>

October 12-14, 2018

FUSION 2018 Clay and Glass Show
Artschape Wychwood Barns
601 Christie Street
Toronto ON
Details forthcoming at <http://www.clayandglass.on.ca>

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