

November 2017 Mystery Photo



Our Mystery Photo in the November Gazette stumped all but one of our members. Jennifer Kemp knows what and where it is. It sits out in the open for all to see, right near a very busy area of the city.

Want a clue? Perhaps this photo will help -

Aha! There it is on Nelson at the corner of Lakeshore, beside the Art Gallery of Burlington!



The piece is called **Alumina, 2008**; the artist – Greg Payce'

It is a large pottery piece and, reading the artist

statement on the plaque on the wall just to the left of the sculpture: “in my pottery, relationships between forms and images make connections between objects and ideas.....The viewer’s gaze vacillates back and forth between the positive and negative components.....”

Now, taking that into consideration, have you looked at the spaces between the pottery columns? Do you see the female forms?

Thank you for playing along. I hope you found this one to be fun.

Thank you to Alan Harrington for the idea and taking the photos.

Note: a photo of the plaque is on the following page if you wish to read it.

J.Downey

13 Nov 2017

Greg Payce

Alumina, 2008

Purchased through the fundraising efforts of the Burlington Art Centre Collection Committee and with the support of the Canada Council for the Arts Acquisition Assistance program/Oeuvre achetée avec l'aide du programme d'aide aux acquisitions du Conseil des Arts du Canada, the Elizabeth L. Gordon Art Programme of the Walter and Duncan Gordon Foundation, the City of Burlington and Karp Namisniak Yamamoto Architects Inc.

Artist Statement

In my pottery, relationships between forms and images make connections between objects and ideas. Inspired by late eighteenth century French Sevres vase garnitures and Renaissance Mediterranean apothecary jars (albarelli), these works utilize the negative spaces between pottery forms as apertures or images. The viewer's gaze vacillates back and forth between the positive and negative components inviting them to determine possible relationships between the vessel forms and the images formed by the negative space between these forms. This oscillation between image and object creates an illusion of movement which references time-based art forms such as animation and music. Metaphorically this movement speaks to changes during growth, sexual differentiation and aging which are also incorporated into the pieces. I see these works as three-dimensional manifestations of pottery decoration, not as sculpture. Images generated by the garnitures often inspire two-dimensional vase decoration and vice versa.