

GREG PAYCE

illusions



Gardiner Museum, Toronto
February 2 – May 6, 2012



Entre la passion et la raison, 2008
Porcelain
38 cm high x 53 cm wide x 26 cm deep
Collection of the artist

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RAPHAEL YU CENTRE
OF CANADIAN CERAMICS

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FOREWORD

Ceramic artist Greg Payce is well known within the international ceramics community for his unique perspective and his impressive body of work. This major exhibition at the Gardiner Museum, the first under the auspices of the Raphael Yu Centre of Canadian Ceramics, will bring Greg Payce to the attention of a broader audience.

As Canada's national ceramics museum, the Gardiner Museum is a centre of excellence for Canadian ceramic art. It is committed to connecting people, art, and ideas through one of the world's oldest and most universal art forms—ceramics.

Greg Payce: Illusions is an example of this mandate in action.

Underlying the art of Greg Payce is a belief in the cultural significance of ceramics. His work references history, philosophy, poetry, painting, and architecture. His powerful vision and technical mastery transform these references into elegant contemporary work that delights and surprises viewers. *Greg Payce: Illusions* features the earthenware and porcelain sculptures and installations that established his reputation and includes new photographic and video pieces that explore ceramic art through these media.

Pantheon (2004), one of the signature pieces in *Greg Payce: Illusions*, has been gifted to the Gardiner Museum by Canadian collector Raphael Yu. Mr. Yu has made a commitment to donate his remarkable collection of Canadian ceramics to the Gardiner Museum, and to create an endowment that will allow the Museum to continue to collect Canadian ceramics in perpetuity.

The Gardiner Museum has recognized Mr. Yu for his extraordinary generosity by creating an activity centre known as the Raphael Yu Centre of Canadian Ceramics. All programs that draw on the Yu Collection and/or focus on Canadian ceramics will be organized under its auspices.

The Gardiner Museum is grateful to the Canada Council for the Arts, the Ontario Arts Council, the Province of Ontario, and the City of Toronto for the invaluable support, which makes projects like this exhibition and catalogue possible.

Thanks are also due to guest curator Amy Gogarty and the Gardiner Museum's Senior Curator Rachel Gotlieb, and to all Gardiner Museum Board members, staff, and volunteers who made this project a success.

Alexandra Montgomery
Executive Director



Vase to Vase, 1995
Earthenware with terra sigillata
16 cm high x 61 cm wide x 23 cm deep
Collection of the artist

GREG PAYCE

Illusion, Remediation, and the Pluriverse

Of bodies changed to other forms I tell¹

Greg Payce: Illusions traces the development of the artist's work from his early decorative platters and Minoan-inspired vessels, which are layered with encyclopaedic imagery drawn from historical ceramics, popular culture, music, and visual art, through to his most recent explorations of ceramic form as mediated through video and large-scale lenticular photographs. The exhibition covers a time span of twenty years, yet a consistent personal vision, technical expertise, and formal sensibility prevail throughout. Combining a predilection towards wordplay, sly humour, and offbeat mechanics, the exhibition reveals the artist's unwavering commitment to the craft and cultural significance of ceramics.

Born in 1956 in Edmonton, Greg Payce earned a BFA from the University of Alberta in 1977 and an MFA in ceramics from NSCAD University in Halifax in 1987. Since 1988 he has been a permanent faculty member at the Alberta College of Art & Design in Calgary. His work has been the subject of over one hundred and thirty group exhibitions and seventeen solo or two-person exhibitions. He has travelled as a visiting artist to parts of Europe and North America as well as to China, South Korea, and elsewhere, and his work has been frequently reproduced in books and journals. What has attracted the most attention has been his development of the negative space between carefully aligned vessels, the profiles of which have been precisely articulated through expert throwing with specially designed templates. Payce's forms recall medieval albarelli, or drug jars, which were tapered at the waist, and garnitures, arrangements of decorative vessels with contrasting profiles that graced aristocratic homes. From these historical precedents, Payce has evolved a unique and philosophically challenging approach to ceramic form.

Beginning in 1995 with simple compositions of two vessels whose combined profiles created a third image between them—a soda bottle, a pair of boots, or a profile head—he moved on to producing sets of vessels that generated more complex standing figures in the negative spaces between forms (opposite). This use of the human figure allowed him to comment on gender, sex, power, and the human condition. His initial works featured simple terra sigillata surfaces, but the decorative urge that motivated earlier ornamental works quickly re-emerged as the artist began to layer vessels with lustres and stripes and bursts of colour to make dazzling confections. The shift in 2005 from earthenware to porcelain led Payce to further experimentation with a new, more vibrant colour palette.

In 2001 Payce produced *Al Barelli*, a colossal work that required individual components to be fired and then stacked with an ingenious interlocking system (opposite). Two imposing ceramic columns created between them a larger-than-life-sized male figure in a work that harkened back to the ancient Greeks, who associated architecture with rational humanism, and to the expressive spiral columns of Gian Lorenzo Bernini's *Baldacchino* (1623-1634). As impressive as the work was, Payce realized that challenges imposed by the scale and sheer weight of the work limited his opportunities to exhibit or ship it; although, the experience of ceramics on that scale remained with him. He began to work with photography as a means to alter the scale and to share with the viewer more of the perspective of the artist, who can look at and interact intimately with work as it is produced. Starting with simple large-scale images, by 2004, he was working with a videographer and a contemporary composer to produce *Harem*, a time-based remediation of *Pantheon*. In 2007 he produced his first large-scale lenticular photograph, *Pantheon Verisimilus*.

Consisting of some forty vessels arranged in layers to suggest a garniture, *Pantheon* was created with the intention of featuring it in additional works (pages 12-13). The aggregation of vessels generates multiple spaces between forms, and, to add to the complexity, Payce produced both positive and negative profiles on forms for the first time. Eroticism, a subdued presence in earlier works, emerges with dramatic effect in *Pantheon*, in part as a result of the interplay of male and female forms. Positive profiles of eager males can be glimpsed through negative spaces shaped like standing females. As the viewer moves around the work, variations on the theme of flirting couples present themselves, only to disappear as the viewer changes position. The title suggests the pantheon of Classical gods and goddesses and the sorts of erotic misadventures and comic reversals recounted in Ovid's *Metamorphoses*. As Joseph Solodow describes it, Ovid's world is "permeated by a sense of the flux, disorder, and chaos of experience.... The point of view on what happens is ever shifting. No firm patterns emerge."² Ovid could be taken as a sort of patron saint of this work.³ Coming to maturity at the start of the Augustan Age in Rome and heir to the heady mix of politics, sexual diversity, and cosmopolitan sophistication that characterized that time, he devoted his life to writing clever and inventive erotic poetry. He allowed humour to season his narrative, protecting "mythology against excessive solemnity."⁴ Ovid's accessibility and playful approach link him in spirit to Payce. The opening line to *Metamorphoses*, "Of bodies changed to other forms I tell;" reads as a description of Payce's multi-figured, mutable works.

Harem (2004), the video based on *Pantheon*, furthers this sense of flux. Commissioning videographer Rod Stuart and composer John Abram, Payce arranged his vessels on a slowly rotating turntable and filmed the ever-shifting bacchanal of positive and negative figures as they morphed and glided past the camera lens. The aura of revelry is enhanced by the splendid surfaces that grace the forms:

Al Barelli with the artist, 2001
Earthenware with terra sigillata
213 cm tall
Private Collection



stripes and bursts of colour, lustres and bright solids resemble rich garments appropriate to such a festive gathering. The individual vessels and the figures they generate serve as lively props or characters in a masquerade. Payce began to realize these multiple vessel installations did not have to be set in any particular arrangement but could assume varying configurations depending on context. Such an idea comes directly from the experience of domestic pottery, which circulates, is taken up by individual users, repositioned and recycled in infinite ways. The identity of the individual piece remains as a condition of it being a functional ceramic object,⁵ yet that identity lends itself to innumerable forms of display. This realization has had lasting consequences for Payce.

A third reworking of *Pantheon* indicates yet another direction the artist selected to communicate his experience as a maker more directly to the viewer. *Pantheon Verisimilus* is a large-scale lenticular photograph based on *Pantheon*. Measuring 5.5 metres long and 1.5 metres tall, this imposing work depicts the vessels at nearly human scale, placing the viewer in the curious position of being but one of the mysterious bodies that appear between the ceramic forms. As the artist writes:

Recently, I have been working with video and lenticular imagery to actualize forms, images, and concepts of my ceramics. . . . Much of my ceramics grows from considering relationships between pottery form and human form. Large-scale and animated images heighten the physical and visceral relationship to the viewer's own body scale. The newer formats allow the ceramics to form interesting new relationships with both the physical and the functional contexts of exhibition spaces.⁶

Lenticular images are composite photographs constructed by interlacing multiple images of an object as it is rotated on a turntable and photographed from incrementally different angles. Plastic lenses laminated to the surface reflect select portions of the composite image, causing it to appear three-dimensional as the viewer shifts his or her position in relationship to it. Invented in 1908 by Gabriel Lippman, who in that year won a Nobel Prize in Physics, lenticular images have until recently been used primarily for advertising, novelty items, or souvenirs.⁷ Recent advances for capturing and processing images now make them more available to artists; although, artistic images are still relatively rare, and images on this scale even more so. For Payce, this technology allows him to make monumental works that synthesize a three-dimensional apparition while maintaining their roots in ceramics. Being relatively lightweight, they can be transported to exhibitions anywhere in the world. *Pantheon* was the work that allowed Payce to use "basic small-scale earthenware forms to make both large photographic remediations and video remediations."⁸

Remediation is a term used to describe how new media “refashion prior media forms,” representing the content of the old medium, in this case, ceramics, in the new media of photography and moving images.⁹ Remediation extends and broadens the range of possible encounters viewers might have with a given work. It foregrounds the nature of the material and processes by which the work was produced, and it allows the artist to advance the discourse of ceramics in new and experimental ways from “within itself and by incorporating other media and discourses.”¹⁰ By remediating earlier work or by making work with the express intention of further remediation, Payce has dramatically expanded the realm in which his ceramic activity operates and the range of experiences viewers might have with the work.

The use of video to remediate and extend experience is given full reign with *Albedo Lux*, a series of five videos produced between 2007 and 2009 (pages 14 and 15). In three of the videos, decorative imagery photographed from Asian, European, and Mexican ceramics is projected onto the slowly rotating forms of *Albedo* (2006), a ceramic installation consisting of thirty-four porcelain vessels arranged on a semicircular base. The spaces between contiguous vessels appear as standing women, who age subtly as they move from centre to margin. *Albedo*, from *albus*, Latin for “white,” is used to describe solar energy reflected off the surface of the earth. Environmental factors such as melting polar ice caps, greenhouse gases, and deforestation alter the earth’s albedo, and thus the global climate system. Both the installation *Albedo* and the subsequent series of videos *Albedo Lux* play on associations between this geophysical phenomenon and the optimistic spiritual light Payce associates with women. The ultra-white porcelain from which the forms are made both reflects and absorbs light, making *Albedo* well-suited for video remediation.

Projected in a darkened room, the videos consist of a flow of images and patterns washing across turning ceramic forms. In some cases, recognizable objects can be discerned; flowers, dragons, and amorous couples float by as if in a dream. Other images and patterns are abstract, the colour saturated and the surfaces raw and richly textured. As the vase-like forms turn slowly against the projected light, glowing female figures weave in and out of the decorative tumult, creating a mesmerizing effect. Subtitled *Asia*, *Europa*, and *Talavera*,¹¹ the videos reveal productive and humane connections between world cultures as expressed by the richness and diversity of their decorative traditions.

The human forms that appear between the ceramic components are idealized and generalized, opening the work to erotic interpretation. Historically, ceramics have engaged the body and its functions. Erotic references have appeared on ceramics throughout time, whether in the form of prehistoric fertility amulets, images on Greek vases, eighteenth-century table sculptures, or contemporary



Pantheon, 2004

Earthenware

Each element approximately 20 cm high

Promised Gift from the Raphael Yu Collection to the Gardiner Museum

Image: Marc Hutchinson





work, as has been ably documented by Paul Mathieu.¹² For Payce, erotic elements attract the viewer and provoke more attentive engagement with the work. Clothing distorts the profile of the figure, marring the clarity so necessary for the eye to quickly apprehend the negative space. Nudity aids in differentiating the genders, a necessary factor in works that allude to sexual politics, heterosexism, and a critique of male dominance.¹³ Eroticism represents a positive, healing life force, a source of beauty and humanity for the artist, who states: "People are attracted to beautiful, erotic imagery. That [the] human form, beauty and eroticism have all these interesting associations with pottery opens up great possibilities."¹⁴

The perception of these human forms is not always immediate; depending on the angle from which the objects are viewed, they are sometimes difficult to distinguish. Psychologists suggest human beings are genetically programmed to see complete bodies even when presented with discontinuous fragments. Art historian and critic James Elkins argues we see figures as bodies, comprehending strange or unfamiliar forms by relating them to our experience of the body. Seeing reflections of ourselves or of familiar bodies helps us manage or ward off strangeness.¹⁵ He maintains that seeing is itself closely interwoven with our concept of the body, "its weights and heights, its inside and outside, its limbs and head, its many metaphors."¹⁶ Payce's incorporation of human forms as negative spaces between ceramic vessels activates in viewers a primal desire to relate to other bodies, which is erotic in its broadest sense, on the level of evolution and survival.

Albedo Lux: Asia, 2009

Image still from video of image projection onto
rotating ceramic forms
Videography by Rod Stuart
Collection of the artist



Occasionally, as in *Al Barelli*, Payce isolates a single figure between columnar forms, and in these works, eroticism gives way to a more contemplative interiority. *Claire* (2010), the signature work that identifies this exhibition, delineates a standing female, who glows against the dark powder-coated aluminum balusters that contain her. Related conceptually to a commission Payce completed for the Royal Alexandra Hospital in Edmonton, Alberta, *Claire* radiates a feminine spirit of healing and hope. The imposing male figure *David* (2006) similarly exudes strength and purpose. The title suggests a Biblical reference, yet *David* also ironically recalls Michelangelo's famous sculpture. These individual figures have about them an aura of self-possession and poise, yet they also suggest compressed and potential energy.

With *Entre la raison et la passion* (2008), Payce moves from the human figure to a human face, that of the Enlightenment philosophe Voltaire (François-Marie Arouet, 1694-1778) (frontispiece). While working with a small group of artists on a project based in the Chateau Mathieu in Normandy, Payce became interested in Voltaire and in the marble bust produced by Jean-Antoine Houdon shortly before Voltaire's death. Payce designed flanking vessels to generate the most recognizable view, the profile of the bust. Although created with the notion of further remediation in mind, the work is beautiful and significant in its own right. *Entre la raison et la passion* allows viewers to frame the world from Voltaire's perspective merely by looking through the space and imagining the view as residing within the philosopher's mind. As an empiricist, Voltaire valued knowledge gained through the senses and

Albedo Lux: Europa, 2009

Image still from video of image projection onto
rotating ceramic forms
Videography by Rod Stuart
Collection of the artist



on the observable truths of science,¹⁷ so one might see this exercise as reflecting his philosophical beliefs.

The significance of this work becomes apparent when it is viewed in the context of five lenticular photographs collectively titled *The Customs and the Spirit of the Nations* (2011). With these images, Payce capitalizes on rich connections between historical ceramics, philosophical inquiry, and global culture. Each work in the series depicts the two ceramic forms that constitute *Entre la raison et la passion* and a variety of ceramic vessels or photographs arranged to fill the space stretching between them. In *The Customs and the Spirit of the Nations: Candide*, we catch a glimpse of Payce's *Kiss* (2001) through the opening. Forming a striking contrast against the stark whiteness of the porcelain vessels, the red and black forms accent the profile of the philosopher. The erotic playfulness of the flirting figures of *Kiss* echo the adventure-romance plot of Voltaire's best-known satiric novella. *Halcyon* sets one of Payce's pagoda forms against a bucolic park vista. A gardener himself, Payce suspends the peaceful—halcyon—vision between the powerful vases, an apt metaphor for the difficulty of achieving happiness in a world rent with disaster.

The Customs and the Spirit of the Nations: Occident, 2011.

Lenticular image of ceramics

100 cm high x 117 cm wide

Collection of the artist



Two of the remaining three images exploit what is known as the “Arcimboldo effect,” named for the Italian artist Giuseppe Arcimboldo (1527-1593), whose elaborate composite heads composed of fruit, vegetables, and other materials delighted his sophisticated Prague patrons.¹⁸ In *Occident*, colourful Mexican Talavera ware and an indigenous musical instrument from the artist’s collection suggest the ceramic legacy of the New World (opposite). Talavera, a form of tin-glazed earthenware, was brought to the New World with the Spanish conquest. Sporting motifs originating in China, the Middle East, and Europe, it exemplifies the multifariousness of decorative traditions that span the globe. *Orient* reveals stacks of Chinese and Korean domestic dishes, many of them bearing emblematic motifs that typify their culture and origin. The cranium of the profile head is filled with a plate bearing a basket motif, creating an especially witty example of the “Arcimboldo effect” (above). The final image, *Vanquish*, suggests something more ominous. At the back is a photograph of a Delftware platter in the Sèvres Museum in Paris. Depicting a classical landscape with a mounted soldier attacking his enemies, the object attests to the decorative potential of warfare and conquest,

The Customs and the Spirit of the Nations: Orient, 2011

Lenticular image of ceramics

100 cm high x 117 cm wide

Collection of the artist

key determinants in the global transmission of technology and aesthetics. In front of the photograph, an exuberantly decorated nineteenth-century Polish tureen from the artist's collection similarly illustrates the vanquishing power of aesthetic models, in this case, French Limoges. An intriguing dialectic transpires that pits showing against making, complicating connections between components in the background and the ceramic forms that bracket them. The dialectic lodges in the body and perceptual apparatus of the viewer, who struggles to look through while simultaneously looking at the image.

The collective title for these works derives from Voltaire's *Essay on the Customs and the Spirit of the Nations* (1756). In this panoramic treatise, the author chronicled the period from ancient times until the reign of Louis XIV, detailing the customs, foods, commerce, arts and letters of nations around the world.¹⁹ Rather than explain terrestrial events with vague references to Providence, the author based his detailed observations on fact. Voltaire was deeply interested in the nature of human society, focusing on the intimate relations of family and culture as opposed to the more politically acceptable accounts of royal succession and military combat.²⁰ By substituting a global perspective for religious, anthropocentric, and Eurocentric models, Voltaire questioned the uniqueness of Europe's contribution to civilization and introduced the notion of a "pluriversal" history in which all cultures and peoples contribute to human achievement.²¹ The very notion of a "pluriverse," a world of multiple parallel universes, undermines any authority and hegemony implied by the word "universe." In attempting to develop a framework to compare and contrast cultures around the world, Voltaire used history to attack entrenched forms of power and intolerance, creating a model we admire today.

In citing this work, Payce asserts his own appreciation of the diversity and richness of human culture, focusing on the role of ceramics as a transmitter of humane values, aesthetic pleasure, and cultural meaning. The lenticular technology produces a "reality effect," a strong sense of the third dimension, especially with the objects arranged behind the ceramic forms. Interestingly, the effect is optical rather than tangible, an illusion or apparition rather than solid form. The objects float beyond reach in an imaginary space that can be glimpsed but never occupied. Lenticular images can be linked to stereoscopic images developed in the nineteenth century to simulate the experience of viewing solid objects and recessional planes in space. The stereoscope's appeal was based on the sense of tangibility possessed by the objects on view, yet that tangibility was governed by a purely optical experience. In academic painting, linear and aerial perspective imparted organization and ensured a measured and continuous experience of spatial recession. In contrast, the three-dimensional effect produced by the stereoscope was impacted by varying degrees of optical convergence based on how near or far objects were from the foreground. Viewing stereoscopic images requires the eyes to constantly readjust as they progress

into the depth, an experience of disruption and incoherence. The image comprises "an assemblage of local zones of three-dimensionality, zones imbued with a hallucinatory clarity, but which... never coalesce into a homogeneous field."²²

Gilles Deleuze calls this sort of space a "Riemann space" after the nineteenth-century German mathematician Georg Riemann (1826-1866), who conceived of spaces in which "each vicinity... is like a shred of Euclidian space... an amorphous collection of pieces that are juxtaposed but not attached to each other."²³ In the lenticular photographs, the objects in front—the ceramic vase forms—are isolated from those in back—the ceramic objects and photographs. The organization of the image is planar,²⁴ an effect that results in part from how the image is made. Payce takes up to twenty-four photographs of his subject, shifting the objects on a turntable one-third of a degree between shots. Being centred on the turntable and radially symmetrical, the vessels do not register the shift, but the objects behind do. The three-dimensionality of those objects is heightened considerably, especially as the viewer moves back and forth in front of the image. The effect is uncanny and unsettling. Unlike a photograph, in which perspectival space is "homogenous and potentially metric," the space of a lenticular photograph is, like that of the stereoscope, "a fundamentally disunified and aggregate field of disjunct elements."²⁵

With this series of lenticular photographs, as with the other such images in the exhibition, Payce opens a dialogue about our experience of ceramic objects, contrasting tactile and enduring qualities traditionally associated with handmade ceramics to optical and illusory aspects of new visualizing technologies. The experience of viewing fragmented, discontinuous spaces, so new and strange in the nineteenth century and so associated with Modernity in the twentieth (think, for example, of Cubism, split-screen cinema, or advertising design), has, by our time, become "normal," our "scopic regime."²⁶ It is a by-product of the numberless screens, digital media, and mobile devices that constitute contemporary life. That Payce makes his argument using new media to remediate his own and historical ceramics, many from his own collection, and that he incorporates references to multiculturalism, pluriversal narratives, and the role of craft is compelling and significant.

The seductions of technology have not veered Payce off his path as a maker of elegant ceramic objects; technology is firmly harnessed in the service of extending the experience of those objects. One work that makes this clear is exhibited here under the title *Valhalla* (2011). In fact, it is but one manifestation in an ongoing, constantly expanding series of pagoda-like forms on which Payce has been working since 2005, when he first began to use Australian porcelain. As with any new material, Payce approached working with it in an experimental fashion, throwing countless articulated cylinders based loosely on the hundreds of stone pagodas he observed in Korea. The variety and multiplicity of structures that resulted from these



Dwell, 2010
Porcelain with coloured slip banding
Dimensions variable
Collection of the Alberta Foundation for the Arts

Note: *Valhalla*, the installation in this exhibition, consists of an amalgamation of vessels from *Dwell*, owned by the Alberta Foundation for the Arts; from *More buildings about song and food* (2005), owned by the Gardiner Museum; and from the collection of the artist.



experiments generated new possibilities for configuring and decorating architectural forms. New colour palettes reflecting years of research contribute to the dynamic effect made by stacked rings of contrasting coloured slips. *Valhalla* combines pagoda vessels from three distinct groupings and thus presents a unique opportunity to witness their development. Payce believes this format offers possibilities for designing real-world architecture as well as for making artworks that reference cities, temple groupings, and metaphysical topographies.

The work is dedicated to the memory of his sister, Valerie Leigh, and one reads an elegiac and contemplative affect into the clustering of temple-like structures. Previous installations have been titled *Complex* and *Dwell* (pages 20-21), emphasizing connections to community, hearth, and home. Discussing the relationship between building and dwelling, the German philosopher Martin Heidegger traces the etymology of the word *Bauen*, “to build,” back through Old English and High German, revealing its origin in words meaning “to dwell, to stay in place.” He comments, “The way in which...we humans are on the earth is *Buan*, dwelling. To be...human...means to be on the earth as a mortal. It means to dwell.”²⁷ Building as dwelling refers to being at peace, preserving, and sparing.²⁸ Looking at this arrangement of graceful and delicately coloured vessels one is drawn to contemplate this “three-fold fact,” that building is dwelling, that dwelling is how we as mortals inhabit the earth, and that this form of dwelling implies building, culture, and community.²⁹ For Payce, this concept of dwelling is intrinsic to the making of ceramics.

Greg Payce: Illusions traces the artist’s path from superbly crafted decorative objects through to more complex installations and engagements with expansive philosophical concepts. Voltaire and Ovid, reason and passion, serve as custodial figures through which we apprehend the works on view.³⁰ *Carpet for Helen*, the most recent work, consists of digitally manipulated images of ceramic surfaces and decoration projected onto a carpet, epitomizing the dialectic between historical ceramics and new technologies at play in the artist’s development (opposite). Many of the images are of works in the Gardiner collection; as viewers traverse the carpet, Payce invites them literally to engage with the beauty and power of this legacy. Located within the precinct of Canada’s premier museum dedicated to the ceramic arts, this exhibition affirms the central role played by ceramics and other decorative arts in the articulation of contemporary culture.

Amy Gogarty
Guest Curator



Carpet for Helen, 2012
Image still from video projection of digitally
manipulated images onto carpet.
Collection of the artist

NOTES

1. Ovid (Publius Ovidius Naso), *Metamorphoses*, trans. A.D. Melville (Oxford: Oxford UP, 1986), 1.
2. Joseph B. Solodow, *The World of Ovid's Metamorphoses* (Chapel Hill: University of North Carolina Press, 1987), 197.
3. Publius Ovidius Naso, 43 BCE to 17 CE, a Roman citizen.
4. Solodow, *Ovid's Metamorphoses*, 108.
5. Howard Risatti, *A Theory of Craft: Function and Aesthetic Expression* (Chapel Hill: University of North Carolina Press, 2007), 27.
6. Greg Payce, unpublished Canada Council grant application, 18 February 2011.
7. Dennis P. Curtin, "Lenticular Photography—Prints that Move," *Displaying and Sharing Your Digital Photos*, (Short Courses: www.shortcourses.com/display/display3-7.html 2011). Accessed 27 September 2011.
8. Greg Payce, email to author, 17 August 2011.
9. For more on the concept of remediation, see Jay David Bolter and Richard Grusin, *Remediation: Understanding New Media* (Cambridge: MIT Press, 1999).
10. Greg Payce, email to author, 17 August 2011.
11. Talavera is a form of tin-glazed earthenware originating in Muslim Spain and brought with the Spanish conquest to Mexico, where it developed into a distinctive genre.
12. Paul Mathieu, *Sex Pots: Eroticism in Ceramics* (London: A&C Black, 2003).
13. Amy Gogarty, "Jeannie Mah and Greg Payce: Cineramics," *Ceramics Art and Perception* 48 (2001): 78.
14. Greg Payce, email to author, 17 August 2011.
15. James Elkins, *The Object Stares Back: On the Nature of Seeing* (New York: Harcourt Brace, 1996), 129.
16. *Ibid.*, 159.
17. Bettina L. Knapp, *Voltaire Revisited* (New York: Twayne Publishers, 2000), 24.
18. Hugh Trevor-Roper, *Princes and Artists: Patronage and Ideology at Four Habsburg Courts 1517-1633* (London: Thames and Hudson, 1976), 84.
19. Knapp, *Voltaire Revisited*, 133.
20. *Ibid.*
21. *Ibid.*, 134.
22. Jonathan Crary, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century* (Cambridge: MIT Press, 1991): 124–126.
23. Gilles Deleuze and Félix Guattari, *A Thousand Plateaus*, 485, quoted in Crary, *Techniques of the Observer*, 126.
24. Rosalind E. Krauss, "Photography's Discursive Spaces," in *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge: MIT Press, 1991), 137.
25. Crary, *Techniques of the Observer*, 126.
26. This term was first used by Christian Metz in relationship to cinema in *the Imaginary Signifier: Psychoanalysis and the Cinema* (Bloomington: Indiana UP, 1982) and usefully developed by Martin Jay in "Scopic Regimes of Modernity," in *Vision and Visuality*, ed. Hal Foster (Seattle: Bay Press, 1988), 3–23.
27. Martin Heidegger, "Building, Dwelling, Thinking," in *Poetry, Language, Thought*, trans. Albert Hofstadter (New York: Harper and Row, 1971), 146–148.
28. *Ibid.*, 149.
29. *Ibid.*, 148.
30. It is perhaps no coincidence that both men ended their lives in exile, as if separation and distance enabled both to see more clearly. In CE 8, Ovid, then aged fifty-one, was banished by Augustus to Tomis, on the western edge of the Black Sea, ostensibly for writing an offensive poem and committing an "unspecified indiscretion." He died there in CE 17. In 1754 Voltaire was exiled from Paris and Versailles by Louis XV for unspecified reasons. He spent the final twenty-five years of his life living outside Geneva.

