

VIRTUAL GALLERY

37907 Second Avenue, Squamish, BC
<https://squamishlibrary.ca/foyer-gallery/>



June 29 – August 10

ANDREA HOFF

'Architecture of Happiness'

ceramics



Title: Baltic Raku Vase

Description: Created with a reference to mid-century design, this hand-built two handled vase is highlighted with abstracted blacks & tones of brown on a white terra sigillata base.

Size: 37x22 cm

Price: n.f.s.



Title: Baltic Raku Large Vase

Description: Large one handled vase

Size: 39x26 cm

Price: \$190.



Title: Baltic Raku Medium Vase

Description: Medium one handled vase

Size: 32x19 cm

Price: \$150.



Title: Baltic Raku Small Pitcher

Description: A small hand-built vessel with a long flat handle.

Size: 23x15 cm

Price: \$75.



Title: Baltic Raku Bowl

Description: The makings on this bowl take on an abstracted look of landscapes, glaciers, or water.

Size: 7x23 cm

Price: \$150.



Title: Baltic Raku Planter

Description: A large hand built sitting planter with drainage on the bottom.

Size: 14x35 cm

Price: \$120.



Title: Baltic Raku Vertical Vase

Description: This long elegant vase references mid-century design sensibilities - tones range from charcoal black to warm browns & golden.

Size: 49x20 cm

Price: \$150.



Title: Traditional Raku Bowl Blue

Description: This large bowl in traditional raku style shimmers in copper greens and iridescent blue to purple hues.

Size: 8x36 cm

Price: \$150.



Title: Traditional Raku Bowl Copper

Description: Large bowl in copper, reds, & warm pinks. In traditional raku style, this hand-built piece is accented with cratered veins of Copper Penny raku glaze and rust-orange

Size: 8x30 cm

Price: \$150.



Title: Traditional Raku Banana Bowl

Description: A copper to red-gold long hand-built dish.

Size: 2x32 cm

Price: \$120.



Title: Spotted Bowl Large Black

Description: Centre-piece bowl w/ abstracted circle repetition across the surface - wax resist technique with food-safe glaze.

Size: 6x36 cm

Price: \$150.



Title: Standing Spotted Bowl

Description: A small standing, wax resist glazed bowl with jade-green highlights. This bowl is overglazed in a food-safe clear glaze.

Size: 7x18 cm

Price: \$55.

For viewing, visit the FOYER Gallery during regular hours. For purchases, please speak to the library staff.

Q & A with ANDREA HOFF, 'The Architecture of Happiness' – Ceramics

Q: Describe this exhibit? What was your creative stimulation for this particular series?

A: This exhibit "The Architecture of Happiness" came out my contemplations of "home" over the past year and half, especially through the pandemic. As we all spent more and more time in our homes, often negotiating the fear and uncertainty of the larger world in various stages of lockdowns and social distancing, the idea of home began to change—to both expand and to contract. Through connecting with others through distanced video calls we have been able to glimpse into each other's homes in ways that are at once intimate and removed. In doing so, the idea of home and what it represents began to shift for me. What is a home? Is it a house, an apartment, a campervan, a park, a person, an idea, a feeling?

I noticed how people curated their personal spaces and the way in which the objects within them often took on new meanings. At times the objects became pieces in a set design, mementos, reminders, and expressions of identity. I surveyed the objects I surrounded myself with as I worked at my kitchen table/ office/ studio and dreamed of more happiness, more play, more moments to remember that as uncertain as the world may be, the practice of joy and of art can exist in small things, in little moments, in a handmade vase with yellow flowers, or a copper shimmering bowl that catches the morning sun. So, I began designing this series of objects in clay which individually take on different styles and different expressions, at times referencing the body in their handmade forms, or mid-century designs, or artefacts uncovered from a future world. As different as each piece is, they all originate in joy and work towards building small moments of contemplation in the architecture of happiness.

Q: How have you developed your career? Are you a fulltime artist?

A: I am a fulltime artist. My art practice however is expansive, and I incorporate my role as a parent, a researcher, a filmmaker, a comic book writer, a community activist, and a potter into the definition of artist. I think in many ways the role of artist is one of the constants in my life, and it's a role that is always changing and evolving, responding to my life as much as it defines it. About ten years ago I was travelling to England and at the passport control booth I had to fill out a form that had "job title" listed on it. I wrote "artist/writer", and I half expected the officer who checked my passport to question me on it. She didn't. I remember feeling thrilled and elated, walking through Heathrow airport at five in the morning, thinking, wow—so this is what it feels like to really be an artist! I always write "artist/writer" on forms now and I still get a little thrill from seeing it in ink.

Q: What's your background?

A: I studied photography and architecture and I am now completing a PhD in Language and Literacy Education at the University of British Columbia.

Q: How has your work evolved over time?

A: Over time my work in ceramics has expanded into more sculptural pieces. I am still in love with the medium for all its practical uses. I love to know that a piece of work can be both beautiful and used in the everyday. Lately though, I have been exploring forms and ways of building specific to hand-building in clay and I am greatly inspired by the later ceramic work of Georgia O'Keefe. She created these large, rounded vessels that looked as if they were formed from the same landscape of her home in New Mexico. I haven't seen any of her pieces in person but from the photos the texture looks so smooth and the shapes organic, it makes you want to reach out and touch them.

Q: How did you learn about the methods you use to make your work?

A: I began working in clay fifteen years ago. Though I studied art and architecture, I learned pottery at community studios and then later I enrolled in classes and workshops with master potters. I also have some very remarkable (local) potters in my life who are both friends and mentors to me. I have learned so much about the science and the skills of ceramics by spending time with my mentors and asking endless questions. About five years ago Squamish potter Kay Austen and I began having outdoor raku firings (hosted in my parents' driveway) and that continues to be a great source of joy and is always an opportunity to learn and try out new ideas. We now have at least two outdoor firings per year and several of the pieces in this show are from our latest Baltic raku firing, which we hosted earlier this month. In tracing my own journey in ceramics, I will always be grateful to all the potters who have shared their knowledge and time with me, and I look for opportunities where I can give back through sharing my skills, tips, and time. This is an especially exciting time for pottery when people of all ages are being introduced to the practice and are getting excited about the medium in a new way. I look forward to the day when Squamish will have a community pottery studio again and I look forward to seeing all the wild and wonderful creations that come out of it.

For more information contact:

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