

Volume 48 Number 3 | Fall 2024

# FUSION

A MAGAZINE FOR CLAY AND GLASS



# Do you know?

*just how* **Full-Service** *we are?*

Not only do we sell every consumable supply you could need like glazes (from brands including AMACO, Coyote, Mayco, Spectrum as well as Tucker's Own) and tools, we also:

- ✓ **Manufacture Kilns**
- ✓ **Make Clay**
- ✓ **Test Clays & Glazes**
- ✓ **Repair Equipment**
- ✓ **Stock Kiln Parts**
- ✓ **Stock Wheel Parts**
- ✓ **Stock Wheels, Slab Rollers & Extruders**
- ✓ **Sell Gas Kilns, Spray Booths & Pug Mills**



## Tuckers. The most trusted name in clay.

The Most Trusted Name in Clay.

**TUCKER'S**  
POTTERY SUPPLIES INC.



*Shop Online, by Phone or In-Store.*  
**www.tuckerspottery.com**

15 West Pearce Street Unit #7, Richmond Hill, Ontario 1-800-304-6185



# FUSION

A MAGAZINE FOR CLAY AND GLASS

Editor: Lucie Grys

Design & Production: Derek Chung Communications

Date of Issue: Fall 2024



FUSION Magazine is published three times yearly by FUSION: The Ontario Clay and Glass Association © 2024. All rights reserved. ISSN 0832-9656; in Canadian Periodical Index. The views expressed by contributors are not necessarily those of FUSION. Digital links are based on best available information as of issue date.

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

FUSION Magazine subscription is a benefit of FUSION membership and is included in membership fees.

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

We do not make our subscribers' names available to anyone else.

#### FUSION BOARD OF DIRECTORS 2024-2025

President	Catharina Goldnau
Vice President	Alison Brannen
Secretary	Adeline La
Treasurer	Mike Thome

#### Directors

Clay & Glass Show	Karen Franzen
Guild and e-Clay Outreach	Amy Bell
Mentorships & Workshops	Angelo di Petta Danielle Skentzos
Website and Database	Catharina Goldnau
Exhibitions	Adeline La
Glass Representative	Nadia Tasci
Student Engagement	Wade Vienneau
Executive Director	Lucie Grys

Address: 1444 Queen Street E.  
Toronto, Ontario  
Canada M4L 1E1

E-mail: [fusion@clayandglass.on.ca](mailto:fusion@clayandglass.on.ca)  
Website: [www.clayandglass.on.ca](http://www.clayandglass.on.ca)  
Instagram: @FUSIONclayglass  
Facebook: @FUSIONclayglass

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



## IN THIS ISSUE

Message from the President	5
The Gardiner Museum: Committed to Community by J. Lynn Fraser	6
<b>GALLERY PROFILE: The Canadian Clay and Glass Gallery:</b> An Interview with Denis Longchamps and Peter Flannery	10
A Mentorship Experience Like No Other by Angelo di Petta	16
<b>MAKER PROFILE: Brenda Sullivan</b> by Anna May Henry	18
<b>Gord Thompson Wins the Mather Award</b> by Anna May Henry	23
<b>Established Clay Artist Spotlights: Teresa Berger and Debra Sloan</b>	24
<b>Highlights from FUSION's 50th Birthday Bash and The Pop-Up Clay and Glass Show</b>	32
<b>FUSION's 50th Anniversary Scholarships</b>	33



## ON THE COVER

Teresa Bergen  
*Running in Circles*, white earthenware, 18 x 16 x 6 inches. (Turn the crank and the frazzled mother spins). Image by the artist.

# FUSION

A MAGAZINE FOR CLAY AND GLASS

FUSION MAGAZINE  
Volume 49, No. 1  
Issue: Spring 2025

Editorial submissions deadline:  
February 1, 2025

Advertising booking deadline:  
February 1, 2025

To place an advertisement in FUSION, please contact FUSION at [fusion@clayandglass.on.ca](mailto:fusion@clayandglass.on.ca)

For advertising rates and information, [www.clayandglass.on.ca](http://www.clayandglass.on.ca)

If you would like to write for FUSION, have an idea for an article, or have a comment, please contact Lucie Grys, Editor, at [fusion.editor@clayandglass.on.ca](mailto:fusion.editor@clayandglass.on.ca)

AGB

THE  
YEARS  
OF

50

# TIME ISN'T REAL

Alex Jacobs-Blum, Roy Caussy x Glenn Lewis, Gabi Dao,  
Hannah Faas Johnson, Thomas Haskell, Manuel Mathieu,  
Julie Moon, Lindsay Montgomery, Anahita Norouzi, ORXSTRA,  
Linda Sormin, and Shanie Tomassini.

January 17, 2025 - April 27, 2025



The Art Gallery of Burlington is supported by the City of Burlington, Ontario Arts Council, and Ontario Trillium Foundation.  
The AGB's learning programming has been sponsored by The Burlington Foundation and the Incite Foundation for the Arts.



## President's Message

Dear Members,

As the days grow shorter and temperatures drop, it's the perfect time to curl up with this final edition for 2024 of FUSION Magazine. This year, we're excited to celebrate FUSION's 50th Anniversary, and we hope you joined us on November 17th at the Gardiner Museum's Terrace Room for our special FUSION 50th bash at the POP-UP Clay & Glass Show. The theme for this year's show was "The Artful Table" and featured a beautifully curated display of members' work on long tables. Each guest received a handmade plate as a keepsake. We are grateful to the Gardiner Museum for their continued partnership in supporting clay and glass art.

### Board Updates

We are pleased to welcome Nadia Tasci to the FUSION Board as a glass representative, a long-overdue addition. We also extend our thanks to Dana Dallal for her dedicated service over the past two years.

### Workshops and Partnerships

Lesley McInally's workshop in Deep River was a great success, and we're always looking to collaborate with guilds to organize future workshops. If your guild is interested, please reach out to us.

### Online Learning

The online clay workshop with Chris Snedden is underway, and the next one is planned for January. We're also now accepting group reservations from guilds. Contact us if you have a group who would like to participate!

### Looking Forward

Thank you to everyone who contributed to our long-range planning efforts with Victoria Steele. We look forward to defining a clearer mandate for FUSION based on YOUR member input.

### Save the Date for the 2025 Conference!

Our next conference will be in Kingston, Ontario and we are deep into planning with the Kingston Potters' Guild. We are excited to announce that Naomi Clement, Candice Methe and Grace Han will be joining us in June to share their inspiring work and special techniques.

### Special Acknowledgements

We're thrilled to announce that FUSION has awarded Judy Donaldson, Chris Snedden and Ann Allen Lifetime Honorary Memberships in recognition of their incredible dedication. Thanks to their commitment to volunteerism and ongoing support, so much has been accomplished - and endured - over the years.

As always, we welcome your feedback on all things FUSION.

Catharina Goldnau

## Join FUSION for these great benefits

- 20% discount on clay from Tucker's and PSH
  - 10% discount at The Gardiner Shop
  - Awards and Scholarships
  - Exhibition and show opportunities
- Mentorships and hands-on workshops
- Professional development programs
  - Promotional opportunities and magazine features
  - FACES of FUSION interviews
- Network in the FUSION community with other ceramic and glass artists

## JOIN TODAY!

[www.clayandglass.on.ca](http://www.clayandglass.on.ca)



The Gardiner Museum. Image by Tom Arban.

# The Gardiner Museum: Committed to Community

Entrance Hall Rendering courtesy of Montgomery Sisam Architects.



The Gardiner Museum dances playfully on the edge of Toronto's Queen's Park. An object of art in itself, with glass Piet Mondrian-like walls and Salvador Dalí-esque ceramic sculptures populating its front garden, the Gardiner cheekily challenges the stolid, aloof respectability of the traditional architecture surrounding it. At night, its interiors, airy and light filled, sparkle. Visitors and passersby feel welcomed to experience the Gardiner's exhibitions and events.

In its first 'iteration' as a museum, the Gardiner was designed by Keith Wagland. Redesigns that followed were executed by KPMB Architects that were finished in 2008. Now the museum is reimagining its ground floor as well as its original mission to build community with clay. Community is a concept the Gardiner is expanding and involves acknowledging local Indigenous communities. In 2025, a "fully equipped Makerspace, a Community Learning Centre, and a new Indigenous gallery that, according to the website, will "showcase ceramic traditions of the Woodland and Great Lakes Region, where the Museum is situated."

The revisioning highlights include a Makerspace; the new spaces are designed to encourage connections between cultures and pieces in the collections; an Indigenous gallery that emphasizes the pottery traditions of the Woodland and Great Lakes Indigenous communities; a Community Learning Centre with education resources; and an inviting Entrance Hall.

A team effort is involved in the reimagining. The team includes Chris Cornelius who will be contributing to the project as a Design Consultant/Architect, Indigenous Gallery Space.

The Indigenous Advisory Circle on the revisioning project is Mary Anne Barkhouse, Kent Monkman, Andre Morriseau, Duke Redbird, Tekaronhiákhwa / Santee Smith. Sequoia Miller, an Associate Professor at the Department of Art History at the University of Toronto and Chief Curator and Deputy Director at the Gardiner, notes that the new gallery space will "clearly locate us within Turtle Island, Toronto, Canada, with Canadian stories and Canadian histories." The ceramic art of the Woodland and Great Lakes on display will represent "cultural production of the past as well as recent work" and will reference "historical and architectural finds and contemporary practice."

Miller's background as a studio potter will inform his work at the Gardiner as will his work as an academic and curator. In 2015, Miller curated the landmark exhibition *The Ceramic Presence in Modern Art* at the Yale University Art Gallery. This exhibition brought together ceramic artists such as Peter Voulkos, Lucie Rie, and Toshiko Takaezu with "painters and sculptors in other media including Willem de Kooning, Ed Ruscha, and Mark Rothko. This work is an example of Miller's appreciation of the various forms that community can take.

Franchesca Hebert-Spence is the Curator of Indigenous Ceramics at the Gardiner. She is in charge of the installation of Indigenous art in the new permanent gallery space on the ground floor. Hebert-Spence is additionally "supporting policy and elements that promote a long view in the gallery's sustainability."

Stories, for Hebert-Spence, are an important component of ceramic art that will be on display in the re-visioned ground floor. Her aim is that "community members from the Great Lakes



Franchesca Hebert-Spence.  
Image by Jason Lau.



Collections Gallery Rendering courtesy of Montgomery Sisam Architects

Region will share their personal stories.” The installation at the Gardiner, she hopes, “will be personal, silly, about love, and hard truths.”

Hebert-Spence’s relationship with clay and storytelling is influenced by her own work in clay in addition to the work of Jolene K. Rickard, an artist, curator, and visual historian. Dr. Ming Tiampo and Dr. Wayne Modest are also influences.

Exhibitions of Indigenous art at the Gardiner, Hebert-Spence notes, will deal with questions about “tangible social change for our community instead of just performance.” Artworks in the permanent collection will include examples of Six Nations pottery and Carl Beam works from the collection.

The architectural firm executing the revisioning of the Gardiner’s ground floor is Montgomery Sisam (MS). The firm is committed to creating buildings with the past, present, and future in mind. Bob (Robert) Davies, a Principal at MS, focuses on projects that are “capable of affecting change, building relationships between people, and strengthening community.” Also a Principal at MS is Shannon Wiley. Her work is “informed by a personal interest in the roles of memory and cultural sensitivity in architecture.” “The vitrines and spaces will be more transparent. They are an attempt to make the space a more open and inviting place to enable connections between time and geography,” comments Wiley. “The architecture is designed to encourage community,” she notes.

The influence of architect and designer Alvar

Aalto is seen in MS’s designs for the Gardiner. Aalto “was driven by an interest in glass since it provided an opportunity to handle the material in a new kind of way using free forms.” Aalto cared about projects’ details in addition to the overall gestalt of the buildings he worked on. In his public building designs, Aalto stressed user-friendly, functional design. His reputation was that he would treat each building as a complete work of art - right down to the furniture and light fittings.

“Accessibility is more than about building codes. It’s about inclusivity and being really welcoming to all,” states Davies. The studio, with its glass walls, is meant to become “a cultural hub to share a love of clay.” Wiley notes that it is a “radical idea to have a messy workshop in the gallery space. A wet studio was our challenge.” The theme of transparency and sharing is embodied in the glass ribbon wall that traverses the new space as well as in the Community Learning Centre.

The Gardiner’s re-visioning is broadening its view of community with a focus on individuals who are committed to history, sharing, culture, and clay.

---

J. Lynn Fraser is a writer, author, technical editor and painter.





Makerspace Rendering courtesy of Montgomery Sisam Architects.



Community Learning Centre Rendering courtesy of Montgomery Sisam Architects.



Canadian Clay & Glass Gallery. Photo by James Dow. Courtesy of Patkau Architects

# The Clay and Glass Gallery

Q & A with Director Denis Longchamps and Curator Peter Flannery



Images of Denis Longchamps and Peter Flannery by Alexander Jacobi.

**Q: Please share the history of the Clay and Glass Gallery and how it has developed over time?**

The Canadian Clay & Glass Gallery was initially founded in 1982, following the passing of renowned ceramic artist Ruth Gowdy McKinley the year prior. Ceramists Canada partnered with the Glass Art Association of Canada with the goal of opening a national gallery celebrating ceramics, glass, and enamel. Following studies and a design competition, Waterloo was chosen as the site for the Gallery and construction began in 1989. Designed by Patkau Architects, the building opened in 1993. Much of the initial fundraising and development of the Gallery was spearheaded by artist Ann Roberts and Keith and Winifred Shantz.

In the 30 years, the Gallery has grown and developed to celebrate the best of Canadian ceramics, glass, and enamel through exhibitions, programs, our collection, and the gift shop. The Canadian Clay & Glass Gallery is the only institution of its kind in the country and plays a critical role in inspiring engagement with these mediums.

**Q: What is the gallery's mission and/or mandate?**

The Gallery is committed to the collection, conservation, lending, and public exhibition of clay, glass, and enamel works of art and craft. We promote knowledge and appreciation of these works, as well as their makers, to stimulate public interest in the mediums of clay, glass, and enamel.

The Gallery is an award-winning national institution based in Waterloo Region celebrating the art and craft of clay, glass, and enamel. In an inclusive community space and cultural hub, we engage artists and the public through exhibitions and collaborate in accessible education programming. We amplify diverse and often untold stories to open dialogue and inspire social change.

**Q: Tell us about the permanent collection and how it came together.**

The Canadian Clay & Glass Gallery's permanent

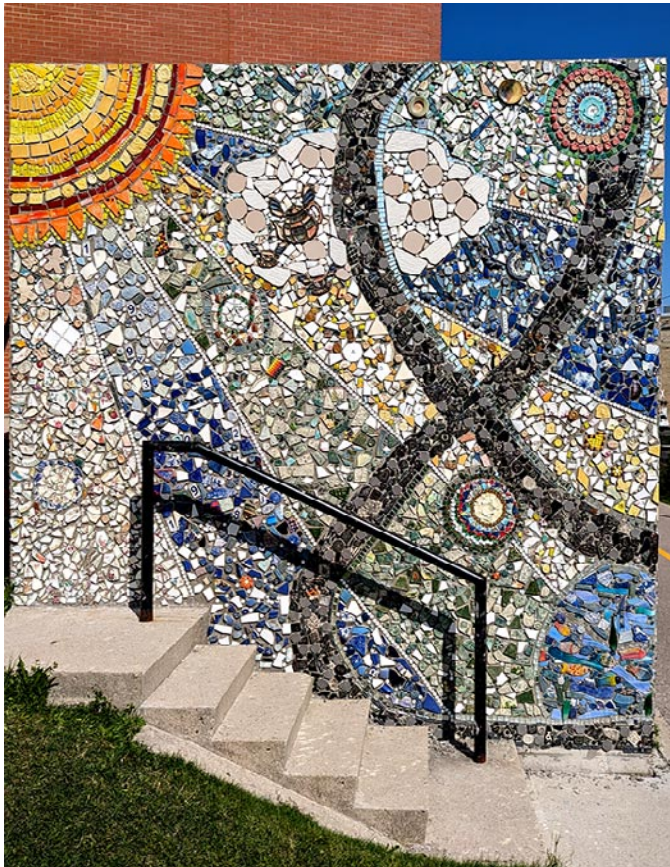


Sharl G. Smith, Embrace II, 2023. Stainless steel spheres, stainless steel wire rope. 6' x 3' x 2'. Canadian Clay & Glass Gallery Permanent Collection. Purchased with support from the Goring Family Foundation and numerous community donors.

collection began with the donation of the Indusmin Collection comprising nearly 200 contemporary Canadian works in ceramics and glass. In the years since, the collection has grown to roughly 1,500 pieces, largely by Canadian artists. The Sinclair Family Library and Ann Roberts Archival Centre also hold a range of books, exhibition catalogues, and ephemera related to ceramics, glass, and enamelling that are available to researchers upon request. The collection grows by roughly 50 acquisitions each year, largely through donations from collectors and artists alike. Earlier this year, we launched our public online database, with more than 300 pieces now available to view and explore.

**Q: What are some of the gallery's recent acquisitions and what is the policy for adding new pieces?**

The Gallery's recent acquisitions include works by Edouard Jasmin, Jerre Davidson, and a major outdoor sculpture by Charl G. Smith. Edouard



Celebrate 30 Mosaic. Design and installation led by artists Kat Looby and Eekta Trienekens. Generously supported by the Region of Waterloo Arts Fund and the Uptown Waterloo BIA.

Jasmin's *Un tourneur, un capable* (1981), is a ceramic sculpture of a potter working at their wheel. Known for his folk-art style and wall-mounted plates illustrating a range of scenes, this 3-dimensional piece references the act of making ceramics itself is a special addition to the Gallery's collection.

Jerre Davidson's *Temporal Distortion* (2022) was included in our exhibition *Confined* and was acquired this year. Through four repeating shapes, Davidson visualizes perceptions of time and the cycles that passed through her experience in the covid-19 pandemic.

The Gallery has also recently purchased works by Charlie Larouche-Potvin and Lael Chmelyk, the 2024 winners of our RBC Award for Glass and Winifred Shantz Award for Ceramics respectively. Each year, the Gallery purchases a work by the winners and runners-up for each of our emerging artist awards to add to our permanent collection. Proposed donations to the collection are reviewed by staff and presented to our acquisitions

committee who decide which pieces should be acquired. Like most galleries, we have limited storage for our Permanent Collection and so we need to make difficult decisions about which pieces to acquire, considering the quality of the work, the artist, the size of the piece, our current holdings, and what conservation requirements it might have.

**Q: If an artist wants to exhibit their work, what steps should they follow?**

Artists who are interested in exhibiting at the Gallery are welcome to share their work and any exhibition proposals with the curatorial team. We look for new and exciting approaches to ceramics, glass, and enamelling in a wide range of styles, techniques, and themes. We present 12-15 curated exhibitions each year for artists from emerging to established and work to present artists that reflect the diversity of our community and whose work resonates with our visitors.

**Q: How does the gallery engage with and benefit the broader community?**

The Canadian Clay & Glass Gallery engages our community with ceramics, glass, and enamel through our exhibitions, workshops, and public programs. Admission is always free, so all are welcome to visit and be inspired by the art and their stories presented in the Gallery. We believe strongly in giving back to our community, so it is important that our exhibitions and programs remain as accessible as possible to everyone in our community. Our seniors' program, *Gather at the Gallery* is now offered weekly, and includes a wide range of activities and learning opportunities at affordable rates. Meanwhile, each weekend we offer Claytime and Glasstime workshops where attendees can experiment and create, with no experience necessary.

One of our main outreach programs is *Sharing Experiences* in which a community group is invited to take part in a free ceramics workshop to create work and share stories related to a theme of their choosing. Following the workshop, the works are presented in an exhibition, to share their experiences with the public, at the Gallery along with a brochure featuring statements from each

participant. Recently partners have included A Better Tent City, YMCA of Three Rivers, and Anishnabeg Outreach.

We also offer a residency program supported by TD Bank Group that provides two 8-week residencies each year for emerging black, Indigenous, and underrepresented artists to work in ceramics or glass. Through this program, artists can develop a new body of work, experiment, and contribute to our public programs as they receive mentorship and new opportunities.

In January 2025, we will be presenting the Ceramics & Glass Sustainability Symposium. Gathering artists, makers, studio technicians, and researchers, the two-day symposium held at the Gallery will explore ways in which ceramics and glass can engage with and be conscious of sustainability and the natural environment.

**Q: What are you most proud of in your role at the gallery?**

**Peter:** I am most proud of the way in which our exhibitions have developed to engage our local and national communities through diverse and unique programming. Being able to curate *Beyond the Bead*, the Gallery's first exhibition on glass beadwork in its 30-year history; *Resonance*, an exhibition on social activism; and more, has helped me to learn and to witness the learning and experiences of our visitors and community members. These exhibitions also inspired the acquisition of our first outdoor public art piece, a beaded sculpture by Charl G. Smith, and the installation of our first mosaic mural, a project that I was thrilled to lead.

Our Emerging Talents Series is now entering its fifth year of providing a rare opportunity for young artists, writers, and curators to develop their skills, and share their work with the public.

**Denis:** There are so many things that I am proud of, I am not sure where to start. The many programs we brought forward for our communities including *Sharing Experiences*, supported by John and Rebecca Short, the residency program supported by TD Bank Group, the *Emerging Talent Series* managed by Peter, the annual fundraising *Afternoon Tea at the Gallery*, our Family Centre, our Gordon Barnes Gallery



Édouard Jasmin, *Un tourneur, un capable*, 1981. Ceramic, glazes. 8x8x11". Canadian Clay & Glass Gallery Permanent Collection. Gift of Peter Goring.

created in 2021 following a major gift and the list goes on—all made possible, thanks to a dedicated team of staff, Board members, and volunteers, as well as the support of our donors, members, and artists we worked with.

I am also very proud of the awards received from The Canadian Museum Association and the Ontario Museums Association for our publications, programs and exhibitions.

**Q: The Clay and Glass Gallery has hosted fantastic exhibitions recently. What can we look forward to in the coming year? How far ahead do you plan?**

We are closing out 2024 with our fall exhibitions, which include *A Living Palette* exploring the natural environment, Laurent Craste's *Impertinent Abstractions*, and our Emerging Talents Series exhibition *Tsitsiki: Mariana Bolaños Inclán*.

In 2025, we are excited for *Painting with Clay*, curated by Anong Migwans Beam, and featuring the work of Carl Beam, Ann Beam, Anong Migwans Beam, Riel Migwans Beam, and Lux Migwans Beam. In this exhibition ceramic works by three generations of Indigenous artists will be presented as Anong engages with traditions of Anishinaabek ceramics and of their continued contemporary practice. We will also celebrate the 25<sup>th</sup> Anniversary of the Winifred Shantz Award for Ceramics with a major exhibition and feature solo exhibitions of Julie Moon and Irene Frolic.



Jerre Davidson, *Temporal Dissonance*, 2021. Kiln-cast and cold-worked glass, cast resin, stainless steel. 51x30x31 cm. Canadian Clay & Glass Gallery Permanent Collection. Gift of the Artist

Finally, we will close 2025 with *Beyond the Threshold*, a major national exhibition engaging with homelessness and related themes through ceramics, glass, and vitreous enamel. This exhibition will invite artists to share their stories, highlighting often unseen perspectives and blurring divides as we platform diverse communities to illustrate the challenges that we face and overcome. This exhibition will also include public programs and a renewed partnership with A Better Tent City.

**Q: Are there any acknowledgments to donors/funders you'd like to share?**

Of course, we wouldn't be able to do our work without the support of the City of Waterloo, the Region of Waterloo, the Keith and Winifred Shantz Fund for the Arts and The Musagetes Fund, both held at Waterloo Region Community Foundation, the Canada Council for the Arts and the Ontario Arts Council, the Ontario Trillium Foundation, RBC Emerging Artists, TD Bank Group, and all of the corporate and private donors who sponsors our events through the year, as well as our members and friends.

---

**Denis Longchamps** is the Executive Director & Chief Curator at the Canadian Clay & Glass Gallery. From 2013 to 2018, he was the Artistic Director and Chief Curator at the Art Gallery of Burlington. He received his PhD in art history in 2009 from Concordia University where he was the



Winterloo Clay Activity. Image by Alexander Jacobi.

administrator of the Jarislowsky Institute for Studies in Canadian Art from 2006 to 2011. Longchamps also taught art and craft history at Concordia University, York University and at Dawson College. He has contributed essays, articles and reviews to magazines and journals such as *Espace-Sculpture*, *Ceramics Monthly*, and *Ceramics Art and Perception*. Recent curatorial projects include the *Decorated Surface* (2023), *Voices* (2022) and *Confined* (2022). He is the co-founder of the *Canadian Craft Biennial* (2017) that included four exhibitions, two residencies, workshops and an international symposium. He was the publisher and managing editor of *Cahiers métiers d'art: Craft Journal* (2006-2016). In 2020, Denis was the recipient of the Craft Ontario John and Barbara Mather Award for Lifetime Achievement. In 2023, Denis received the Barbara A. Tyler Award in Museum Leadership from The Canadian Museum Association.

---

**Peter Flannery** is the Senior Curator & Collections Manager at the Canadian Clay & Glass Gallery. In 2019, Peter completed his Master of Arts in Art History and Visual Culture at the University of Guelph. Recent curatorial projects include *Beyond the Bead* (2023), *Essence* (2023), *Voices* (2022), and *Confined* (2022). He has previously worked at the Woodstock Art Gallery, the Art Gallery of Guelph, Renann Isaacs Contemporary Art, as well as the School of Fine Art and Music and Archival & Special Collections at the University of Guelph. He has written for exhibition catalogues as well as *Ornamentum Magazine*. He is a current member of the *Ornamentum* Editorial Advisory Committee.



# FRUITS

From January 18 to May 18, 2025 presenting new work by ceramic artist Julie Moon.

(Left) Julie Moon, *Wavy Blue Bromeliad*, 2019/2022.

Porcelaneous stoneware, glaze.

Canadian Clay & Glass Gallery Permanent Collection.

Purchased with the support of the Elizabeth L. Gordon Art Program, a program of the Gordon Foundation and administered by the Ontario Arts Foundation. 2022.020.001a-b

## Painting with Clay

From January 18 to May 25, 2025 featuring the works of Carl Beam (1943-2005), Ann Beam (1944-2024), Anong Migwans Beam, Riel Migwans Beam, and Lux Migwans Beam.

Curated by Anong Migwans Beam.

(Right) Carl Beam, *Whale of our Being*, 2003.

Stoneware, underglaze, glaze.

Canadian Clay & Glass Gallery Permanent Collection.

Purchase with the support of the Canada Council for the Arts Acquisition Assistance Program and the Elizabeth L. Gordon Art Programme. 2004.008.002.



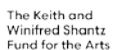
### Gallery & Shop Hours

Tuesday to Friday	11am to 6pm
Saturday	10 am to 5 pm
Sunday	1pm to 5 pm
Monday	Closed



25 Caroline Street North,  
Waterloo, ON, N2L 2Y5

519 746 1882  
theclayandglass.ca





Peter Flannery. Image by Alexander Jacobi.

## A Mentorship Experience Like No Other

*An Elevated Mentorship for Established Artists with Peter Flannery at the Canadian Clay and Glass Gallery*

**J**oin us in this one-of-a-kind mentorship and take part in an exhibition that could shape the next phase of your artistic career.

“When I began working in ceramics and glass, I was immediately drawn to the community nature of each of these practices and the ways that artists and studios support and connect with each other. I was also drawn to the unique properties of these mediums and the ways that artists are able to use them in diverse ways and combinations to convey their perspectives and visions.” – Peter Flannery

Launching in March 2025, FUSION is excited to introduce a highly specialized mentorship program for experienced ceramic and glass artists. This professional development opportunity will be led by Peter Flannery, Senior Curator and Collections Manager at the Canadian Clay and Glass Gallery in Waterloo, Ontario.

Since its launch in 2011, FUSION’s mentorship initiative has been a resounding success, offering artists the chance to work closely with renowned potters and ceramicists across the province. Over the years, these mentorships have made a profound impact on participants, sparking personal and artistic growth. Many artists return for multiple sessions to further hone their craft.

Building on this success, FUSION is now offering an elevated mentorship specifically designed for established artists. The program will be unique in that it’s aimed at experienced ceramic and glass makers who have either completed a FUSION mentorship, hold a visual arts degree, and/or have a proven record of professional achievement in the arts.

### What to Expect

The program will be limited to just **eight participants**, ensuring an intimate, highly focused environment for each artist. Over the course of **eight sessions**, participants will work independently from their own studios, guided by Peter Flannery’s expert mentorship. The group will meet in person on Sunday afternoons at the Canadian Clay and Glass Gallery in Waterloo, with some sessions conducted via Zoom to accommodate flexible schedules. Participants will engage in professional critiques, deep discussions about their work, and feedback sessions. The ultimate goal is for each artist to develop a cohesive body of work that reflects their personal journey and artistic exploration.

### A Final Exhibition

The 12-14 month mentorship will culminate in a curated exhibition at the Canadian Clay and Glass Gallery in spring 2026, where the work created during the program will be showcased. This exhibition will give participants the opportunity to present their new work to the public in a premier venue dedicated to contemporary ceramics and



glass art. Under Peter Flannery's guidance, artists will explore fresh perspectives and push the boundaries of their creative practice, leading to both personal and professional growth.

### Working with Peter Flannery

Peter Flannery brings a wealth of knowledge and experience to this mentorship. As Senior Curator and Collections Manager at the Canadian Clay and Glass Gallery, he has worked closely with ceramic and glass artists, exploring the materiality of their work and the ways in which it intersects with contemporary practices and identity. His expertise extends beyond ceramics and glass, as he is deeply engaged with the broader visual arts community.

In 2019, Flannery completed his Master of Arts in Art History and Visual Culture at the University of Guelph, with a thesis focused on the role of visual arts during the HIV/AIDS crisis and its impact on Toronto's 2SLGBTQ+ community. His recent curatorial projects include *Beyond the Bead* (2023), *Essence* (2023), *Voices* (2022), and *Confined* (2022), to name a few. He is also an accomplished writer, contributing to exhibition catalogues and *Ornamentum Magazine*, where he serves on the Editorial Advisory Committee.

### How to Apply

If you're an experienced ceramic or glass artist looking to take your practice to the next level, this mentorship is for you. Artists with prior FUSION mentorship experience, a BA or MFA in visual arts, and/or a record of professional achievement are encouraged to apply.

To learn more about this exciting opportunity, visit the FUSION website [www.clayandglass.on.ca](http://www.clayandglass.on.ca). You may also contact Angelo di Petta and Danielle Skentzos, the program and mentorship coordinators, for further details.

---

*Peter Flannery is the Senior Curator and Collections Manager at the Canadian Clay & Glass Gallery. In 2019, he completed his MA in Art History and Visual Culture at the University of Guelph. Over the past five years, Peter has collaborated with ceramic and glass artists, focusing on the material aspects of their work and its connection to contemporary practice and*

*identity. His previous roles include positions at the Woodstock Art Gallery, the Art Gallery of Guelph, and Renann Isaacs Contemporary Art, along with work at the University of Guelph's School of Fine Art and Music, and Archival & Special Collections. Peter has contributed to exhibition catalogues and Ornamentum Magazine, where he also serves on the Editorial Advisory Committee*

---

*Angelo di Petta is a FUSION Board Member and works to create opportunities and mentorships for clay and glass artists. He has led many ceramic mentorships as a distinguished professional artist and former professor at OCADU.*



**LA MERIDIANA**  
INTERNATIONAL SCHOOL OF CERAMICS IN TUSCANY

- Ceramic workshops for all levels
- Intensive courses for sustained progress
- Online course for creative development
- Residency programme





Oval serving bowl, Cone 6 porcelain wheel thrown altered, 10.75 L x 9 W x 6.25 H.  
Image by Samantha Scoggins.

## Maker Profile

### A Conversation with Brenda Sullivan - "The Dragon Lady"



Sea Dragon, Cone 6 porcelain wheel thrown altered, 12.75 L x 7 W x 7.5 H.  
Image by Samantha Scoggins.

**H**ailing from Newfoundland, Brenda Sullivan has taken her prolific ceramics practice with her throughout the country. She's been a FUSION member since the 1980s, as well as serving as a board member. She opened her first gallery, Earthly Goods, when she was just 23 years old in Pointe Claire, Quebec. She now runs Dragon Clay Studio in Port Hope.



leaf that's folded over on the pathway that's got a face in it can lead to a whole series of faces in nature. I've always been a storyteller so I'm also drawn to mythology. That's how I got started on dragons. To me, dragons were something that really did exist in time, but because of ignorance they were wiped out like many other species. So I thought I'd tell their story in my pottery. The themes in my work

change about every 5 to 7 years so after a while it became frogs, and right now I'm on a fish and water thing... but there's always a sense of whimsy and humour that goes through all of my work.

## **How did you come to ceramics?**

Well, my sister and I were both very artistic. We used to bake clay on rocks in the garden when we were 5 or 6 years old. When we moved to Montreal, our next door neighbour was a potter who invited the family over to do a demonstration on the pottery wheel for the kids. I'd never seen anything like that before. My mom said I vibrated from head to foot. To this day I can watch someone else throwing and it's still magical to me. Pottery has been a mainstay of my life. No matter what other artworks I do, I always come back to pottery.

## **What are the other art forms you work in?**

I'm an entertainer! One of my claims to fame was I did some shows with Sharon, Lois and Bram as the elephant! At my age now I'm helping out in the malls at Santa's Village as Mrs. Claus. I've always got one foot in the entertainment world and one foot in the clay world.

## **Can you describe your creative process?**

My process starts with what I see in nature; keeping my eyes open and looking for the smallest details. A

## **Tell us about *Dragon Clay Studio* and the Port Hope arts community.**

When I moved the studio to Ontario, I was working with the dragon theme. I wanted to be known as the Dragon Lady but there was a lawyer in Toronto with that name so I thought I just changed from Dragon Lady to Dragon Clay. I've been here for 20 years now. There's a really big, active art scene here in Port Hope. I've been heavily involved with events like Empty Bowls and I've probably given 400 bowls throughout the years. I consider myself an unofficial ambassador to Port Hope. Just ask for the Dragon Lady.

## **You make a lot of beautiful functional pottery but tell us about your sculptural work.**

Back in 2010, I was lucky enough to go to Medalta where I began working on sculptures. I loved it. I didn't want to come home! I also went down to Archie Bray in Montana. My sculptural work is



Try our **NEW**  
Turquoise Porcelain Clay-  
**LAGOON!**



*Manufacturer of premium  
pottery and artistic clays  
for more than 150 years!*

Earthenware  
Stoneware  
Sculpture  
Porcelain  
& Specialty



**WE SHIP  
UPS DAILY!**

☎ 905 734 7340

✉ [info@sandtastik.com](mailto:info@sandtastik.com)

🌐 [www.sandtastik.com](http://www.sandtastik.com)



mainly abstract. Wayne Cardinalli once told me “don’t make your stuff so literal. Look at it and then put it away. Use your imagination to remember what inspired you.” That’s where my sculptural work takes me.

**You’re a longstanding FUSION member. What has kept you with FUSION all these years?**

I was with them before they were FUSION, since back in the early 80’s. I’ve been on the board a few times as well. I’ve been with local guilds but to me FUSION is much more than the local guilds. It’s a group that pushes me to look beyond local community parameters. It challenges me to expand my skills and keep on learning. If FUSION has a conference or workshop I love going to it all. It’s inspirational seeing how people in FUSION are sharing their passion. You never know what will light a spark in you.

**Any final thoughts?**

Age is just a number: never stop learning and be open minded to what the universe will throw at you!

Brenda Sullivan has been working in clay for more than sixty years. You can visit her online [www.dragonclayproductions.com](http://www.dragonclayproductions.com)

---

Anna May Henry is the Communications Co-ordinator at FUSION. She is a multidisciplinary artist and writer who lives in Toronto. You can find her on Instagram at @annamayday.



Candelabra, Cone 6 porcelain slab built, 9.5 L x 3.5 W x 7 H. Image by Samantha Scoggins.



**FLEMING**

Haliburton School  
of Art + Design



**Unleash Your  
Creativity  
HERE**

**Year-Round Art Programs + Open Studio Opportunities  
to Elevate Your Creative Journey at Every Stage!**

**APPLY NOW!**

Explore our Continuing Education, Certificates, Diplomas, and Post Graduate Degrees.

**HSAD.ca**

[askus@hsad.ca](mailto:askus@hsad.ca)

**Haliburton | Peterborough**

## Gord Thompson: Recipient of the 2024 Mather Award

FUSION is delighted to share that ceramicist, educator and community member Gord Thompson was the recipient of the 2024 Craft Ontario John & Barbara Mather Award for Lifetime Achievement. About the award from Craft Ontario: "Award Recipients are truly outstanding in their fields and have displayed exceptional commitment to the further development of craft in Ontario and throughout Canada. On behalf of Ontario's craft community, and through the generous support of Barbara Mather, we are pleased to recognize and celebrate them with this great honour. The Award has been celebrating distinguished contributors to craft since 1981 and it is one of the highest markers of exceptional commitment to the development of craft in Ontario."

As a professor, speaker and published author, Gord has devoted his life to championing and uplifting craft in Canada, inspiring generations of artists, students, and educators at Sheridan College, OCADU and beyond. He has made contributions in diverse craft disciplines, including furniture making, glasswork, and textile arts, as well as his own area of expertise; ceramics.

Gord has spent his career as an active member of the craft community. From 2012 to 2014, he served as President of the Board of Directors for Craft Ontario, as well as continuing to serve as an advisor to the Craft & Design Studio at Harbourfront Centre. He sat on the Exhibition and Education Committee at the Gardiner Museum, as well as filling the role as Senior Editor and Chair of the editorial committee for STUDIO, a national magazine of craft and design across Canada. As a member of the Advocacy Committee for the Canadian Craft Federation, Gord's commitment to the field is unmistakable. He also sits on various juries for exhibitions and awards, while regularly contributing to discipline-specific publications.



Gord has greatly impacted the craft community by teaching and mentoring emerging artisans and makers. Since 2003, he has been an instructor of ceramics, craft history, and various craft and design courses at Sheridan College and the Ontario College of Art & Design University (OCADU). From 2002 to 2011, he also served as a Technician in the Ceramics Studio at OCADU. As a master potter specializing in functional vessels, he has shown his work internationally and taken part in notable artist residencies.

Gord has spent a lifetime devoted to craft. His influence on the field of ceramics can be seen in emerging artists and mentees, as well as his established peers and colleagues. He is a passionate advocate for preserving traditional techniques as well as encouraging creative innovation. Gord continues to inspire while playing a significant role in post-secondary craft education.

FUSION would like to show our appreciation for Gord's contribution to the ceramics community by extending our most profound congratulations on this well deserved honour.

---

Anna May Henry is the Communications Co-ordinator at FUSION. She is a multidisciplinary artist and writer who lives in Toronto. You can find her on Instagram at @annamayday.



Teresa Bergen. Image by Chris Luedecke.

## ESTABLISHED CLAY ARTIST

### TERESA BERGEN

*Teresa Bergen's ceramic work explores narrative and relationships through movement, myth and folklore. Animated by the turn of a crank, human and animal figures take flight, perform banjo solos or spin in helpless circles surrounded by chaotic toddlers. Pattern, colour and story adorn interior and exterior surfaces of her sculpture and functional ceramics. Her work has been exhibited across Canada, in Los Angeles, Pittsburg and at SOFA Chicago.*

#### How did you discover clay?

A night course in handbuilding ceramics marked the beginning of my journey in clay. Our first assignment was to coil a vase within certain parameters. I started with a plan and soon discovered that the clay had other ideas. We discussed and I prodded until the clay and I found a compromise. I loved the results and the process. When I found myself sketching pottery ideas in all my other classes, I knew I was hooked.

#### Where did you receive your training, formal or not?

I signed up for the two year Fine Arts program at Langara College.

My teacher, Sarah Coote, recommended that I finish my BFA at NSCAD University, which I did. After school, I headed North for a residency at the Klondike Institute of Art and Culture in Dawson City, Yukon. It was a vibrant arts community but lacked ceramic infrastructure so I gave myself a crash course in kiln building, had many failures, a few successes and learned quickly what works and what does not. After an extended stay in Dawson, I returned to Nova

Scotia. Determined to make a living as an artist, I sold work at the Halifax farmer's market. I had to work as quickly as possible. It taught me a lot, including the fact that I am much more interested in taking my time to try to make something extraordinary.

#### What are your inspirations?

My family relationships, the emotions and often ridiculous situations they entail. Influenced by my roles as a community member,



*North, Down the Wild River*, stoneware, 27 x 18 x 17 inches. Image by the artist.





Marriage, stoneware and copper foil, 11 x 18 x 7 inches. Image by the artist.



Sock and Buskin, stoneware, 26 x 8 x 18 inches. Image by the artist.

friend, wife and mother, I look at how we cope, cooperate, work against and depend on each other. I live rurally with a fluctuating flock of chickens whose antics and life or death struggles with the local foxes often pop up in my work.

I am inspired by other artists particularly, the figurative work of Viola Frey and Akio Takamori, the paintings of Marc Chagall, and Hieronymus Bosch. Yard sales, thrift shops, Folk art, folk tales, mythology, illustrations, music and theatre are full of inspiration.

### Tell us about your process.

Starting on paper, I make quick sketches of my ideas. As soon as I can see the forms and figures, I get started with the clay. I like to work quickly and intuitively as I begin, building basic forms that I will refine later. When the pieces involve movement or multiple parts, I go back to the sketchbook to think through problems but trial and error and minute refinements are always part of the process. While the initial stages go quickly, I take my time playing with details of expression and texture. Primarily a hand builder, I love how the simple techniques of coiling, pinching and slab rolling can create an infinite variety of complex forms. I love the process of bringing clay to life and how details reveal character and story.

### What advice would you give your younger self?

Making great work is important but relationships are what sustain a career. Build connections, participate, attend gallery openings, even if they make you uncomfortable. Ask more questions of gallery owners and work with them. Be clear about your expectations and theirs. Supporters, buyers and people who love your work and make your



# Stroke & Coat®

CAN TAKE  
THE **HEAT**

Stroke and Coat® is the industry's most versatile glaze with endless creative possibilities and a wide firing range. With the ability to bring designs to life at cone 6 (1222°C), artists are empowered to craft unique creations on wet clay, greenware, or bisque. Its vibrant colors beautifully complement Stoneware glazes and other Mayco products, ensuring flexibility in artistic expression.

Visit [MaycoColors.com](http://MaycoColors.com) to explore the full Stroke & Coat® palette.



SC012 Moody Blue  
SC028 Blue Isle  
SW189 Cenote  
SW401 Light Flux

FIRED TO  
**CONE 6 (1222°C)**

## WHERE TO BUY

VIEW ALL MAYCO® DISTRIBUTORS & DEALERS

### DISTRIBUTORS

#### Ceramic Arts & Pottery Supply

Burlington, Ontario, L7M 1A1, CA

#### North Vancouver Ceramics

North Vancouver, British Columbia, V7P 1B3, CA

#### Sounding Stone

Winnipeg, Manitoba, R3T 3Y5, CA

#### Ceramics Canada

Calgary, Alberta, T1X 0N2, CA

#### Sial Poterie Ste. Catherine In

Laval, Quebec, Quebec, H7L 3S1, CA

#### Tucker's Pottery Supplies

Richmond Hill, Ontario, L4B 1H6, CA



*Woodland Dance Teapot*, stoneware, 16 x 15 x 7 inches. Turn the top to make the foxes dance while your tea steeps. Image by the artist.



*Stage Flight*, stoneware, 27 x 6 x 22 inches. Turn the crank to make her fly. Image by the artist.

life possible. Let them know that you appreciate them and let them know what you are up to. Make a mailing list - and use it! This is advice I give my present self as well.

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

*Barlow and Bergen's Music Box Theatre* is a puppetry performance piece I am working on in collaboration with musician Kim Barlow. I perform my ceramic marionettes in a tiled rolling theatre to the quirky and beautiful tunes of Kim Barlow. Together we perform live at festivals and small theatres. *How I Met Your Father* and *Other Myths* is an ongoing solo project of large scale figurative sculpture incorporating movement and mythological references to tell personal stories of love, birth, power struggles and family dinners. I am also working on a series of Faberge Egg inspired mechanical pieces. I am excited to be sending these to the *Collect Art Fair*, an international fair for contemporary craft, in London, England.

@teresabergencermics  
teresabergencermics.com



Debra Sloan in the studio.  
Photo by Terry Yip.

## ESTABLISHED CLAY ARTIST

DEBRA SLOAN

### The Who, Why, and What, that Guide a Practice.

Dozens of artist statements sit on my computer – about attachment to material, intrigue with processes and characteristics, historic connections, and the never-ending struggle to communicate. I thought, rather than go over this well-trod ground, why not write specifically about – the ‘who,’ the ‘what,’ and the ‘why’ – elemental questions that have moulded my work/life practice.

My entanglement with clay started after seeing the NFB film, *‘Peter and the Potter’* (1953). Even to an eight-year-old, it was apparent the Deichmanns, my first ‘who,’ made wonderful things, happily merging work, family, and life. A few years later I took pottery classes, and read Bernard Leach’s *A Potter’s Book*, my second ‘who,’ to whom I owe a great debt. His work/lifestyle was idealized, and he was not the first or best ‘studio potter’. His name may be fading from contemporary consciousness, but during the decades following WWII, his ideas contributed to the extraordinary growth of studio potteries, community pottery



*Spike*, 2024, earthenware, nails, coloured slips. H 40cm. Image by Ted Clarke.

schools, and university ceramic programs. I was among the thousands affected, and though I did not follow his model, I still draw

from Leach/Mingei values. These two transforming encounters told me that as a ceramist it was possible to have a meaningful work/life. In 1973, the idea of art school was utterly intimidating. Instead, I embarked on a six-year self-directed apprenticeship managing a pottery school. The learning curve was harsh, the hours endless, but I was in the right place. By 1979, I enrolled in the Vancouver School of Art and by 1982, graduated from Emily Carr College. After graduation I had the great good fortune to build a garage studio, start my practice, teach, and become a parent. I attained my BFA in 2004.

In my ceramic practice and in my collection, pottery is my first love, and I am a competent thrower. However, I turned towards clay sculpture, and during the 1970s/1980s was attracted to the irreverence of Funk and the fearless works of artists like Gathie Falk, Glenn Lewis, Marilyn Levine, David Gilhooly, Joe Fafard, and



*Les Grandes Dames*, (solo show in situ). The Big Skirt is featured in the centre.



*Matron*, earthenware, slips, wire. 50 cm H. Image by Ted Clarke. This piece was Best of Show in Fireworks 2023.



*Shoulder Check*, porcelain, telephone wire, paint. H 26 cm. Image by Ted Clarke. This piece is in BREAKTHROUGH 2024.



*Bill, 2022*, earthenware, coloured slips. 50cm H x 55 cm. Image by Ted Clarke.



# CLAY & POTTERY SUPPLIES

Expand your pottery creations with Clay & Pottery Supplies! From top-tier clays and vibrant glazes to must-have tools, we've got everything you need to bring your artistic vision to life.



ALL SIO-2® CLAYS  
**ALWAYS IN STOCK!**



## SIO-2® CLAYS

Choose from 18 different clay styles- earthenware, porcelain, stoneware & sculpture!



## MAYCO GLAZES

Embrace a rainbow of color possibilities right at your fingertips!



## TEXTURE ROLLERS

Transform your creations with wooden texture rollers, adding unique patterns with every roll.



## CLAY FORMS

Shape your imagination with our clay forms- just drape your clay over these fun wood shapes and watch your creations come to life!



905 379 5868



info@clayandpotterysupplies.com

[www.clayandpotterysupplies.com](http://www.clayandpotterysupplies.com)





*Not Tiptoeing Through Tulips*, 2024, stoneware, wire, coloured slips. H 35 cm. Image by Ted Clarke.

Viola Frey. This group of 'who' – along with other singular BC artists – Emily Carr, EJ Hughes, Liz Magor, Bill Rennie, and the virtuosic Haida cross-cultural artists, Charles Edenshaw and Bill Reid exemplified for me a maverick BC art culture, and an aspiration to also have a singular voice.

Which leads to the 'what' – what do I make? I think most artists seek to examine, or comment on the human condition, scrutinizing our roles in the context of societal and environmental manifestos. When art shoves us off-balance, we are goaded to find the how and why and try to re-balance. I place my proto-human entities outside of how the figure is normally experienced – I displace them – whether standing alone, combined

with an animal, or found in a landscape, or connected to an architectural construct. My visualizations are emotive and instinctive, coming from a mind's eye, rather than being preconceived, and I do pay attention to the materials assets as descriptive tools. As life experience continuously alters my world-view, I work with these ideas cyclically, revisiting them and re-instating them over time.

Some answers to 'why' and 'what' can be found in my choice of material. I have chosen to navigate clay's distinct dispositions, historic references, and traditional remnants. Many in the art-world look askance at such material-loyalty, believing it impedes or limits conceptual freedom. This

curatorial prejudice has prevented ceramic, and other material arts from being taken seriously by many leading galleries. It is a dated point of view that is undergoing change, and was, perhaps, driven by curators not schooled in the complexity of the material arts.

The 'who' and 'what' questions have inspired, provoked, and sustained my practice. There is the crowd of 'who's – the artists, the communities, and my family, that have made possible and enriched the 'what' – the objects I have made. All of which combines to answer the 'why' – which in my case, is simple – being immersed in the ceramic realm as a maker, parent, teacher, volunteer, resident, museum rat, author and collector, has provided a context to live within, and given me a regional and world-wide community of colleagues and outreach.

Debra Sloan, October 2024.  
@debra.sloan.ceramics  
www.debrasloan.com

## CLAY AND GLASS SPOTLIGHT

## EMERGING ARTIST

### CALL FOR ENTRY

WOULD YOU LIKE TO BE  
FEATURED IN THE SPRING  
2025 MAGAZINE?

Deadline  
February 1, 2025, 5 pm.

Apply **HERE**

Ann Allen, Judy Donaldson and Chris Snedden received Honorary Lifetime Memberships to FUSION for their wonderful support of the organization over the years.



# Celebrating FUSION's 50th Anniversary with the POP-UP Clay and Glass Show





In celebration of its 50th anniversary, FUSION: The Ontario Clay and Glass Association partnered with the Gardiner Shop to host the Pop-Up Clay and Glass Show in Toronto. This collaboration underscores both organizations' commitment to championing the ceramic and glass communities across Ontario and beyond.

For half a century, FUSION has been a cornerstone of the artistic community, nurturing talent, fostering innovation, and building a dynamic network of clay and glass artists. The Pop-Up Show presented the creativity of FUSION's members, offering guests an opportunity to experience and purchase one-of-a-kind works of art, meet and mingle and connect with friends and colleagues.

Adding to the celebration was the launch of Connect Online, an open-call exhibition displayed on the screen in the Terrace Room. This digital exhibition showcases over 50 talented artists from across Canada, highlighting the diversity and innovation thriving within the country's clay and glass community.

The evening honoured Ann Allen, Judy Donaldson, and Chris Snedden with Honorary Lifetime Memberships. These dedicated past board members were recognized for their extraordinary contributions to FUSION, helping to advance its mission and strengthen Ontario's clay and glass art community. Their leadership and vision have left an indelible mark on the organization's legacy and they continue to be involved with the organization. Their contributions serve as examples of the power of saying "yes" and being involved and saying let's work together.

As part of the celebration, FUSION awarded \$5,000 in scholarships to artists at all stages of their careers, reinforcing its commitment to nurturing talent and supporting artists when they need it most. This was made possible thanks to the generosity of FUSION's supporters on Giving Tuesday, sales from the mug and bowl table at the conference held in Newmarket with the Pine Tree



Potters Guild, private donors and interest from FUSION's Arts Endowment fund.

Special thanks to Longo's, Bill Reddick Cakes, and musicians Emma Kidd and Josiah Nung whose contributions made the evening unforgettable. As FUSION founder Donn Zver reminded everyone, the future lies in building community, sharing knowledge, and supporting one another as we move forward together - we can all raise a glass and toast to that.



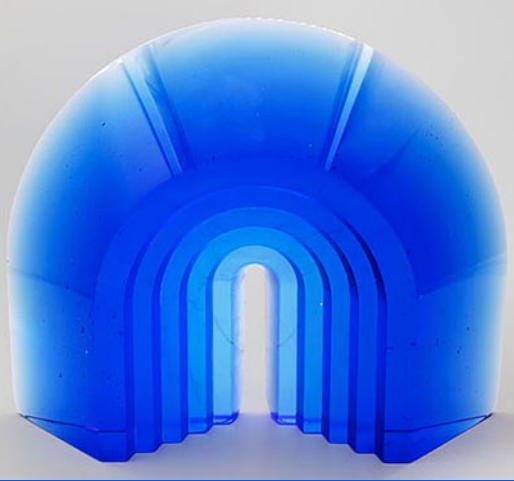
Sydni Weatherson



Jonah Strub



Chebet Fataba Kakulatombo



Bram Locknick

# FUSION's 50th Anniversary Scholarships



Emma Bickers



Charlie Larouche-Potvin



Ivy Stevenson



Paz Cardone



Lindsay Marr



Michelle Jamieson



Vanesa Trillia



Ivy Stevenson, Charlie Larouche-Potvin, Paz Cardone and Jonah Strub were celebrated as 50th Anniversary Scholarship recipients with Executive Director, Lucie Gry.

In celebration of FUSION's 50th anniversary, we're thrilled to announce a record-breaking \$5,000 donation to the scholarship program for clay and glass artists, offering crucial support to the creative community. The support is open to all clay and glass artists at all stages for their growth and development.

FUSION's scholarships cover a wide range of opportunities, including workshops, summer courses, formal education at universities and colleges, travel assistance, research projects, and

the purchase of essential materials and tools.

Thank you to everyone who donated during Giving Tuesday to support our programs. A special shout-out to the Pine Tree Potters' Guild for contributing proceeds from their mug and bowl sales at this year's conference. Your generosity has made a significant impact on the scholarship fund.

Congratulations to the 2024 recipients! We hope this support helps you to advance your artistic journey.

---

### Sydni Weatherson

I applied for the 2024 FUSION scholarship to enhance my studio practice by purchasing new tools. With the funds, I will buy Cratex Rubberized Abrasive Points from Gesswein and a Horsehair Wheel from His Glassworks. These tools will improve my technical skills, allowing me to apply what I learned in the "Engraving Imagery" course with Heather Hartle at the Corning Museum of Glass. The scholarship will ease the financial strain of exploring new materials as an emerging artist, covering the Cratex points, shipping, and part of the horsehair wheel cost. These tools will enable me to move away from using chemical surface sealants and help me focus on engraving imagery and personal narrative exploration.

---

### Jonah Strub

I applied for the FUSION scholarship to support my upcoming month-long residency at Medalta in

February. This residency is crucial for me as I've been making, teaching, and exhibiting ceramics for five years but only had one semester of formal ceramic training during an exchange in Bremen, Germany. With this residency, I aim to refine my skills in creating large-scale ceramic sculptures, which I've started exploring. The Medalta residency will provide the space, resources, and community to further my artistic journey and bring my ambitious projects to life.

---

### Chebet Fataba Kakulatombo

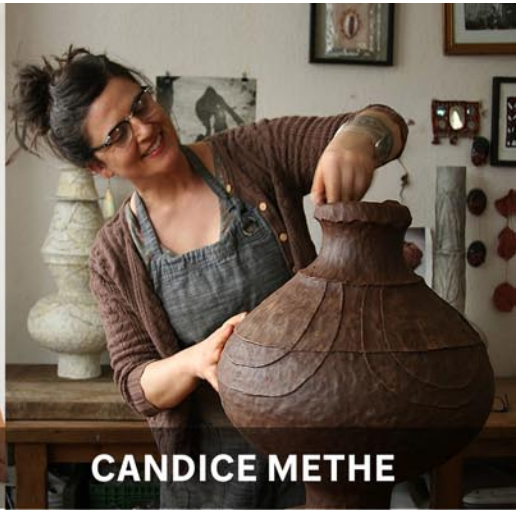
I applied for a FUSION scholarship to support my growth as an emerging clay artist. I'd like to refresh my skills in an educational setting, particularly by refining my wheel throwing and slab building techniques. I plan to enroll in an 8-week beginner course at clayArt Studios to enhance my craft. This scholarship will be instrumental in expanding my knowledge,



GRACE HAN



NAOMI CLEMENT



CANDICE METHE

# 2025 FUSION Conference

## WOMEN IN CLAY

MAY 31 - JUNE 1, 2025, KINGSTON, ONTARIO



EARLY BIRD ONLINE REGISTRATION OPENS JANUARY 13, 2025

Presented in partnership with the Kingston Potters' Guild

**FUSION**  
CLAY + GLASS ONTARIO

[www.clayandglass.on.ca](http://www.clayandglass.on.ca)

 @fusionclayglass



The Most Trusted Name in Clay  
**TUCKER'S**  
POTTERY SUPPLIES INC.

**PSH**  
THE POTTERY  
SUPPLY HOUSE

Jenny Rushforth, Agent  
[www.nashfortheinsurance.ca](http://www.nashfortheinsurance.ca)

**Desjardins**  
Insurance

 ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO  
an Ontario government agency  
un organisme du gouvernement de l'Ontario

**Ontario** 

boosting my confidence, and growing my studio hours.

---

**Bram Locknick**

The FUSION scholarship will significantly aid my development as a glass artist by enabling me to purchase materials and cover the high costs associated with casting glass. As a resident artist at Harbourfront Centre, I'm focused on mold-making techniques for a project that intertwines urban architecture and human form. This scholarship will allow me to advance my research and create large-scale castings that explore the emotional resonance between structure and human experience, contributing to both my growth as an artist and the broader glass art community.

---

**Emma Bickers**

I'm hoping to take the Screen Printing 101 class at Harbourfront Centre with Clio Windust. I've been wanting to incorporate screen printing into my ceramic practice but have struggled to learn on my own. This scholarship will provide the financial means to take the class and give me the hands-on learning needed to expand my surface design techniques.

---

**Charlie Larouche-Potvin**

I have been invited to exhibit at the "REVELATIONS, la biennale internationale métiers d'art et création" in Paris, from May 21-25, 2025, through the Centre Matéria. I will create a 56-piece glass installation exploring the links between past experiences and their influence on my artistic career. This exhibition is critical for my international debut and connecting with influential figures in the field. The FUSION scholarship will help cover my travel and living expenses, enabling me to fully participate in this prestigious event.

---

**Ivy Stevenson**

I am seeking funding for a two-week art residency in Rome, Italy, to enhance my sculpture practice. Immersing myself in Rome's rich history and artistic heritage will deepen my understanding of classical techniques and contemporary approaches. This residency will provide hands-on

experiences, workshops, and collaborations that will push me beyond my current boundaries. The scholarship will alleviate financial stress, allowing me to focus on my art and bring back valuable insights to enrich my contributions to the art community.

---

**Paz Cardone**

I am applying for the FUSION scholarship to support my growth as a glass artist and expand my collection. The funds will allow me to purchase a circle glass cutter and molds, enabling me to create larger pieces like plates and bowls. This will help me push my technical skills and explore new design elements while maintaining my commitment to sustainable practices with recycled glass. The scholarship will be instrumental in broadening my work and reaching a wider audience with unique, high-quality pieces.

---

**Lindsay Marr**

As a full-time ceramic artist, rising supply costs have become a constant concern. Running my own studio means covering all expenses, with kiln maintenance being the largest. I am in urgent need of new kiln elements and thermocouples, and this scholarship will alleviate much of the financial burden, allowing me to focus on my practice without the constant worry of these costs.

---

**Michelle Jamieson**

After working as a theatrical prop maker for 20 years, I turned to ceramics for healing and have been creating self-taught ceramics since 2023. I've enrolled in the Fleming College winter ceramics intensive starting in January 2025 to refine my skills and grow within the ceramics community. This scholarship will help support my continued growth as I pursue ceramics as my main source of income.

---

**Vanesa Trillia**

My practice will benefit from the following equipment: a handheld electric mud mixer for reclaiming clay, a wet/dry shop vacuum to replace my unsuitable home vacuum, and drill bits to experiment with my second-hand drill. These tools will improve my efficiency and allow me to further explore my clay work.

# Join FUSION for these great benefits

- 20% discount on clay from Tucker's and PSH
  - 10% discount at The Gardiner Shop
- Awards and Scholarships
  - Exhibition and show opportunities
- Mentorships and hands-on workshops
- Professional development programs
- Promotional opportunities and magazine features
- FACES of FUSION interviews
  - Network in the FUSION community with other ceramic and glass artists

**JOIN TODAY!**

[www.clayandglass.on.ca](http://www.clayandglass.on.ca)



**Jenny Rushforth**  
CIP, Agent  
3569 Cawthra Rd  
Mississauga ON  
jenny@rushforthinsurance.ca  
rushforthinsurance.ca  
905-276-2429

**Our policies  
always come with  
personalized  
service**

Get in touch for a quote today.



Desjardins, Desjardins Insurance and related trademarks are trademarks of the Fédération des caisses Desjardins du Québec, used under licence.

**Proud to sponsor FUSION:  
The Ontario Clay and  
Glass Association for the  
last 15 years.**

**Congratulations on  
50 years of  
community support!**

In celebration of

# FUSION'S

# 50th!

## Andromeda

the all new, direct drive, **QUIET**, powerhouse wheel is available to Fusion members

for **10%** off throughout 2024 .

Available now at



**Andromeda:**

400 watt, quiet DC motor.  
0-300 rpm.  
14" wheelhead with pins.  
100 lb centering capacity.  
Forward/reverse.

2-part magnetic splashpan.  
Remote, detachable pedal.  
Height adjustable legs.  
Tabletop & sit-down throwing.  
5 year warranty.

