

JOIN & GET INVOLVED

Would you like to play a more active role at the Canadian Clay & Glass Gallery and meet others who share your interests? Join and get involved in one of the following capacities today. For more details contact Rosemary Noakes, Director of Development at 519.746.1882, ext. 227 or email development@canadianclayandglass.ca

JOIN AS A VOLUNTEER

Work and learn about the Gallery in a variety of behind-the-scenes environments while networking with people who share a passion for the silica arts. From planning, implementing and executing the CCGG's hottest special events, to meaningful responsibilities as educational docents, CCGG's valued volunteers are critical to the efforts to achieve and maintain the mission of the Gallery. Contact William Hlowatzki at 519.746.1882.

JOIN AS A MEMBER

CCGG Membership is your declaration that the arts make a difference in your life. An enhanced Gallery Membership program offers opportunities to receive priority invitations and discounts on exceptional social and cultural events. Save 10% on your Gift Shop purchases, 20% on education programs and, most importantly, help art flourish in your community.

JOIN THE BUSINESS CIRCLE

The CCGG Business Circle enables your company to further its philanthropic goals while expanding its marketing efforts in the Waterloo Region. We will assist you to create a comprehensive benefits package that integrates your business objectives into all components of the partnership. This may include invitations to exclusive events, press and promotion, recognition, hospitality, community presence, and customer and employee rewards.

BUSINESS CIRCLE 2007

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Robert Achtemichuk Greig & Associates
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JOIN AS A DONOR

Annual Giving: Gifts to the annual fund touch every area of the Gallery's operation, supporting conservation of the collection, programs for children and youth and curatorial research. Gifts in Honour: Celebrate anniversaries, birthdays, promotions and special occasions by making a gift to the CCGG Annual Fund in the name of a colleague, friend or family member. Recognize those special people around you by making a meaningful gift in their honour. Gifts in Memory: Remember loved ones through a memorial gift. Recognize their appreciation for the arts during their lifetime with a gift to the CCGG Annual Fund in their memory.

GALLERY SERVICES

The Gift Shop is now online. New artists are being added each and every week. Relax in your home and browse a selection of clay and glass items by artists from coast to coast. For questions on pricing, shipping costs or to inquire about an artist contact: Catherine Pever, ext. 222 / cathy@canadianclayandglass.ca

WEDDING GIFTS

Visit our Gift Shop for a personal consultation with our Shop Manager. She will help you choose an engagement gift, or wedding present that is sure to impress.

JUST ENGAGED?

We offer an interesting alternative to the traditional bridal registry. Our knowledgeable staff can help you select unique pieces for your registry that will fill your home with gorgeous artwork by over 250 artists from across Canada. As our thanks to you, receive 10% off all gifts you purchase for your wedding attendants.

FACILITY RENTAL

Recognized as one of Canada's most spectacular architectural buildings, the Gallery offers a fabulous venue for your corporate, public, or private event. Call us to arrange a tour of the facility or place a reservation.

CORPORATE GIFTS

Recognize your employees or thank your customers with a gift from the Canadian Clay & Glass Gallery. From one-of-a-kind works of art to company-branded items, we offer a unique alternative to more traditional gift-giving ideas.

CONTACT US

For questions, comments, suggestions, or to arrange a donation, the staff of the Gallery can be reached via the following contact information:

- Telephone: 519.746.1882 / Fax: 519.746.6396
- Address: 25 Caroline Street North, Waterloo, Ontario, N2L 2Y5
- Web site: www.canadianclayandglass.ca
- E-mail: info@canadianclayandglass.ca

HOURS OF OPERATION

Tuesday-Saturday: 10am-5pm Sunday: 1-5pm Monday: Closed

STAFF DIRECTORY

- Robert Achtemichuk, *Executive Director*, ext. 231 / robert@canadianclayandglass.ca
- Virginia Eichhorn, *Curator*, ext. 230 / virginia@canadianclayandglass.ca
- Rosemary Noakes, *Director of Development*, ext. 227 / development@canadianclayandglass.ca
- Sheila McMATH, *Director of Education*, ext. 221 / sheila@canadianclayandglass.ca
- Lauren Hall, *Marketing Manager*, ext. 234 / lauren@canadianclayandglass.ca
- Catherine Pever, *Retail Manager*, ext. 222 / cathy@canadianclayandglass.ca
- William Hlowatzki, *Public Relations & Visitor Event Coordinator*, ext. 224 / reception@canadianclayandglass.ca
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OUR SPONSORS:



THE JOHN A. POLLOCK FAMILY FUND

WINBERG FOUNDATION

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THE SPIRAL

Canadian Clay & Glass Gallery | Quarterly Newsletter

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MATERIA PRIMA: CHRIS DOROSZ

Opening April 15 from 2-5pm continuing to June 3, 2007
Dr. Douglas Wright Education Gallery

In his practice Dorosz regards the primacy of the paint drop, a form that takes shape not from a brush or any human-made implement or gesture, but purely from its own viscosity and the air it falls through, as analogous to the building blocks that make up the human body (DNA) or even its mimetic representation (the pixel).

With this in mind he has been working towards creating a narrative of materials as the groundwork to explore changing ideas of human physicality in an age pushing towards virtual reality. His most recent work comprises of a series of sculptural paintings titled 'stasis series' in which fallen paint drops are trapped in a grid work of clear vertical rods. Through the viewer's movements in aligning and de-aligning these pixel-like paint drops, full body portrait (avatar) forms materialize and dematerialize. The work is meant to reflect the tenuous nature of the physical world where any moment life as we know it might just collapse into a pool of droplets or drift upwards into the astrosphere.

Materia Prima continues this idea from the stasis series taking it to its natural conclusion on a much larger scale. Differing slightly in technique, this time splotches of paint will cling to a forest of thin vertically strung fishing line to recreate a to-scale living room setting. There are many 'what-ifs?' converging in the piece: What if a pixel was a paint drop? What if everything was made from the same substance? What if a form could exist as solid and transparent at the same time? What type of truth lies beneath the meaning we ascribe to surface? Dorosz

underscores the paradox that he finds fascinating between the cold hard grey matter of a purely material existence and the veneer of meaning we ascribe to things – the narrative. Ultimately this is a spiritual struggle located within the medium itself.

What is particularly exciting about this piece is the viewer's significance as an element in the work. As viewers walk around the work they will appear through the vertical interruptions of paint splotches on fishing line to viewers on opposite sides as sliced fragments, providing apparitions of a human presence within the room. The work expands his practice in both scale and concept; pushing the boundaries of painting past the sculptural and into participatory installation.



IMAGE: CHRIS DOROSZ

OPENING SEPTEMBER 9, 2007
JUDY CHICAGO
~ Chicago in Glass ~

EXHIBITS & EVENTS CALENDAR

APRIL 15-JUNE 3, 2007

OPENING APRIL 15 FROM 2-5pm

Chris Dorosz: Materia Prima

Dr. Douglas Wright Education Gallery
See article on front cover.

Jacqueline Berting: Frozen Moments

Keith & Winifred Shantz Gallery

Her most famous work to date is the *Glass Wheatfield*, 1991, encompassing 14,000 waist high glass wheat stalks, each piece individually hand cut and lamp worked. *The Wheatfield* can be viewed at its permanent location at the Regina Plains Museum. In 1996 Berting and husband James Clark created *The House of Perception*. A clear glass and iron house consisting of over 400 sand cast glass panels. 10.5 feet x 6.5 feet x 9 feet high.

Through the use of sand-cast and blown glass, using the symbolic nature of the fence, Berting observes the progression of life and its air of mystery, the boundaries we face, how we deal with the obstacles and the spirit we create. Artist talk Sunday, April 15 from 1-2pm

Miracle Of Glass: 3,500 Years Of Creative Work

Donald & Pamela Bierstock Gallery *Curated by Wilhelm Nassau*

See article to left.

Miyuki Shenkai: Kokoro

Mutual Tower Gallery

Kokoro is a continuing progression of the "heart and mind" concept that Miyuki Shenkai has explored in previous bodies of work. Kokoro is Japanese for heart. The exhibition consists of a three part installation consisting of meditating Buddhas in cast glass and blown glass Hearts, everyday Proverb Vases engraved with Japanese / English words from Buddhism Calendar and glass collaged excerpts from an every day journal. Shenkai is a glass artist, and a graduate of Pilchuck Glass School. Her work has been exhibited throughout North America. Miyuki creates installations using hand-blown, cast, and found glass elements. Her work examines the faith required in art-making to sustain it as long-term career.

APRIL 21, 2007 AT 3pm

Artist talk and slide show

Sarah Hall, master stained glass artist who has completed public art commissions around the world talks about her stained glass windows at Christ Lutheran Church, Waterloo. Hall will talk about her vision, concept and technique of this commission. Open house at Christ Lutheran Church, 445 Anndale Road, Waterloo, April 29 1-4pm.

MAY 6, 2007 FROM 1:30-4:30pm

Green Garden Party

Presentations will include Xeriscaping with Ann Morgan, Gardening for Wildlife with Larry Lamb and Aesthetics of a Garden with Carl Simpson. Enjoy tea from Distinctly Tea, a cooking demonstration from Dominic at Gusto Catering. \$5 each

MAY 17, 2007

Empty Bowls

Check our website for details about ticket sales.

LOOKING AHEAD New exhibits opening on June 10-September 2, 2007:

Joseph Hubbard: *Questions You Should Have Asked: 20 Years of Provocation*

Lou Lynn: *Implements*

Kai Chan: *New Work*

Anong Migwans Beam & Susan Collett: *Deduction*

YOU HAVE THE POWER TO MAKE GREAT ART HAPPEN IN YOUR COMMUNITY!

A gift of \$500 or more entitles you to become a special friend of the CCGG as a member of The Silver Lake Society. Your investment will have an immeasurable effect on the Gallery, its exhibition, programming and our community.

Please contact Rosemary Noakes, Director of Development at 519.746.1882 ext. 227 or email development@canadianclayandglass.ca

MIRACLE OF GLASS: 3,500 Years of Creative Work

Opening April 15 from 2-5pm continuing to June 3, 2007

Donald & Pamela Bierstock Gallery

Is it really a miracle? We use glass everyday, almost everywhere, we take it for granted as a part of our lives. It is cheap, easy to clean and, yes, it breaks occasionally, then we throw it away. But have we all forgotten that glass, as a man made material, is perhaps a bit over 3,500 years old? When it was first made, somewhere in southern Mesopotamia, it was worth more than gold, worth as much as desirable precious stones such as lapis lazuli, a beautiful blue stone, a gift for kings. Interesting enough, the first glass makers were called: Makers of Lapis Lazuli. Some recipes were preserved on clay tablets found in our times buried under ruined libraries. From these we can learn that glass makers needed "lots of good beer" as they said: to please the "Gods of Glass Making" who were absolutely essential to make glass.

About 1,500 BC very small quantities of primitive glass were made in Mesopotamia and also Egypt to create small vessels and beads. They were formed painstakingly on clay or sand cores. "Glass-blowing" was not discovered until about the time of Christ's birth. In Roman times good and clear glass was already manufactured in many workshops all over the Empire. By this time, almost all the tools and techniques of the trade had been introduced and they have not changed very much during the last 2,000 years. Artfully made products of modern "Studio Glass" are made just the same way as they would have been made in Roman workshops or by Venetian artists in Renaissance times.



Medieval European Glass Furnace
Model designed & built by Wilhelm Nassau, MA, 1994

Our special exhibition will demonstrate the techniques and results of their application during these 2,000 years.

Wilhelm Nassau, our Curator for this show, has spent the last 35 years researching the technology of glass and has been assisted in this exhibition by Heather Siemens.

PERMANENT COLLECTION PROFILE – VIC CICANSKY

Internationally-known sculptor Vic Cicansky was born in Regina in 1935. He earned degrees in education from the University of Saskatchewan and in English from the University of Regina, and a master's degree in fine arts from the University of California at Davis. In the 1960s he began his artistic career as a sculptor and teacher of fine art. After teaching at Central Collegiate in Regina he joined the staff in fine arts at the University of Regina in 1970 and continued teaching there until 1994. He also taught at the Nova Scotia College of Art, the University of California at Davis, and the Banff School of Fine Arts. A prolific artist and exhibitor, Mr. Cicansky's sculptures are found in many galleries and private collections and he participated in solo or group exhibitions across Canada, the United States, Europe and Japan.

Vic Cicansky is known for his clay and bronze sculptures, many of which are connected to nature and describe the cultural, agricultural and historical circumstances of the Canadian West. He received major commissions, including large-scale ceramic murals for the Government of Saskatchewan, University of Saskatchewan, and the Canadian Broadcasting Corporation. He is featured in art publications and textbooks. A gifted teacher, he taught sculpture to hundreds of students and recruited artists to teach and do demonstrations in schools across the province. He received a number of awards and Canada Council grants.



Pickle Plate
Thrown and handbuilt glazed ceramic 37 x 27 x 7cm, 1997

EDUCATION PROGRAMS

Contact Sheila McMath/Director of Education 746-1882 ext.221 or sheila@canadianclayandglass.ca

IGNITE: A CREATIVE RETREAT FOR BUSINESS

Visit the Gallery with 10-15 of your co-workers to explore creativity and collaboration while having a blast! This dynamic workshop requires co-workers to work together, employ improvisational techniques, take risks and develop problem-solving skills.

SCHOOL EDUCATION PROGRAM *Offered from September to June every year!*

Let your child's teacher know about Tour and Studio Programs offered for Elementary School Children. Classes receive a guided tour of the current exhibition followed by a hands-on clay workshop taught by a professional artist. Programs are held Tuesday to Friday 9:15-11:15am and 12:30-2:30pm. Clay projects are fired in our on-site kiln and ready two-weeks after their visit. There are a few sessions available between now and June 2007. Bookings are also being taken now for the 2007-08 school year.

PLAY WITH CLAY IS BACK AGAIN THIS SPRING! *With Instructor Soheila K. Esfahani*

Selected Sunday afternoons 1-4pm. Two seatings 1-2:30pm and 2:45-4pm

Every other Sunday – April 15th, April 29th, May 13th and May 27th

Spend an afternoon learning the basic techniques of clay sculpture. Projects are designed for pre-schoolers, children, youth and adults. Family members can work collaboratively on one creation or feel free to make their own. Instructors will be present to provide technical guidance, project samples, and many ideas for creative artworks. Visit us often and get muddy!

PRICE: Still only \$5 per person/per visit

SUMMER ART CAMP – REGISTRATION STARTS TUESDAY APRIL 3!

Children between the ages of 7-11 are invited to register for week-long sessions with a variety of arts activities. An array of guest instructors host three-hour teaching sessions in the morning and afternoons. Sculpture making with clay is the program's feature activity. Our expanded multi-processed programming will also include glazing techniques, printmaking, puppetry, painting, origami, papermaking and bookbinding. Drama games and outdoor activities too! Programs held Monday to Friday 9-3:30pm. Extended care is available 8:15-9am and 3:30-4:30pm.

• Week 1 – July 9 to 13

• Week 4 – Art and Yoga Camp: July 30 to August 3

• Week 2 – July 16 to 20

• Week 5 – August 13 to 17

• Week 3 – July 23 to 27

• Week 6 – French Immersion Art Camp: August 20 to 24

PRICE: Members of the Gallery – \$150.00 (clay, materials, firing included)

Non-Members – \$185 + GST (clay, materials, firing included)

VOLUNTEER PROFILE



Wilfred Laurier University students at CCGG.

Recently we have seen some young people in the galleries and upstairs with cameras and lights. This is another example of how the Canadian Clay & Glass Gallery gets involved in the life of our community and city.

The Department of Classics and Archaeology at Wilfrid Laurier University has, on an experimental basis, introduced a special studies program to teach photography for the field archaeologist and museum worker. It seems that on all archaeological expeditions there is a need

for photographic documentation. Since not all enterprises of this nature can afford to hire a professional photographer, the task is given to some willing amateur, often with unsatisfactory results. Students in museology are also often required to have some knowledge of conventional photography. While digital photography has rapidly made the darkroom obsolete, archives and libraries still have to work with ancient negatives and prints. Skills of this nature are often a pre-requisite for employment.

Our Conservator, Wilhelm Nassau, former Director of Audiovisual Resources at WLU, holds a degree in archaeology and has conducted media courses. Now in retirement, Wilhelm volunteered to teach this subject as an experiment. Since all theoretical instruction can never replace the hands-on experience the CCGG allows few selected students to photograph in the galleries and also use the special photographic equipment for photographing exhibition and collection pieces. Under the watchful eye of Wilhelm the students shoot photos, but also have to learn and observe the rules of handling artifacts the proper way. The program may also yield future volunteers who wish to continue practicing their new skills for future careers.