2020 Juried Exhibition

OTTAWA
GUILD
OF POTTERS

Introduction

June 29, 2020: *"Tell me if I'm just being a raving lunatic..."*

That was the start of an email from the Ottawa Guild of Potters' Exhibitions Committee to its webmaster. Ontario and Quebec were still firmly in a pandemic lockdown. Celebrating Clay and the Spring Festival Exhibition had been cancelled with no forecasted return. If the Guild were to hold an Exhibition in the near term, it would have to be a digital Virtual Exhibition.

Planning for a Virtual Exhibition involved a re-think of every single step in the traditional process. How would members submit an application? Could a juror work from photographs? How would members submit the photographs? How would we present the pieces in a way that did them justice? Could we still do a "People's Choice"? How would a digital Awards Ceremony work? The list of questions was almost endless. To make things worse, the answers to those questions changed depending on what COVID pandemic state we were contemplating.

In the end the Exhibition Committee laid out three detailed plans, based on potentially increasing pandemic severity. We hoped for the best, and made offerings to the kiln gods to make it so! We did have a moment of panic just before the jurying day, when Ontario Premier Doug Ford indicated that further restrictions to movement were being considered. Luckily for us, Eastern Ontario was spared and our Kingston-based juror, Marney McDiarmid, was able to come to Ottawa the next day to do the jurying in person. Everything ran as smoothly as we had hoped.

So, welcome to the first Ottawa Guild of Potters' Virtual Exhibition!

Many excellent pieces were submitted. Marney selected thirty-four items for the Exhibition; each of these items has a dedicated web page created to showcase it. We held our Awards Ceremony as a digital web conference and used web-based polling software to run our People's Choice. We hope you are pleased with the Exhibition.

We are indebted to our sponsors: Craft Ontario, Fusion, LOAM, Pottery Supply House, Tucker's, Spectrum Glazes, Populace, Hintonburg Pottery, and Huntington Properties. Special thanks go to our Guild webmaster Dave Drapeau, for his infectious enthusiasm and countless volunteer hours. Thanks to Alan Whitten of Huntington Properties for providing a staging space for this juried Exhibition and to Rajeev Nath for taking Exhibition photographs. Finally, we should like to thank you, members of the Guild and friends, for inspiring this endeavour. We believe this Exhibition will provide a lasting testimony to your skills and achievements.

Elizabeth Davies, Isobel Salole & Carol Lim
Exhibition Committee

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List of Participating Artists

Anne Nicol
Barbara Minish
Bilgin Buberoglu
Carol Lim
Clément Hoeck
Elizabeth M Davies
Ileana Tierney
Iris Arnon
Isobel Salole
Joanna Richardson
Jocelyn Jenkins
Jordan Danger
Karen Kurtzrock
Maria Moldovan
Monica Rosenthal
Sarah Hand
Shaina Lipsey
Yumiko Katsuya

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The Award Winners

Photos by Rajeev Nath and / or the artist

Maria Moldovan

Artist's Statement

The act of creation is a journey for me. When I moved to Canada in 2013, I began searching for anchor points in this new space. This search has been a driving force in my creative work over the past few years. It has involved a constant movement from outside to inside and vice versa while I create forms, body and skin for shapeless, incomprehensible ideas.

I mostly hand build and finish the ceramic surface with colours, combining layered under glazes, decorative patterns and surface glazes; I also like to keep a lot of areas white to let the work breathe. I am interested in the playful process of finding the balance between these four components of the surface finish. I also combine elements such as body parts which in real life would never be found together, but in my sculptures find new meaning.

Departure

Sculpture inspired by migrating birds which constantly leave and return to a homeland, keeping deep within them the secret of the path they follow.

cone 6 porcelain finished with glazes and underglazes

11" x 6.5" x 3" 900 grams

Award: Best in Show

Sponsor: Pottery Supply House

Juror's Comment: "Apropos of this time, 'Departure' speaks to what we hold dear. Evocative and whimsical, and illustrating a light touch, the sculpture gracefully holds a multitude of stories."

Joanna Richardson

Artist's Statement

I moved to Ottawa in the middle of the pandemic, when my Ceramics Practicum program at the Banff Centre was cancelled. In an instant, my studio was gone, all the projects I had planned were disrupted, and I felt very alone without my community of artists and craftspeople. For a few months, I was quite depressed about it all.

Slowly, I began building myself back up. I sourced some raku clay for hand building and researched alternative firing techniques, finally reading a fantastic article from Ceramics Monthly about using a charcoal barbecue to mimic a pit firing.

The work presented here is a selection of my forays into barbecue firing. I did a number of fascinating tests - from learning how to make a terra sig with raku clay and baking soda, to building saggars out of tin cans, aluminum foil, banana peels and coffee grounds. It was an incredible experience, like learning how to work with clay all over again, but this time in the context of my kitchen pantry and recycling bin. I now have access to a conventional potters' studio complete with electric kilns, but I am so grateful to have gone through this difficult summer. With each firing, I nestled greenware pots into glowing red coals, bracing for the cracking of clay pushed to its limit. And with each firing, I couldn't help but ruminate on one shared bond between clay and people: resilience.

Salt and Sugar Speckled Jar

While the body of this jar has subtle blushes of pink salt and grey smoke, the lid features gorgeous markings where salt and sugar settled during the firing. The interior is smoked grey, perfect for holding small treasures.

Raku clay, fired in a charcoal barbecue with salt and combustibles, waxed thread.

3½"x 3¾" x 3¾", 1 lb

Award: Juror's Choice

Sponsor: Tucker's Pottery Supply

Juror's Comment: "Sand, a rusty hull, a sliver of mica that catches the light, a walk on a damp grey day - colour popping. Smooth to the touch, light yet solid to hold, the piece captivates the hand as much as the eye. The deep smoky grey of the jar's interior is a comfort. This exquisitely rendered pot feels like it is of the earth."

Jocelyn Jenkins

Artist's Statement

I enjoy drawing on a ceramic surface, knowing that it will be held and moved around. The casual contact that we have with a mug or a plate, is a dimension that is wholly absent with paintings we hang on walls. Functional ceramics, no matter how decorative, invite you to touch them.

On a three-dimensional form, the placement of the images lets the user choose their own point of view and viewing distance. Encouraging this play, is what makes drawing on ceramic surfaces so interesting to me. I love the idea that I put the piece out there but what it is used for and how it is interpreted are out of my hands... and literally in someone else's.

I live and work in Ontario, but my roots are in the Maritimes. Both places furnish a wealth of natural images that repeat throughout my ceramic work. In the months since March of this year I have found myself turning to images that speak to me of comfort and of freedom. I have had the time to look more closely at my world which has constricted around me, but which still offers images and inspiration that are comforting in uncertain times. At the same time, the ideas of flight and motion are tantalizing. Moths freed from the cocoon, seals and whales in an endless sea…there was never a better time to live vicariously and play with images that are restorative.

Emerge

This is a set of four plates, each with a different local moth shown as a caterpillar on the back and an adult moth on the front.

Cone 6 Porcelaneous stoneware, sgraffito through black slip with various glazes and underglazes.

Each plate is about 1.2” x 7.25” x 7.25” 1 lb 2 oz

Award: Best Decorated

Sponsor: Spectrum

Juror’s Comment: “These plates are abundant in detail, story and colour, and yet manage not to overwhelm the viewer. Instead, one is placed in quiet contemplation of nature's glory and the exquisite craft work of the artist."

Ileana Tierney

Artist's Statement

Clay, my medium of choice, vibrates with life and is adaptable to change in shape, texture, form, and function. With this adaptability and a passion for detail, I form, sculpt, alter, carve, illustrate, and paint. Making pieces that can provide beauty, and function in daily life, from making a home, to preparing and serving a meal, is an honour.

Everyday Server,

Tree & Sky Collection

Inspired by the earthiness of tree bark and the blue-green sky this serving bowl is a member of the Tree & Sky Collection.

Spray glazed, illustration of stems, leaves and flowers; added brushwork on top. Cone 6, white porcelaneous stoneware.

8.25" W x 8.25" D x 3" H

1 lb 11 oz

Award: Best for Use

Sponsor: Craft Ontario

Juror's Comment: "The piece is elegantly thrown and the decoration ephemeral. A sigh for the blush of green on the berries! The contrast between dark and light is very inviting - this pot would grace any table. "

Iris Arnon

Artist's Statement

My work explores form and surface. I hand build sculptural ceramic pieces in an expressive style. Many of my works are figurative, but even those that are not often feel gestural and voluptuous. I have a passion for the material and the handbuilding process. I work intuitively while creating pieces, responding to the form as it emerges.

I often explore tensions – historic vs modern, inner vs outer, visible vs hidden and thus contrasts are evident in my work – elegant forms with rough, rustic surfaces.

In addition to ceramic work, I paint with mixed media on Mylar. This work is also expressive and gestural, often figurative.

What Do We Carry?

This figurative piece invites contemplation about that which we choose to hold on to and that which we choose to let go.

Stoneware with slips, oxide and underglazes

Sculpted from a solid block of clay then cut and hollowed out.

H 15" W 7" D 6"

weight 6.5 lbs

Award: Best Expression

Sponsor: LOAM

Juror's Comment: "Grounded and resilient, the figure is naked but not exposed. The piece exemplifies a nuanced and sophisticated exploration of the female form. A sculpture to spend time with. "

Jordan Danger

Artist's Statement

Long ago in a classroom somewhere, I etched a note to myself on a wooden easel: “Art should be everywhere”. This quickly became my mantra and has guided my exploration of media, subject, and form until this very day. Born in British Columbia to a family that is primarily Nova Scotian, I have strong ties to the oceans, mountains, and forests. I strive to create pieces that will incite a love affair between the beholder and the subject. If I can create a piece that someone wants to touch or talk to everyday, I have achieved my goal. I like to cross the line between craft (which is typically functional) and art (which is typically untouchable), and find a middle ground where the work is finessed, but the end product is approachable. If a person can appreciate how precious a ceramic cephalopod is, they can learn to appreciate how precious the original animal is.

Shadow

This shadow wolf sits, hunched and watching you; but is he friend or foe? While it may be frightening, the artist creates this tactile sculpture with playful ears an animated quality, urging us to embrace our own shadows and realize their beauty.

Stoneware, electric fired to cone 6, and painted with velvet matte underglaze

9" x 8" , 1.5 lbs

Award: Best Sculptural Work

Sponsor: Populace Award

Juror’s Comment: “The eyes are downcast, but one cannot help but be held by the wolf's glowering, watchful, glare. That the piece can evoke such emotion through form and texture alone reveals the expertise of the maker.“

Monica Rosenthal

Artist's Statement

As a ceramic artist, I have been creating functional ware for more than 15 years. More recently, I have extended my creative practice to include ceramic jewelry and wall art. My work reflects a strong Asian aesthetic. This stems from my experience of living in Japan for four years, taking numerous trips to Korea, and a life of continuous travel. I also have a deep interest in textile arts, both old and new. In particular, the art of indigo dying has long been a source of fascination. I am inspired by contemporary art, which leads me to redefine historical references and traditional practices in a contemporary context.

The diversity of my interests is reflected in my current work, which includes several distinct series. The first is an experiment in translating the rich variations of indigo dyeing and Indian kantha embroidery into clay. The second is a series of electrified lamps, that explore the interplay of positive and negative space, offering a new dynamic in my functional home ware. These require a collaboration with a fellow artisan to design and craft the wooden bases for my lamps. While these works challenge the boundaries of my comfort in the ceramic world, my work remains concerned with surface texture and pattern through carving and other means, the contrast of shiny and matt, and an architectural underpinning to my hand-built forms.

The Indigo Project

I have had a lifelong love affair with indigo dyeing and after three trips to India, with Indian textiles, especially kantha embroidery. The Indigo Project through this series of 9 plaques is my way of paying tribute to these two diverse traditions, translated into clay.

Stoneware, cone 6, some plaques glazed, some plaques, painted with underglaze, some with cobalt oxide washed off, each plaque made by hand, textured, and holes pierced individually. After firing, each plaque was embroidered with one of three colours of waxed cotton cording.

H 9”,W 7”, D 1.5”

Award: Best Design

Sponsor: Fusion

Juror’s Comment: “Is it cloth? Is it clay? The elements of this installation piece come together to create an engaging study of colour and pattern that is balanced and appealing. From afar the work effectively evokes a sense of movement, like the cloth that inspired the work.”

Clément Hoeck

Artist's Statement

I love the physicality and work rhythm of being a potter. The hum of the wheel, the slapping sound of the clay, the push, pull and forming wet clay all impart on me a sense of delicate control. The wheel is at the heart of the pottery studio and it's a tool I've yet to master fully. My influences and inspiration are mostly from the high fire ceramics of Korea, Japan and China. The Mingei movement, the Leach style of pots and their timeless beauty, utility and robustness are what has attracted me to becoming a potter.

My ceramic style is notably influenced by my exposure to the culture and history of South Korea while residing there from 2003 to 2005, and again in 2010. The many glazes I use are of Korean, Chinese, and Japanese origin and fired to 1285 Celsius. I focus on form, function and a stand-alone elegance when designing my pieces.

Jar

This is a keepsakes jar for a herb stash, an urn for a loved one's ashes, a jelly bean jar or whatever one may like to keep at hand in the kitchen.

Cone 10 stoneware fired in oxidation. Chattered texture and stamped details. Nuka glaze on Iron saturate. Nuka liner glaze inside. Pulled handle with stamped details and blue ash glaze.

9 ¾" tall by 6 ¼" wide. Weight 1.4 kg

Award: Honourable Mention

Sponsor: Populace Gold Set

Juror's Comment: "A mastery of form and design, illustrating harmony of colour, shape, and detail."

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Other Gallery Works

Photos by Rajeev Nath and/or the artist

Isobel Salole

“Curvilinear Vase”

Fully functional vase with abstract nature scene on front.

Cone 6 stoneware. A mix of slips, underglazes and final iron oxide glaze.

6 ½” x 12” x 4 ½”, weighing 4 lbs.

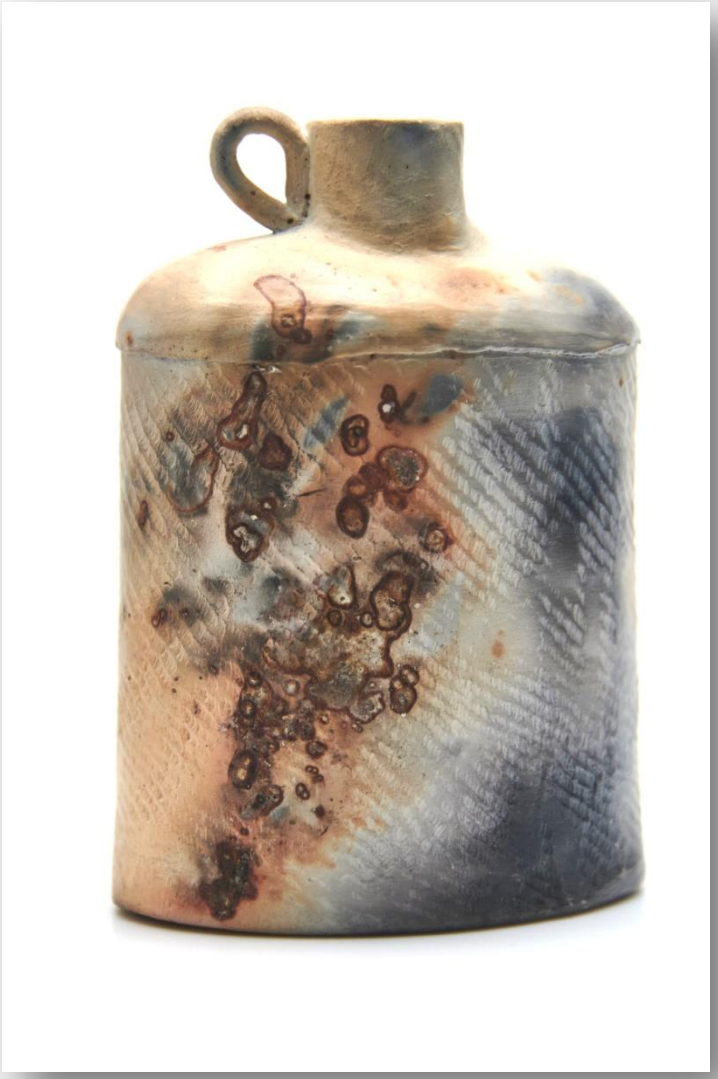
Monica Rosenthal

“Lighting with Black and White”

This pair of electrified ceramic lamps are one of a kind, and part of a new series investigating mood lighting for the home. They are an exploration of positive and negative space in the iconic lantern shape.

Earthenware, matt glazes, hand built, design cut by hand , mounted on exotic wood bases made by a local wood artisan.

Height 12.5", Diameter 6"



Joanna Richardson “Flask Form”

This handbuilt flask, while unable to hold any spirits, would still be able to hold some dried flowers. During the firing, iodized salt settled on the front of the flask, leaving beautiful rust spots and blushes.

Raku clay, fired in a charcoal barbecue with salt and combustibles.

6 ½" x 4 ½" x 2 ½", 1 lb

Joanna Richardson **“Small Cedar Jug”**

This small 19th century-inspired jug is sturdy in design but delicately embellished with smoke and salt. While it isn't able to hold liquids, it could hold some sprigs of cedar, similar to the one imprinted on the front.

Wheel-thrown raku clay, fired in a charcoal barbecue with salt and combustibles.

5 ½" x 3" x 3", 1 lb

Karen Kurtzrock "Head Planter"

I am intrigued by the human form, faces, expressions and hands. This work includes those elements. When making this I was inspired the drawings of Kathe Kollwitz having seen them last year in Berlin. There is another worldliness to the expression which grew as I worked the piece. I kept the color palette to a minimum except the iris. A nod to function and perhaps to counter the eeriness I've placed a green plant inside.

Stoneware clay oxidation with iron oxide wash and then painted on glaze. Fired to cone 6.

6" High x 5" Wide

Weight with plant approximately 5 pounds.

Carol Lim

“Three ladies, two crows, and a lemon!”

A whimsical composition of three ladies, all similarly decorated using the repetition of motifs, colors, textures, and shapes, to create both unity and uniqueness. A lemon is revered as a treat, and the crows have the potential to disrupt the serenity of the scene. Just your typical day in 2020!

Hand built sculptures using Cone 6 white stoneware clay. Slabs and pinch pots are used to create the shapes. Clay surfaces are stamped with handmade stamps (some made using a laser printer), found objects, and textures. Surfaces are patterned and decorated using oxides, underglazes, and glazes, all patiently applied by hand, to bring these forms to life. Some finished surfaces remain matt and semi gloss, while others are gloss.

Lady with crows - 19"h x 7"w x 4.5"d x 6 lbs.

Lady with tulips - 12"h x 14"w x 6"d x 5 lbs.

Lady with a lemon - 8"h x 13"w x 6.5" d x 4 lbs.

Jordan Danger "The Seeker"

This polar bear peeks up from a hole in the ice, seeking his next meal. The artist sought to capture the deceptively friendly expressions so typical of this great hunting bear, as well as studying the surprisingly complex colouring of the bear's coat.

Sheba raku clay fired to cone 6, painted with Velvet matte underglazes

9" x 8", 1 lb

Jordan Danger "Whale Teapot"

Crossing the line between craft and art yet again, this playful teapot is more sculpture than vessel--yet it has a perfect pour. Inspired by illustrations of sea creatures on ancient maps, this Moby-esque whale stands as a centerpiece for a brunch just as easily as resting on a gallery podium.

Stoneware, electric kiln to cone 6, painted with underglaze, glazed clear internally.

6" x 10", 2lbs

Yumiko Katsuya "Winds of Good Fortune"

This vase was created to echo the form of a gourd, a shape that represents good luck, good health, and prosperity. For this reason, gourd shapes are often endearingly used in Japanese tea ceremony and to make items like vases, sake servers, hot pepper containers etc.

High Firing Porcelain Oxidation Crystalline Glaze

1.27 kg

32.5cm (h) x 13.0cm (w)

Yumiko Katsuya "Angelic Embrace"

Vase

High Firing Porcelain OxidationCrystalline Glaze

0.78kg

21.0cm (h) x 11.0cm (w)

Elizabeth M Davies "Ghost Gums"

These vases were inspired by my discovery, in eastern Australia, of the beautiful gum trees that shed their brown bark revealing a white trunk. In these vases, I leave the white surface grainy and bare and use dark underglazes for the bark at their base with matte glazes for the burnt traces of forest fires, ashes and new growth.

Stoneware, fired to cone 6, in oxidation. Wheel thrown and assembled.

Height: 25 cm; 33 cm; 35 cm

Diameter, at base: 7 cm, 7 cm, 8 cm

Weight: 1 kg; 1.2 kg; 1.4 kg

Sarah Hand "Lidded Jar"

With this piece I have chosen two glazes to enhance the shape of the jar. The glaze at the top has bronze highlights which enhance the mat green glaze at the bottom. The inside glaze is food safe with a smooth glossy finish to enable easy cleaning.

Cone 6 Stoneware, oxidization.

1425 grams , 19 cm high x 20 cm wide from handle to handle.

Clément Hoeck “Blue Bottle Vase”

This is a stoneware bottle/vase meant to be a center piece, hold flowers and be admired.

Cobalt blue with Nuka glaze pours. Nuka glaze on white slip liner. Cone 10 stoneware with faceted slip design fired in oxidation

11 ½” tall x 5” wide; weight 2 kg.

Clément Hoeck “Bottle Vase”

This is a bottle vase form and my exploration using heavy slip to define the surface.

Cone 10 stoneware fired in oxidation. Nuka glaze over Iron saturate on slip faceting.

8 ¾” tall x 6” widest. 1.5 kg

Jocelyn Jenkins "At Sea" Serving Bowl

This piece is a large bowl: on the outside, small boats bob in their own distinct spaces, adrift on the vast ocean; inside the bowl the whale slips through the water moving in any direction it chooses.

Porcelaneous stoneware with sgraffito through black slip, underglaze and multiple glazes, Cone 6.

3.5" x 11" x 11", 4 or 5 lbs

Jocelyn Jenkins “Tea at Sea”

Nothing is more comforting (to me!) than a pot of tea. When there are friends to share it with even better. With social distancing and isolation, sometimes it has to be enough that the "friend" comes as decoration on the pot! Just kidding... but comforting rituals mean even more now that we are left to our own devices so often. The forms of the teapot, the cream and sugar set and the cookie tray, as well as the rotund figures of the seals cavorting in the sea, all embrace curves which speak to me of comfort.

Cone 6 porcelaneous clay, with sgraffito through black slip, underglazes and tinted clear glaze.

Tea Pot 5.5” x 8” x 5” under 2 lbs

Cookie tray 1.5” x 10” x 10”. 2 lbs 6 oz

Cream and sugar 3” or 4” tall, about 3" diameter 0.5 lbs each

Barbara Minish "Night and Day"

This piece is my version of the classic Grecian urn. The bright sky blue descending to midnight blue and finally black inspired the title of this work.

Cone 6 stoneware, oxidation fired.

height - 24 cm

diameter - 14 cm

weight - 1.75 kg

Barbara Minish “Hope Springs Eternal”

This multi-piece tulipiere can hold up to 24 blooms. The top, self contained tier can be used on it own to hold 6 blooms and the large, lower tier can be used with the centre opening filled with willow or cattails as a backdrop for the outer ring of 18 blooms. Designed to mimic the look of forced bulbs, it was inspired by the annual anticipation of spring that attends the last gasps of winter.

Red cone 6 stoneware. Thrown and altered base. Press moulded and altered sculptures. Oxidation fired.

assembled height - 22 cm

assembled diameter - 34 cm

assembled weight - 6.75 kg

Anne Nicol "Silver Lining"

A whimsical play on the the well-known proverb - 'Every cloud has a silver lining'.

The hollow pillow handles give the feeling of an airy, floating weightlessness.

This work was inspired during our current pandemic. This silver lining is a sign of hopefulness and a positivity in an time of uncertainty.

Porcelain, slab built, hollow pillow handles, airbrushed, hand-painted, hand lettered white gold & mother of pearl luster.

H 2.5" x W 14.5" x D 6.5" Weight: 2 lbs, 7 ¾ oz.

H 6.35 cm x W 36.83 cm x D 16.51 cm Weight: 1126 g

Anne Nicol “William Cups”

These cups are sophisticated, fun and functional. The decoration of spiraling lines and scrolls feel somehow magical.

This work was inspired by the stylized evocation of William Morris' flower patterns. My love of calligraphy and the 18th century motifs reappear in a lot of my work.

Hand drawn flowers were coated in resist, black background was airbrushed with black underglaze, resist removed and black details and more decoration was painted and a custom light blue glaze to finish.

Porcelain, resist, underglaze, mist blue glaze, 24 ct gold rim
Cone 6 Oxidation Cone .017 luster firing

Individual Cup: H 3.5" x W 3" weight- 7 oz / 200g

The set of 6: weight 2.6 lbs. / 1200g

Maria Moldovan “Receive - Release”

Sculpture inspired by gestures of the hands and by the constant flow and circle of life.

cone 6 stoneware finished with glazes and underglazes, gold luster

13" x 4" x 4" / 1200 grams

Maria Moldovan "Majestic"

Sculpture inspired by the pure power carried and expressed by a horse. Human presence appears as well with the house and the decorative elements.

cone 6 stoneware finished with glazes and underglazes

7" x 6.5" x 2" / 450 grams

Shaina Lipsey "Monet Comes for Tea"

This set is part of a series inspired by the colour palettes of impressionist paintings. The depth of colour is achieved by applying at least three layers of textured underglaze at the green-ware stage, after which a white porcelain slip is applied before bisque firing. It is a feast for both your eyes and hands as the textured slip application reminds the user that this piece is handmade. The straight sided form allows for the maximum vertical surface area on which to apply the decoration. I love the interplay of the creamy coloured mid-fire porcelain body and the painted surfaces. The calm of the un-decorated clay next to the vibrant layers of colour brings balance to the piece.

Mid-fire porcelain body with multiple layers (minimum 3) of textured underglaze applied using a mono printing mat. Decoration is finished with the application of a second, whiter mid-fire porcelain slip. Final glaze application: clear. Fired to cone ^6 el

Teapot: 11.4 cm H (w/o knob) , 13.9 cm H (incl. knob); 14.6 cm W (body only), 24.1 cm W (incl. spout and handle); Volume - 1095 ml; Weight – 1.35 kg

Teacup: 7 cm H, 8.8 cm W; Volume 237 ml, Weight 189 gm

Shaina Lipsey “The Cosmos”

Each bowl holds within it, its own mini cosmos... These 7 stoneware bowls are both functional and decorative. They can be displayed and/or put to use. They'll do double duty as mixing and serving bowls or as decorative pieces. Keep them together for visual impact or scatter them throughout your home. The luscious glaze will reveal something new every time you look at it.

Cone ^6 Stoneware, mixed glaze application.

bowl 1 - Height 2 cm, Width 4.7 cm, Weight 21 gm

bowl 2 – Height 3 cm, Width 6.7 cm, Weight 64 gm

bowl 3 - Height 4 cm, Width 9.3 cm, Weight 119 gm

bowl 4 - Height 5.5 cm, Width 13 cm, Weight 254 gm

bowl 5 – Height 7.5 cm, Width 16.7 cm, Weight 1.3 kg

Bilgin Buberoglu “Sea Urchins”

This is a set of 3 sea urchins of different sizes. They are not meant to be functional pots. Spine roots patterns are after sea urchins found in the Mediterranean.

Made of Tucker's MCS Cone 6 porcelain. Each one is thrown on the wheel, trimmed and spine roots are created with slip of the same clay body. Bisque fired to Cone 06 and glaze fired to Cone 6.

Their diameters are 7 cm, 9.5 cm and 12 cm, and their heights are 5.5, 6.5 and 7 cm respectively. Their weights are 160 gr, 250 gr and 475 gr respectively.

Ileana Tierney “Pure Bloom”

Inspired by the beauty of delicate flowers in bloom. The whiteness of the clay combined with the intricate carving represents the fragility and ethereal nature of flowers. The soft teal interior glows inviting the viewer to look inside, similar to flowers attracting birds and bees.

Carved on the upper edges, sides, and bottom of the piece. White clay unglazed on the exterior with interior soft teal glaze. Cone 6 porcelaneous stoneware.

5.5" H x 12" W x 12"D

3 lb 4 oz.

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Closing Comments by Our Juror

In the middle of COVID's second wave I was given a gift – the opportunity to spend many hours surrounded by wonderful pots. I was able to pick up the pieces and experience how they felt to the touch. I tested out lids and looked at the pots from all angles. With so much of our lives now taking place online, it was a joy to be able to fully connect to the work that was submitted to the show and I'm thankful to the organizers for finding a safe way to make this possible.

Of course, the time was not only pleasurable, it was also hard work. With so many excellent submissions it was challenging to choose. I was looking for material expertise, integrity in design, and creative expression. The award winners possessed all of these qualities and, in addition, I was taken in by their work. I commend everyone who submitted pieces to the show. Putting yourself forward is a brave act. I was once told that any artist needs to develop "a thick skin" and I've found it to be wise advice. Rejections are a fundamental part of the process and perseverance is a vital attribute. I thank you all for enabling me to spend time with your work. It was an honour.

Marney McDiarmid

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