

April 29, 2021



International Academy of Ceramics
Musée Ariana,
10 Avenue de la Paix
1202 Geneva
Switzerland

Re: Affiliated Membership

To the Executive,

The Canadian Clay and Glass Gallery is requesting to become an affiliated member of the International Academy of Ceramics. I was strongly encouraged to apply by Professor Emeritus Judith Swartz (United States) and past-members Ann Mortimer (Canada) and Ann Roberts (Canada), both founding members of our museum. I also include three letters of support for this application from Canadian members of the Academy: Susan Collett, Paula Murray and Amélie Proulx.

A brief history of the Canadian Clay and Glass Gallery:

With the support from Ceramists Canada and the Glass Art Association of Canada, what would become the national gallery for ceramic and glass art was incorporated as a not-for-profit in 1982. After a feasibility study and architectural design competition, the ground was broken for the construction of the Canadian Clay & Glass Gallery in Waterloo, Ontario on September 16, 1989. The prime location was donated by the City of Waterloo and the Gallery's distinguished design was developed by Patkau Architects of Vancouver. The architectural design of the Gallery is now recognized for its Governor General Award-winning design.

Through several campaigns organized to support the Gallery's endowment fund, staff, volunteers, board and committee members participated in a regional canvass of business and met with individuals interested in art. Most notably, individuals who spearheaded the vision and development of the Gallery were Winifred Shantz and former Board Chair, Ann Roberts.

On June 19, 1993 the Gallery had its official opening with a "hands-in-clay" ceremony which replaced the traditional ribbon cutting. Over the last 25 years, the Canadian Clay & Glass Gallery has become an integral part of the community while fostering and supporting emerging and established Canadian artists. With an emphasis on Canadian artists the Gallery brings exhibitions to the public that are grounded in craft processes, engaged in contemporary experimentation and meaningful to diverse audiences. By exhibiting and collecting contemporary works in ceramics and glass, the Gallery inspires dialogue, critical discourse and new ways of thinking. Through exhibitions that address issues relevant

to our times, an impressive selection of works in our Gallery Shop and intriguing public programs that engage, educate, and inspire, we are accessible to all.

In 2018, we celebrated our 25th anniversary. I came on board as Executive Director and Chief Curator in August of that year to take the Gallery into new directions both on the national and international scenes. Prior to my appointment here, I was from 2013 to 2018, the Artistic Director and Chief Curator at the Art Gallery of Burlington. I received my PhD in art history in 2009 from Concordia University where I was the administrator of the Jarislowsky Institute for Studies in Canadian Art from 2006 to 2011. I also taught art and craft history (including ceramics history) at Concordia University, York University and at Dawson College. I contributed essays, articles and reviews to magazines and journals such as *Espace-Sculpture*, *Ceramics Monthly*, and *Ceramics Art and Perception*. Curatorial projects include the touring exhibition *Naked Craft* (a collaboration between Canada & Scotland, 2015-2017), *Dialogue* (a collaboration between the Art Gallery of Burlington and the Burlington Handweavers and Spinners Guild, 2018) and *On Collecting Clay and Glass* (Canadian Clay and Glass Gallery, 2020-2021). Co-founder of the Canadian Craft Biennial (2017) that included four exhibitions, two residencies, workshops and an international symposium, I was also the publisher and managing editor of *Cahiers métiers d'art: Craft Journal* (2006-2016). In 2020, Craft Ontario recognized my work in the field with the John and Barbara Mather Award for Lifetime Achievement.

Since 2018, we have been working on re-instating the Ann Roberts Archival Centre, and our exhibition archives as well as the archival fonds of some important Canadian ceramists and researchers will be soon available to students, scholars, curators and writers. We are now accepting again archives pertaining to the Canadian ceramic, glass and copper enamel art.

Since 2001, we have been presenting the Winifred Shantz Award to an emerging ceramic artist. The award included a \$10,000 prize to support the recipient's research projects. Starting in Fall 2019, five finalists for each award (pending sponsorship) have been included in the Awards exhibition (onsite or online pending Covid pandemic restrictions), now an annual event.

In order to make our exhibitions accessible to all, the Canadian Clay & Glass Gallery offers free admission. The demographics of our visitors are varied and include families, students and seniors; artists, educators and tourists; those with a passion for contemporary ceramic and glass art and those who are eager to learn about it. Most of these visitors come from the Waterloo region and Southwestern Ontario, but we do get many visitors from all over the world. Our *Claytime* drop-in program attracts young families, students and groups of friends, while many of the attendees of our annual fundraising Gala are corporate sponsors and affluent members of the arts community. We actively seek to attract (and be accessible to) a diverse audience for all of our exhibitions and programs. The Gallery Shop is a key retail destination for original Canadian ceramic and glass art and fine craft. The shop provides the gallery with much needed revenues while also supporting more than 120 Canadian artists.

During the pandemic lockdowns, we actively developed, and continue to do so, our presence online by offering exhibitions, 3D tours, educational programs and art activities, workshops for kids and adults, an Afternoon Tea at Home fundraising event and silent auctions. Our *Nature Inspired* 3D tour exhibition showcases some of the works (in clay, glass and copper enamel) found in our permanent collection. Our permanent collection includes more than 1100 works, and we actively continue to collect. We are planning to bring our collection online in the near future.

I invite you to visit our website (www.theclayandglass.ca) to find out more about the Canadian Clay and Glass Gallery and I am looking forward to collaborating and exchanging with the members of the International Academy of Ceramics in their mission to “stimulate friendship and communication between professionals in the field of ceramics in all countries.”

Respectfully submitted,

A handwritten signature in black ink, appearing to read 'D. Longchamps', is centered on a light-colored rectangular background.

Denis Longchamps, PhD
Executive Director and Chief Curator
Canadian Clay and Glass Gallery