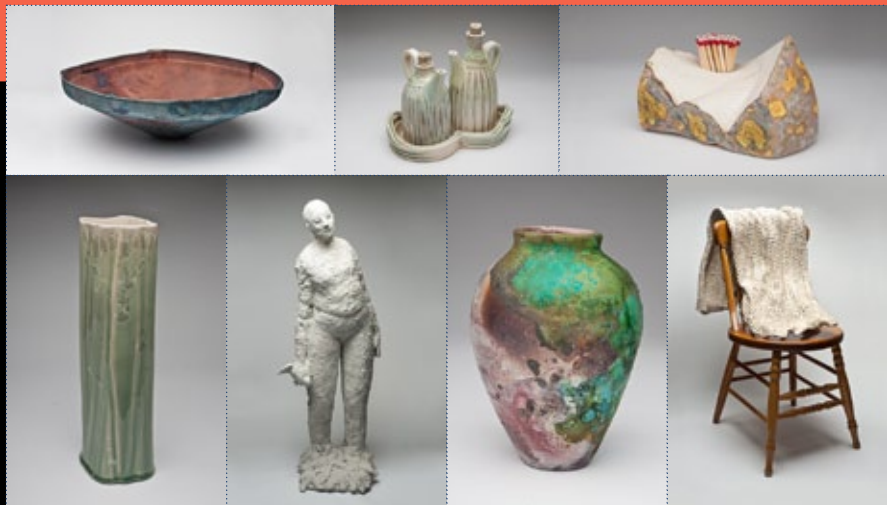


TORONTO POTTERS 16TH BIENNIAL EXHIBITION

SEPTEMBER 6 - 30 . 2102
ONTARIO CRAFTS COUNCIL GALLERY





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CONTRIBUTING ARTISTS

Lindsay Anderson Barbara Banfield Eden Danielle Bender
Celia Zveibil Brandao Alison Brannen George Cho Chari
Cohen Aliza Hosiosky Deborah Freeman Judith Graham
ShaKed Kaplan Yumiko Katsuya Renee Kleiman Irit Lepkin
Kathleen Matsushita Lesley McNally Heidi McKenzie Mary
McKenzie Judith Morsink Abbey Smith Nebojsa Stojkovic

INTRODUCTION

Toronto Potters is a non-profit association with a member dedication that has run its programming for over 33 years. It consists of approximately 90 members, whose backgrounds and aesthetic interests reflect the diversity of the city in which the association exists.

Through Toronto Potters, members have a platform to share their skills, as well as stimulate and foster their individual interests in working with clay.

Members benefit from monthly meetings, presentations and demonstrations, as well as retail shows and a website that showcases their work.

Toronto Potters is exceptionally proud of its Biennial Exhibition history. As one of the highlights of membership, the exhibition takes place every two years. Work is submitted for review by an invitational jury and selected based on

technical merit, originality and creative expression. Through the public display of work, accompanied by a print catalogue, the biennial juried exhibition is an esteemed opportunity for members to showcase their creative skills.

The Biennial Juried exhibition, now in its 16th year is supported by the Ontario Arts Council.

This year the work was selected by Jurors Susan Collett and Gord Thompson, both respected professionals in the ceramics community. Through a long jury process, 26 works were selected by 21

artists and seven awards presented for outstanding work.

This catalogue is a representation of the myriad ways in which the ceramic material can be manipulated, as well as the commitment and passion with which these objects have been conceived and created.

JURORS STATEMENT

Strong in its 33rd year,
The Toronto Potters 16th
Biennial reveals the
remarkable talent within.
It was a pleasure to
procure a collection for their
annual exhibition to be
premiered at the
prestigious Ontario
Crafts Council.

Susan Collett & Gord Thompson

The process of a juror is a serious one, an action that is valuable to the recipient as well to the juror. The critical thinking involved to execute the task is not only a well considered logic of the elements of good design and execution but an important self-reflection that slows down the juror's own process of looking.

It was a privilege as jurors to have the opportunity to look carefully and considerately for more than what only the eye can see; a treasured time to search the elements that the mind can grasp as neither juror nor audience will ever know the piece as the maker.

We spoke to each piece individually with a great respect to all makers: with sensitivity to each piece that resolved within each their own abilities. Universal considerations of technical

prowess, artistic sensitivity and originality were highly considered. Regard to the conceptual behind each piece whether functional or non-functional was examined. Keen for a root idea that is integrated with technique and execution.

The Toronto Potters membership represents a dynamic breadth of the Toronto Region and beyond.

A cross-cultural presentation of ideas reflecting the traditional, the classical, the contemporary and the innovative and often with a sense of humour! We delighted in the myriad of diverse work and techniques executed: casting, slip trailing, hand-building, thrown and altered, raku, additive and reductive techniques. The exhibition champions the handmade and the whole organization stands for this important mandate with

congratulations to everyone's submission and creative endeavors.

Congratulations also to the award winners who in our eyes made a special contribution to the show.

Susan Collett, IAC RCA

holds a BFA from the Cleveland Institute of Art Printmaking/Ceramics and maintains a full-time studio art practice in Toronto. She has exhibited internationally including, Taiwan Biennale, Hungary Triennial, Sevres Porcelain Museum, CEBIKO Biennale Korea. www.susancollett.ca

Gord Thompson

is the Program Coordinator of Crafts and Design and teaches Ceramics at Sheridan. He is a PhD candidate at York University, and has recently been appointed President of the Board of the Ontario Crafts Council.

Lindsay Anderson

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Thanks again Alex

Clay, luster glaze, low fire, metallic ,
Multi fired, heavy reduction

9.5cm H x 30.5cm W x 9.3cm D

My current works are hand built, free form, hand rolled on stretched canvas. My desire in doing this is to maintain a simplicity of form utilising only the material from a single thin slab of hand rolled clay. With these particular works I am concentrating more on form and surface then a particular function.



The excitement of microcrystalline glazes has captured my attention much like a lichen covered rock or the ragged beauty from the bark of a tree. I combine this inspiration while exploring some of the basic elements of art and design: form, colour and surface. The challenges that come with glazing are opportunities to me. I enrich the surface to create texture and movement. Using the wheel and slabs, combining stoneware and porcelain, I strive to find a sense of harmony and beauty.

Barbara Banfield

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Oil and Vinegar

Combination of stoneware and porcelain,
oxidation, cone 9.

17cm H x 22cm W x 14cm D



Eden Danielle Bender

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Bird in the Hand

Pottery Supply House Award

Paper Clay, Low Fire

116cm H x 41cm W x 27cm D

'Bird in the Hand' is part of a new series that explores the impact and technical challenges of life size ceramic figures. Layers of mixed media were used to give this hand built sculpture its weathered appearance. The glazes are selected for their textured properties making it difficult to determine age like that of an ancient artifact. This body of work focuses on human relationships, compassion and the human spirit.



The balance between Form and Function is always present in my mind. I am constantly exploring the beauty of the form balanced with the design. As an object of art the treatment of surfaces and variety of firing methods are an intrinsic part of the final work.



Celia Zveibil Brandao

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Simbiose

Porcelain, multiple glaze firings,
wood fired, cone 11

13.5cm H x 18cm W x 18cm D

Alison Brannen

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Ahul

Low fire, salt and saggar reduction
11cm H x 8cm Dia

In my work I try to mimic the forces at play in the earth's crust. My pots are 3-dimensional drawings. The firing method, using a copper and cobalt rich atmosphere in the saggar chamber is an important part of expressing the surface. I prefer simple ancient pots that reveal the maker's hand, such as Minoan and Pueblo burnished earthenware. These pots stored grain and carried water. Ceremonial pots that contain ancestral bones and ashes are of particular interest. I strive to make my work appear both ancient and eternal.



I work towards unfolding and infusing preconceived constructs of the classical values and traditions of East and West; moreover, the contemporary influences of my mentors have been spontaneously expressed through my current work. I strive to find a balanced and critical approach to communicate a universal understanding of the evolution of ceramics and a personal paradigm within our global culture.

George Cho

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Bowl Sketch *Spectrum Award*

Glazed Earthenware, Cone 1 Reduction
11cm H x 32cm W x 21cm D



Chari Cohen

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Matchbox Landscape *Fusion Design Award*

Cone 6 stoneware, electric kiln
6cm H x 10.5cm W x 7cm D



My work lies between the two worlds of functional ceramics and sculpture. In this piece I have created a vessel and joined it with the sculptural aspect of a landscape. Clay is the perfect material to allow an insight into the colours, forms and textures found in nature. Growing up in southern Alberta where the mountains meet the prairies I have been deeply touched by it's dramatic landscape, which nurtures my life and informs my ceramics.



Aliza Hosiosky

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Vessel VIII

Stoneware clay, cone 6 oxidation
44cm H x 14cm W x 13cm D

My very favorite method of working with clay is coiling, which my late mother taught me when I was a small child. I prefer not to glaze my pieces, so the color of the clay is visible and prominent.

Deborah Freeman

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Cups and Caddy

Ontario Crafts Council Award

Thrown, porcelain and Stoneware;
cone 10 gas reduction, thrown

16cm H x 24cm W x 24cm D



Rocking Cream & Sugar

Thrown and altered earthenware, cone 04
electric oxidation, iron decals

(Creamer) 8cm H x 12cm W x 8cm D



My work is designed to invite touch, use and contemplation. My interest in tableware stems from a lifetime of watching my parents and grandparents generously serve meals to friends and family and from my passion for cooking. In making the work, my intention is to display marks of making and to let the materials and their qualities speak for themselves.

Judith Graham

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compliment or contrast

Hand built earthenware, low fired

8cm H x 17cm W x 14cm D



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Geometry in Motion

Toronto Potters Award

Hand built earthenware, low fired

4cm H x 21cm W x 10cm D

I like to quote Lao Tsu:

*“The secret waits for the insight of eyes unclouded by longing,
Those who are bound by desire see only the outward container.”*



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Shaked Kaplan

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T.G.I.F

Clay, Cone 6, Coils, Glazes. Wood
(Wood work : Bruce Thompson)

18.5cm H x 48.5cm W x 18cm D

The TGIF cup set is a tongue in cheek joke that stays true to the spirit of coffee. The set includes 5 cups that start out small with the beginning of the week and get bigger as the days pass.

To create them I use my own coil hand building technique, which allows for very light, durable wares. It makes drinking coffee an experience.



Yumiko Katsuya

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Aquatic Whisper

Crystalline Glaze

37cm H x 11cm W x 9.5cm D

I am captivated by the ethereal quality of the patterns that crystalline glazes create, and will continue experimenting with this beautiful art form. It makes me so happy when my work succeeds in conveying and bringing about a sense of peacefulness for others.

Renee Kleiman

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Leaf Circle

cone 6 porcelain, fired in oxidation,
sgraffito over underglaze

7cm H x 23cm Dia



In 1992 I had the idea of cutting through underglaze to express my fascination with nature, and taught myself methods and designs. Gardens have always been a source of inspiration. The circular design is a result of years of experimenting and drawing leaves that would work in the round. The never-ending varieties of leaves continue to provide me with decorating ideas.



Irit Lepkin

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Untitled

Clay, under-grazes and oxide

32cm H x 9cm W x 9cm D

My work is all hand made one of a kind. Some of my ceramic sculptures are inspired by organic forms while others by human figures.

This specific sculpture, human figure is inspired by an African mask with earthy colour tones of brown, black and white. The 'Cubistic' like face is textured and has a few layers that can be seen from different angles.

Kathleen Matsushita

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Anticipation

MCS porcelain.

Fired at Cone 6, oxidation

13cm H x 14cm W x 14cm D



This piece was thrown, altered and carved at the leather-hard stage. The bisque was sprayed with a celadon-like glaze to enhance the carving and fired to Cone 6. It is fascinating to watch blossoms as they form and mature. I tried to capture the stage at which one can hardly wait to see the results of nurturing a plant to its fullest glory.



Lesley McNally

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The Huddle

Anagama Firing. Stoneware clay

23cm H x 22cm W x 10cm D

The predominant structures and environment influencing my most recent body of work is the archaeological discoveries of Neolithic chambers and monuments found on the Orkney Islands. These monuments hold evidence, traces and insights into the deep spiritual connection between the people and their immediate environment. What has become increasingly intriguing for me is the historical narrative encapsulated within and on these ancient monuments.

Lesley McInally

WWW.DRIFTCERAMICART.COM

The Gathering

Anagama Firing. Stoneware clay
27cm H x 15cm W x 15cm D

The predominant structures and environment influencing my most recent body of work is the archaeological discoveries of Neolithic chambers and monuments found on the Orkney Islands. These monuments hold evidence, traces and insights into the deep spiritual connection between the people and their immediate environment. What has become increasingly intriguing for me is the historical narrative encapsulated within and on these ancient monuments.



My studio practice engages the relationship and responsibility of community in healing. Isolation is part of the series anima. The work confronts vitality in juxtaposition to isolation, stillness in counterpoint to lethargy, and the invisibility of chronic pain, where “static motion” drives toward harmony or chaos, yearning for transcendence. The altered rhythms and motion of Isolation, though kinetic, circle inward and connote internal struggle set apart from a collective existence.

Heidi McKenzie

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Isolation

Stoneware, slip/dry ash reduction fired,
cone 10

20cm H x 30cm W x 20cm D



Mary McKenzie

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Comfort

Tuckers Pottery Award

Ceramic, wood chair/electric firing

89cm H x 46cm W x 61cm D

Opposite page:

Safe and Sound

77cm H x 70cm W x 6cm D

ceramic in electric firing, (12 pot holders)

These pieces are part of a larger body of work called Unreliable Narrator (a memoir) in which ordinary objects represent memory fragments. Fabric and thread hold associations of making and mending. Residual but altered impressions remain when they become ceramic. Fibres burn out during firing leaving a ceramic facsimile of the original object. In this work the term 'Unreliable Narrator' acknowledges the inconsistencies of memory and eyewitness.



Judith Morsink

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Earthwork #3

Red art and kentucky stoneware and EPK layerings, multiple oxidation firing, cone 6 and cone 04

6cm H x 23cm W x 24cm D



The work was part of a series inspired by the Badlands of South Dakota and Yellowstone Geysers, which I visited 3 years ago. I was inspired by the many form of the land manipulated by weathering and the forces of nature. I have been experimenting with different ways of layering powdered clay over very wet clay to get different effects and to imitate nature.



Abbey Smith

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Swamp Life

Raku clay, raku firing, oxides for 'halo' effect

25cm H x 12.5cm dia

This hand-built raku form is an experiment in manipulation of surface decoration with brushwork in metallic oxides. During post-firing reduction, the super-loaded oxide resists carbon, which is deposited elsewhere on the unglazed surface, thereby creating thin white lines outside each brushstroke.

The growth of swamp life depends on specific conditions of access to oxygen and organic matter, as does ours.

Nebojsa Stojkovic

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Nest

Karen Latorre Award

Engobes and underglaze decoration,
fired to cone 06

42cm H x 15cm W x 8cm D

As an artist on the one hand I denude reality and on the other I make its superstructure by supplementing the already seen with my own emotions and sentiments. I have necessity to penetrate deeper and explore my own intimacy, my own worlds, which are described in the language of symbols and characters.



Vacation

Engobes and underglaze decoration,
fired to cone 06

30cm H x 20cm W x 20cm D

ACKNOWLEDGEMENTS

It has been two years in the planning for the Toronto Potters 16th Juried Biennial Exhibition. Over this time we have had the support, involvement and commitment from the following organisations and individuals to whom we extend our sincere thanks:

The Ontario Arts Council, for their continued support and encouragement of this long standing tradition.

Theresa Bailie and her highly organised

team at Toronto City Hall, for providing us with a venue for the jury process.

The Ontario Crafts Council, for this fantastic exhibition venue and their staff's support, in particular, Jana Hiemstra whose efficiency in coordinating this event made the entire process a sheer delight.

Dale Roddick, our photographer and Simon Tanenbaum our catalogue designer.

Our award donors who have supported us over the years - The Ontario Crafts Council, Tuckers Pottery Supplies, Spectrum, Pottery Supply House and Fusion: The Clay and Glass Association.

A core team of dedicated women who volunteered their time to assist with the organising of this event - Heidi McKenzie, Chari Cohen, Mary McKenzie, Yumiko Katsuya and Kathleen Matsushita.

Many thanks to you ladies and all those who helped make this a successful event.

Aneela Dias-D'Sousa

Director of Exhibitions

