2024 Annual Juried Exhibition

THE OTTAWA GUILD OF POTTERS
LA GUILDE DES POTIERS D'OTTAWA

List of Participating Artists

Ada Brzeski
Alison Welsh
Amy Jane St Denis
Annabelle Dionne
Barbara Minish
Carrie Leavoy
Colette Beardall
Cristina Abbate
Elizabeth Davies
Gaia Chernushenko
Ileana Tierney
Iris Arnon
Isobel Salole
Jane Snider
Joanna Richardson
Jocelyn Jenkins
Jonas Wagner
Jordan Danger
Krisha Shaw
Lucy Willemsen
Meagan Pethick
Michele Macdonald
Mitch Lenet
Muraï Céramique
Nancy Riggs
Tania Craan
Wade Vienneau

Introduction

It is with such excitement that we await the submissions for the exhibition each year. As the applications come in we begin to see connections between the artists' works. Clay work is often a solitary endeavour but when the pieces come together into an exhibition space, suddenly conversations happen and universal experiences come to light – shared joy in the natural world and everyday moments, fundamental questions about connectedness, and the empathetic pain of contemporary issues.

We are most grateful to our juror, Lesley McInally, for her dedication in the challenging task of selecting the pieces for the show and choosing our award winners. We are also indebted to our sponsors, Pottery Supply House, Tucker's, FUSION, LOAM, Hintonburg Pottery, Populace, Amaranth Stoneware, Craft Ontario, and Spectrum.

A deep expression of thanks to Collin Jang for proofreading, and to so many of you who have helped make this exhibition happen. A very special thank you goes to our webmaster, Dave Drapeau for his skills, patience and dedication, not only to Exhibitions, but to the Guild as a whole.

In this year's entries we see hope balancing despair, delight balancing grief. What do you see?

Elizabeth Davies, Joanna Richardson, Nadine Argo, Alison Welsh, and Liz Kunkel
Exhibition Committee

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The Award Winners

Michele Macdonald

Nature has this interplay of form, texture, colour and function, and for me pottery is an invitation to this very same endless reimagining of that interplay. I use this inspiration to find combinations that will evoke a memory of the familiar in the natural world.

Seed 6

'Seed' is an expression of the stored potential that comes with a combination of attention and intention.

Layered slips with glaze, cone 6 oxidation.

Cone 6 speckled stoneware, stained slip, glaze.

Height 41 cm, width 25 cm

Award: Best In Show

Sponsor: Pottery Supply House

Juror's Comment:

Strong understanding of form combined with a skillful layering of colour. This vessel has been skillfully thought out and curated. The floral carved neck adds extra dimension with the play of positive and negative areas and the orange glow from within is warm and inviting. Excellent example of outstanding craft practice and aesthetically pleasing overall.

Photos by Michele Macdonald

Colette Beardall

I am an observer, a collector of nature's ephemera and a concerned bystander to the natural world I have purposefully surrounded myself with. If there is a theme between any of my works, it is my hope to engage the viewer and to pass along my desires for safety, connection and concern for the places we inhabit, both internally and externally. The pandemic, the environment, and the state of our world's politics has created an insular feeling in my psyche. I have found greater spiritual grounding in my work as I explore the things in my heart through my investigations in clay. The constant barrage of news infiltrates my thinking and creates a stress and tension which somehow finds termination when I retreat to the studio and release those parts of myself into a tangible creation. The place where I find most solace is in the countryside with animals and in the forest where textures, smells and the infinite creativity of the Universe feed my imagination.

Photos by Colette Beardall

Blue Blue Future

It is a seemingly insular and lonely world with a horizon difficult to see clearly. This sculpture signifies the contemplative condition we so often find ourselves in if we are paying attention to a world in crisis.

Painted slips, underglazes and engobes fired to cone 6. Strike fired to cone 06 with a final firing again to cone 6 to enrich the colour palette. Fired in oxidation.

Cone 6 white sculpture clay.

Height 30 cm, width 22 cm, depth 12 cm

Award: Juror's Choice

Sponsor: Tucker's

Juror's Comment:

The melancholy expression of defeat and grief is very prominent in this sculpture. The use of blue sets the mood of sadness and despair underneath the shock of dripping red, which screams of horror and trauma. The layering of engobes and underglazes gives this piece a depth of history and creates a narrative. The barbed wire hints at a bloody crown of thorns and possibly imprisonment. This sculpture is very successful in raising the questions about the current global crisis.

Barbara Minish

Perhaps owing to my maternal Greek ancestry, I have always been drawn to the classic shapes of Ancient Greek and Minoan pottery. Much of my work explores variations of these forms. I am intrigued by the aesthetically pleasing and sensuous curves that belie the utility and functionality of so many of these pots. More recently I have begun using “wild clay” bringing my artistic practice full circle by creating works from the same clay I played with as a child, dug from the Manitoba farm where I grew up.

Prairie Minoan: Tractors and Rust 2

The form and decoration of this pot echoes that of ancient Cretan amphoras. The iconic Minoan octopus, reimagined as a creature made of equally iconic Canadian Prairie images of tractor tire and tracks, is rendered in red iron oxide or rust, also ubiquitous on the prairies. Finally, the pot is made from the same clay I played with as a child growing up on a Manitoba farm on those same Canadian Prairies.

Wheel thrown, design rendered in red iron oxide slip, fired in oxidation.

Cone 4. 5 "wild/native" Manitoba clay, red iron oxide slip.

Height 48 cm, width 21 cm

Award: Best Design

Sponsor: FUSION

Juror’s Comment:

Intriguing combination of historical elements and modern day emblems. The Minoan octopus reimagined into the prairie farm tracks is successfully rendered. Creating the vessel with the wild clay from Manitoba and decorating it with oxides is beautifully combined.

Photos by Barbara Minish

Lucy Willemsen

Having worked in various media throughout my life, I was delighted to meld all that I have learned into my clay creations. I make pottery that looks like birch bark, and over time, have added birds and animals to create little works of functional art. This is the major motif for my work, wherein I aim for natural, realistic shapes and textures. I enjoy the diversity of birds that appear in abundance around our forested home by the lake from which I draw uninhibited inspiration. I hope my pottery brings as much joy to you as it does to me creating it. It is in my nature to be most creative.

Patience is a Virtue

This great horned owl is very perceptive in his choice of perches. His keen sense of hearing has led him to the perfect spot with a family of mice just below.

Hand sculpted with underglaze and clear glaze. Fired in oxidation.

Stoneware cone 5 paper clay.

Height 19 cm, width 12 cm, width at base 8 cm, depth 9 cm

Award: Best Decorated

Sponsor: LOAM

Juror's Comment:

Wonderfully sculpted and incredibly well proportioned owl. Intricate attention to detail and skillfully painted and glazed. This owl is a true labour of love.

Photos by Lucy Willemsen

Mitch Lenet

Working with ceramics feels valuable, important. The endeavor of creating objects with my hands, allows me to be at once grounded and connected to something visceral, ancient, to humanity through form and function. I lean into the unpredictability and chance that the art of ceramics invites. I challenge myself with the question “what if?" and step into the new dimensions of creativity, of texture, colour and shape that this question invites. I am currently drawn to creating large vessels on the wheel, and coaxing from them organic textures reminiscent of those found in the natural world; aged bark, cracked earth. Inspired by the colours and subtle hues found in nature, I apply glaze by hand using various and ever evolving techniques.

Photos by Mitch Lenet

Water Garden

Reminiscent of aquatic plant roots reaching for nutrients found at the bottom of a pond, this vessel is a play of organic textures and colours that could be observed by the water garden.

Wheel thrown, fired in oxidation zinc silicate crystal glaze.

Porcelain.

Height 35 cm, width 18.5 cm, width at base 9.5 cm

Award: Best Expression

Sponsor: Hintonburg Pottery

Juror’s Comment:

A tall crystalline vessel with combination of hues. The neck of the piece contrasts starkly with the shoulders and form, beginning with yellow hues encrusted in lichen texture which abruptly change into dark toffee drips covering bottle green pouring down over turquoise crystals. The contrast of top to bottom clash but work beautifully to resemble above and below water. The underwater world has a depth of colour which draws the viewer in whilst the crystal formations invite further investigation.

Jordan Danger

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. I strive to create art that can be understood, ingested, and internalized by everyone. When my parents were barely 21, they moved to Smithers, BC, and opened an art gallery that sold what would now be called ‘fair trade’ art from local indigenous artists. Art and its connection to the earth have been a part of my life since birth. Born in British Columbia, to a family that is primarily Nova Scotian, I have strong ties to our natural world. 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 expertly executed yet universally accessible.

Photos by Jordan Danger

Tumbling

This piece depicts the emotional experience of saying words you cannot take back. The rabbit-humanoid form alludes to the freezing fear that one can feel in that moment, when words come tumbling out and one cannot stop; frozen internally like a frightened rabbit, red with anger or embarrassment, we feel like we are watching ourselves, powerless, as some part of us keeps talking. The bold colouring reflects the danger, fear, and anxiety that this moment bears. Keyboard keys (collected from a discarded keyboard) are interwoven, alluding to the more modern method of being hung by the tongue: texting or writing on social media.

Cone 6 electric kiln fired and underglazed.

Stoneware, underglaze, textiles, wood.

Height 117 cm, width 51 cm

Award: Best Sculptural Work

Sponsor: Populace

Juror’s Comment:

The red rabbit spews out the yellow words in emotional turmoil. One can feel its anger, frustration and regret all in one. Strong use of colour and figurative expression, the added discarded keyboard letters displaying tools from a bygone era in today’s quick tap of a screen within the current social media frenzy.

Jocelyn Jenkins

Sgraffito is my preferred surface decoration technique because it permits me to pluck images from my daily life (and beyond!) and to move back and forth across the blurry line that divides pure decoration from narration. The interplay between the form, and the sgraffito decoration is one of the most satisfying parts of the making process. The more surfaces the vessel offers for decoration, the more interesting the interaction becomes. And yet even a simple plate with a front and a back still yields endless opportunities to tell a story.

Undersea Surprise Party - Serving Set

The set comprises 5 pieces. A cake stand which flips to become a cracker and dip server (surprise!) and 4 small dessert plates. The undersea party is celebrated on both the front and back surfaces of all 5 pieces, as a party should be.

Sgraffito through black slip with hand painted underglazes and tinted clear glazes.

Cone 6 porcelaneous clay.

Cake stand: height 4 cm, diameter 28 cm

Plates: height 2.5 cm, diameter 18 cm

Award: Best For Use

Sponsor: Amaranth Stoneware

Juror's Comment:

An exceptional grouping with an even bigger surprise from the cake stand which has been superbly decorated on both sides and can flip over and transform into a server. There is an in-depth understanding of functional craft practice and illustrative use of colour as decoration. Each illustration has been carefully composed with consideration to the form it is on.

Photos by Jocelyn Jenkins

Krisha Shaw

My work speaks to my background in architecture which influences how I consider the presence of the built form and the balance of its elements. Angles, voids, light, and cast shadow are created to spark curiosity and draw the eye within the vessel and along its surface. Its unglazed form reveals each component of its structure and hints at the once malleable nature of the clay. Through this exposure of form, I strive to reveal the harmony required between my intentions and the both the possibilities and limitations of the material.

Lunar Vessel

"Lunar Vessel" began with the design of its crescent-shaped handle. Once the design of the handle was determined, it informed the rest of this science-fiction inspired piece.

Hand built.

Cone 6 stoneware.

Height 15 cm, width 9 cm, depth 16.5 cm

Award: Honourable Mention

Sponsor: Craft Ontario & OGP

Juror's Comment:

Complex formation with incredible detail to positive and negative space. The eye is drawn straight to the lunar-shaped handle surrounded by negative space. The overall form evokes an intriguing ancient unidentified architectural formation.

Photos by Krisha Shaw

Carrie Leavoy

I create functional and sculptural pottery, firing to cone 6 in an electric kiln at my home studio. My pieces are wheel thrown and hand built, using a variety of glazes, stains and slips to bring colour and texture. I use real leaves and bits of plants that I press into the clay to make natural imprints and patterns. My work is quiet, earthy and textured and looks as though it could have been found on the forest floor, like a special stone, waiting for someone to walk by and take it home to treasure. I love how all you really need is your hands to mold and make pots into special pieces like a mug to drink your morning coffee from or give to a friend as a gift. My latest work includes sculptures of animals entwined with objects humans have made, over produced and polluted the earth with.

Burden

This piece entitled "Burden" depicts a tortoise, representing the Earth, carrying human made buildings and smoke stacks, representing globalization and development. Humans have been having a negative impact on the planet for hundreds of years through deforestation, overharvesting, over development, pollution... I worry that we as a species seem to have lost our respect for our planet, lost connection to the plants and the animals and have forgotten that we too are part of nature, not above it.

Cone 6 stoneware.

Hand built, stains, fired in oxidation.

Height 70 cm, width 42 cm, length 60 cm

Award: People's Choice

Sponsor: Spectrum

Other Participating Works

Photo by Ada Brzeski

A Few Precious Moments

Ada Brzeski

When I was a young mother with two toddlers, the only sense of peace I had in the house was when I was in the bathroom with the door closed, a few minutes of quiet away from the chaos outside. With this sculpture, I want to show a humorous side of being a mother.

Cone 6 stoneware.

Sculpted and wheel thrown pieces.

Height 54 cm, width 24 cm, length 47 cm

Photo by Alison Welsh

Patterned Vase Trio

Alison Welsh

These vases embody the creative process and the joy in experimentation and discovery. Holding on to the familiar and welcoming the unknown, the end result is rich with contrast, depth, and both intentional and organic patterns. A small section of slip/glaze has been left on one of the vessels: a window into the magical process of Naked Raku.

Raku clay, smoke.

Naked raku.

Vase 1: height 19cm, width 11cm

Vase 2: height 16.5cm, width 11cm

Vase 3: height 13cm, width 9cm

Photo by Amy Jane St Denis

Eclipse MMXXIV Tiles

Amy Jane St Denis

Walking with my dog allows me to explore the bounty that nature provides. I collect many relics from nature and embed the organic materials into the clay body, in this case, a series of 4 tiles. When the Eclipse occurred, I saw the stark shadows thrown across the rocks; the stems and branches looked otherworldly with unnatural shadows; it was stunning. My Eclipse tile set is slab-built, stamped, and impressed, and after firing, I rub an oxide into the surface, allowing the very fine details to emerge. Tiny leaves with their veins can be seen and admired.

Cone 6 custom stoneware.

Slab built with local flora embedded. Cone 6 oxidation.

Each tile approximately 13 cm by 13 cm by 0.5 cm deep.

Photo by Annabelle Dionne

Surrenderer

Annabelle Dionne

This sculpture is inspired by the process of grieving. It can bring us to extremes in emotions and actions that may have a lasting impact that affect us but also transform us. Growth and lasting peace occurs when we learn to surrender even if it's very uncomfortable and even scary. We surrender by letting go of our desire to control. The pain of grieving may eventually come to an end when we have faith that life brings what is needed to heal our heart.

Recycled red clay.

Hand building with a slab, underglaze transfer with gold glaze wash all over with clear matte glaze, fired to cone 6.

Height 28 cm, width at base 23 cm, depth 13 cm

Photo by Colette Beardall

All Aboard the Polar Bear Distress

Colette Beardall

This polar bear wonders if we will find time and energy to figure out how to save his very existence. We are busy destroying other things at the moment. I have great hope that the children of our next generation will be the fixers of the planet. But I sure wish we hadn't left such a mess for them to clean up or worry about.

Cone 6 paper clay.

Fired to cone 6 in oxidation.

Height 31 cm, width 22 cm, depth 12 cm

Photo by Cristina Abbate

Ensemble 3

Cristina Abbate

Ensemble 3 is a four-piece hand-built installation on a squared board. It belongs to a series exploring interactions: how individuals relate to each other impacting the whole. A black shiny glaze enhances the anthropomorphic figures´ individual spaces. The natural wooden board, as a stage, contains the ensemble in a general space where the interactions are taking place.

Cone 6 stoneware.

Hand-built glazed, fired in oxidation pieces on a waxed wooden board.

Tallest piece height: 37 cm, width: 35 cm, depth 24; cm. / weight 6.75 kg.

Photo by Elizabeth Davies

Vase - Catalpa 2

Elizabeth Davies

This piece is inspired by trees, specifically one tree, a Northern Catalpa (number 9 in the official listing of Remarkable Trees of Canada's Capital), growing along the Rideau River, close to where I live. I never tire of observing its strong trunk, broad leaves, and delicate orchid-like blossoms.

Stoneware, glazes. Fired to cone 6, in oxidation.

Thrown on the wheel, the clay then forced upwards and outwards until the rim starts to give way. This flat surface is then distorted to recall leaves waving in the breeze. After applying the first glaze, touches of porcelain and yellow slip are added to recall sunlit branches and the white of the catalpa's orchid-like blossoms.

Diameter 21.5 cm, height 11.5 cm

Photo by Elizabeth Davies

Vase - Catalpa 3

Elizabeth Davies

This piece is inspired by trees, specifically one tree, a Northern Catalpa (number 9 in the official listing of Remarkable Trees of Canada's Capital), growing along the Rideau River, close to where I live. I never tire of observing its strong trunk, broad leaves, and delicate orchid-like blossoms.

Material: stoneware, glazes and slip. Fired to cone 6, in oxidation.

Thrown on the wheel, the clay is then forced upwards and outwards until the rim starts to give way. This flat surface is then distorted to recall leaves waving in the breeze. Over the first glaze, touches of porcelain and yellow slip are added to recall sunlit branches and the white of the catalpa's orchid-like blossoms.

Diameter 30 cm, height 15 cm

Photo by Gaia Chernushenko

Royal Garden Chess

Gaia Chernushenko

With this chess set fit for royalty, I strove to capture a sense of grandeur on a very tiny scale. It draws inspiration from beautiful Renaissance gardens and public spaces. If the players were to walk upon this board, I hope they might feel as though they were strolling in an ornate park where they might sit down to a game of chess with a friend or a stranger.

White porcelain and black stoneware chess pieces on a board made with white stoneware tiles set in grout within a wooden frame.

All pieces are a combination of wheel-thrown and handbuilt elements, decorated with underglaze painting and a clear satin glaze finish. The tiles are cut from slabs and glazed with matte black and crackle white glaze.

Board is 35 cm x 35 cm

Largest pieces are 8 cm high, 3 cm in diameter

Connected

Ileana Tierney

Soft matte elegant vase with intricate carved shapes connecting together to form a delicate texture.

Cone 6 porcelain.

Wheel thrown, hand carved, spray glazed, matte, fired in oxidation.

Height 7.5 cm, width 8 cm, width at base 3 cm

Photo by Ileana Tierney

Triad

Ileana Tierney

These trios with leaf illustrations are hand painted and sprayed with matt glaze on exterior and a soft semi opaque interior glaze.

Cone 6 porcelain.

Wheel thrown, hand illustrated and painted, spray glazed, matte, fired in oxidation.

14.5 cm tall x 7.5 cm wide

Photo by Ileana Tierney

Photo by Iris Arnon

Uncharted Territory

Iris Arnon

Where do we come from and where are we going? Our past grounds us to navigate an uncertain future. We carry biases, often unknowingly, as we look ahead. By integrating copper wire mesh into the body of this piece, and adding wire looping in post-production, I am reflecting on the relationship between past and future — the connectedness, the contradictions, the interdependence.

Paper clay, copper wire mesh, wire.

Copper wire mesh stretched over piece, fired to cone 6, wire added post-production.

Height 23 cm, width 25 cm, depth 25 cm

Photo by Isobel Salole

Bowed But Not Completely Broken

Isobel Salole

The inspiration for this piece was generated by my passion to seek justice for all those who find themselves amidst war and destruction, completely beyond their control. As a human species we continue to wage war, indulge in hatred of the other and divisiveness. Walls obstruct, deny and defeat those who want to cross to the other side. The instinctive desire to simply survive, requires courage, strength, and vision. The journey requires immense fortitude to endure the suffering and unimaginable loss that is faced to stay alive. Bowed but not completely broken, they try to reach the other side.

Stoneware cone 6.

Hand built black stoneware fired to cone 6 in oxidation.

Height 29 cm, width 56 cm, depth 32 cm

Photo by Jane Snider

Contemporary Thali Serving Set

Jane Snider

Thali style serving set, inspired by Asian cuisine, adaptable for other culinary delights. Set consists of a large platter and seven small containers. Glazed in a contemporary palette of white and grey.

Cone 6 porcelain.

Wheel thrown.

Tray: height 5 cm, diameter 30 cm

7 small bowls (each): height 4.7 cm, diameter 8.5 cm

Home Is Where My Stuff Is

Joanna Richardson

A serving bowl ready for a dinner party. On the outside, a beautiful apartment tidy and ready to impress! Just don't look too closely at the inside.

Stoneware, coloured slips, glaze fired to cone 6.

Wheel thrown, slip applied with hand-designed and cut stencils.

Height 11.5 cm, width 25.5 cm, length 25.5 cm

Photo by Joanna Richardson

Outsides and Insides

Joanna Richardson

Starting with the form of the jar: jars usually have a very distinct separation between what is outside and what is inside. How is this complicated when the side of the vessel is breached? How is this further complicated when that breach is the only entry point into the vessel? What is accessible, or exposed, or vulnerable? Is that vulnerability protected — hastily shielded or meticulously healed? Or is it left open?

Stoneware and glaze fired to cone 6, waxed linen, embroidery floss, bone beads.

Wheel thrown, altered, and augmented.

Largest cylinder: height 17.5 cm, width 9 cm, length 9 cm

Smallest cylinder: height 11 cm, width 7 cm, length 7 cm

Photo by Joanna Richardson

Night Garden Lidded Jar

Jocelyn Jenkins

This is a tall slender jar with a fully glazed rim. Without the lid, the piece is well-suited for use as a vase. The sgraffito decoration, Night Garden, was inspired by lights from the house spilling into the back garden where they selectively pulled the jewel tones of the flowers out of the darkness.

Cone 6 porcelaneous clay.

Sgraffito through black slip, hand painted underglazes and tinted clear glazes.

Height 28 cm, width 11 cm, width at base 7 cm

Photo by Jocelyn Jenkins

Photo by Jonas Wagner

Pierced

Jonas Wagner

Starting from a traditional vase form, this piece shows organic growth in its pinched crown and loose surface decoration, not unlike a human body. The organic form is disrupted by the inserted ceramic tube cutting through the piece's torso. Superficially following patterns of traditional beauty inspired by blue and white porcelain, some surface elements remain hidden in the tube's interior, only known to the maker, and only to be revealed through the destruction of the piece. At the same time, the tube's attachment points show traces of the pain as a consequence of such a severe alteration of the body.

Stoneware, porcelain, nichrome wire.

Wheel-thrown and altered with low-fire clays incorporated into the top via pinching. Horizontal ceramic tube inserted through drilled holes and attached with nichrome wire. Fired in reduction to cone 10.

Height 29 cm, width 22 cm, width at base 6 cm

Photo by Jonas Wagner

Signs Beneath the Surface

Jonas Wagner

The human urge to put our stamp on our surroundings seems deeply anchored. This piece is the result of a thought experiment of what today's doodles would look like if transported back into the age of cave painting. Just like the movement of the earth on a geological timescale, fire was an equal partner in the creation of this piece, deciding which parts of the painting are revealed, and which ones remain buried beneath the surface.

Porcelain.

Underglaze decoration covered with layers of carbon trap shino glaze. Fired in reduction to cone 10.

Height 20 cm, width 10 cm, width at base 6 cm

Sway Vessel

Krisha Shaw

"Sway Vessel" explores the approach and interaction between the user and vessel. The placement of spouts and handle provides cues for its use; prompting a swaying motion when pouring.

Cone 6 stoneware.

Hand built.

Height 18.5 cm, width 23 cm, depth 8 cm

Photo by Krisha Shaw

Winter Kissing Fall

Meagan Pethick

Kanthal wire leaves with a turquoise glaze and melted glass fired in oxidation.

Ceramic, glass, kanthal wire.

Cone 6 stoneware.

Height 30 cm, width 30 cm, width at base 30 cm, depth 30 cm, length 30 cm

Photo by Meagan Pethick

Ice Storm

Meagan Pethick

Cone 6 porcelain, black clay, glass, crawl glaze.

Cone 6 oxidation.

Height 36 cm, width 22 cm, width at base 22 cm, depth 16 cm

Photo by Meagan Pethick

Seed 7

Michele Macdonald

'Seed' is an expression of the stored potential that comes with a combination of attention and intention.

Cone 6 speckled stoneware, stained slip, glaze.

Layered slips with glaze, cone 6 oxidation.

Height 39 cm, width 27 cm

Photo by Michele Macdonald

Photo by Mitch Lenet

Blossoms in Blue

Mitch Lenet

The crystals wrapping this classic form are suggestive of tiny blue blossoms caught on a spring breeze against a grey sky just before the rain.

Porcelain.

Wheel thrown, fired in oxidation zinc silicate crystal glaze.

Height 31 cm, width 17 cm, width at base 10 cm

Light Halo

Muraï Céramique

Large presentation platter with golden crystalline glaze. This piece is inspired by the ocean of New Brunswick, as well as the winter sunrises at my house in the Gatineau Hills.

Cone 6 white stoneware and crystalline glazes.

Slab built, all glazes are designed by me. Fired in oxidation.

Diameter 43 cm, height 6.5 cm, width at base 18 cm

Photo by Muraï Céramique

Photo by Nancy Riggs

Moon Pot, Inspired by Odundo

Nancy Riggs

This creation of this spherical pot was inspired by my visit to the Magdalene Odundo exhibit at the Gardiner Museum. My simple coil built sphere has creation marks left exposed, layered with black slip burnished on the exterior and glazed with sapphire blue inside and within the creation marks. The exterior is finally finished with burnished beeswax for a soft sheen. This piece was completed close to the time the solar eclipse passed by our region leaving viewers in awe, similar to the awe I felt viewing Ms Odundo's work. I am inspired to continue exploring the coil technique and its possibilities, just as eclipse viewers are left wondering at the mysteries of the universe.

White stoneware; black slip exterior, burnished with beeswax; glazed interior; fired to cone 6.

Coil built.

Height 23 cm, width 24 cm, width at base 9 cm

Fire & Lace

Tania Craan

This sculptural vessel draws inspiration from archetypal forms to celebrate the collaboration of clay and fire in a contemporary piece.

Raku clay, bisque 06.

Coil built, barrel-fired.

Height 12.5 cm, width 12 cm, width at base 3.5 cm

Photo by Tania Craan

Photo by Tania Craan

Pretty in Pink, Black & White

Tania Craan

This sculptural vessel draws inspiration from archetypal forms to celebrate the collaboration of clay and fire in a contemporary piece. The alchemy of the barrel-firing method brings intriguing and timeless results to the piece.

Raku clay, bisque 06.

Coil built, barrel-fired.

Height 14 cm, width 14 cm, width at base 4.5 cm

Shino Cups on Tray

Wade Vienneau

This tray is inspired by cherry blossoms. High fired, shino glazed porcelain cups contrast against a bare iron rich stoneware tray which simulates signs of distress and age. The luminescent cups sit within the designed recesses on the richly dark stoneware tray. The surface of the tray is impressed with a nature scene. The recesses are marked one through five with inlaid stamps of white slip.

Cone 10 porcelain cups, stoneware tray.

Fired in gas reduction, shino glaze with ash on porcelain, tray is inlaid with impressed design and stamps.

Five shino glazed porcelain cups: h 8 cm, w 8 cm, d 27 cm

Stoneware tray: h 2 cm, w 24 cm, d 70 cm

Photo by Wade Vienneau

Closing Comments by Our Juror

I would like to thank the Ottawa Guild of Potters for inviting me to jury this year's exhibition and place trust in my selections for the 2024 exhibition. With this comes a responsibility to carefully consider each entry along with the relevant artist statement, which I feel is an incredibly important and insightful aspect of the process. This allows the juror to examine the thought process in depth and consider aspects that may have been missed without the artist's explanation. It was a pleasure to be able to spend time with each piece and carefully examine its qualities for consideration and selection. As I evaluated the submissions, I prioritized the combination of concept, design, form, use of materials, techniques and originality. I welcomed the exploration of traditional craft practice versus conceptual ideologies, and always find the combination of both exciting.

Congratulations to all of the exhibitors and to the award winners. This process is both difficult and rewarding. I gave careful thought to what each award stood for, and with that in mind I was directed to the works that stood out with a strong clear voice of their own.

I appreciate all members who submitted pieces for inspection and selection. It takes time, effort and a deep breath to put one's work forward to be inspected and judged by another. Well done everyone and hooray for clay, as it is what unites us all.

Lesley McInally

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