



TEND

RUTH CHAMBERS

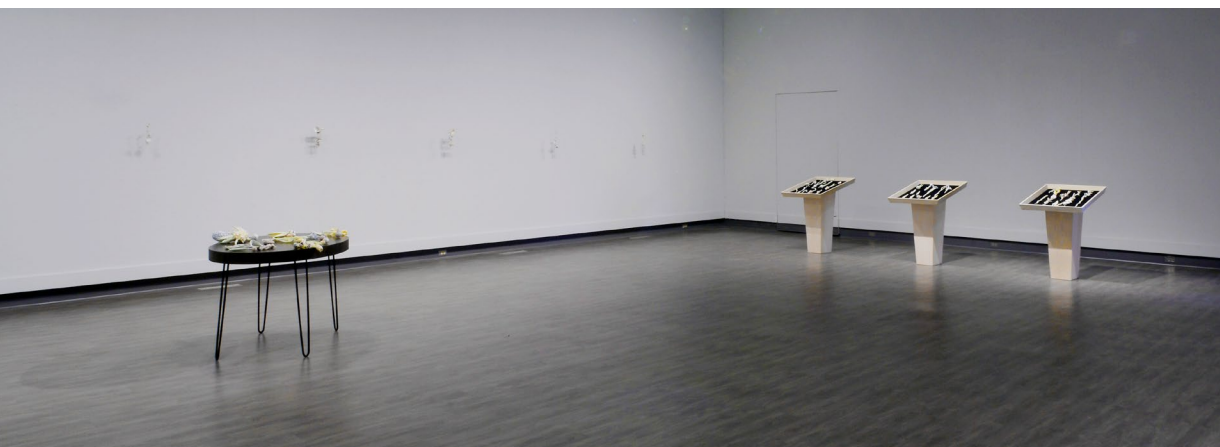
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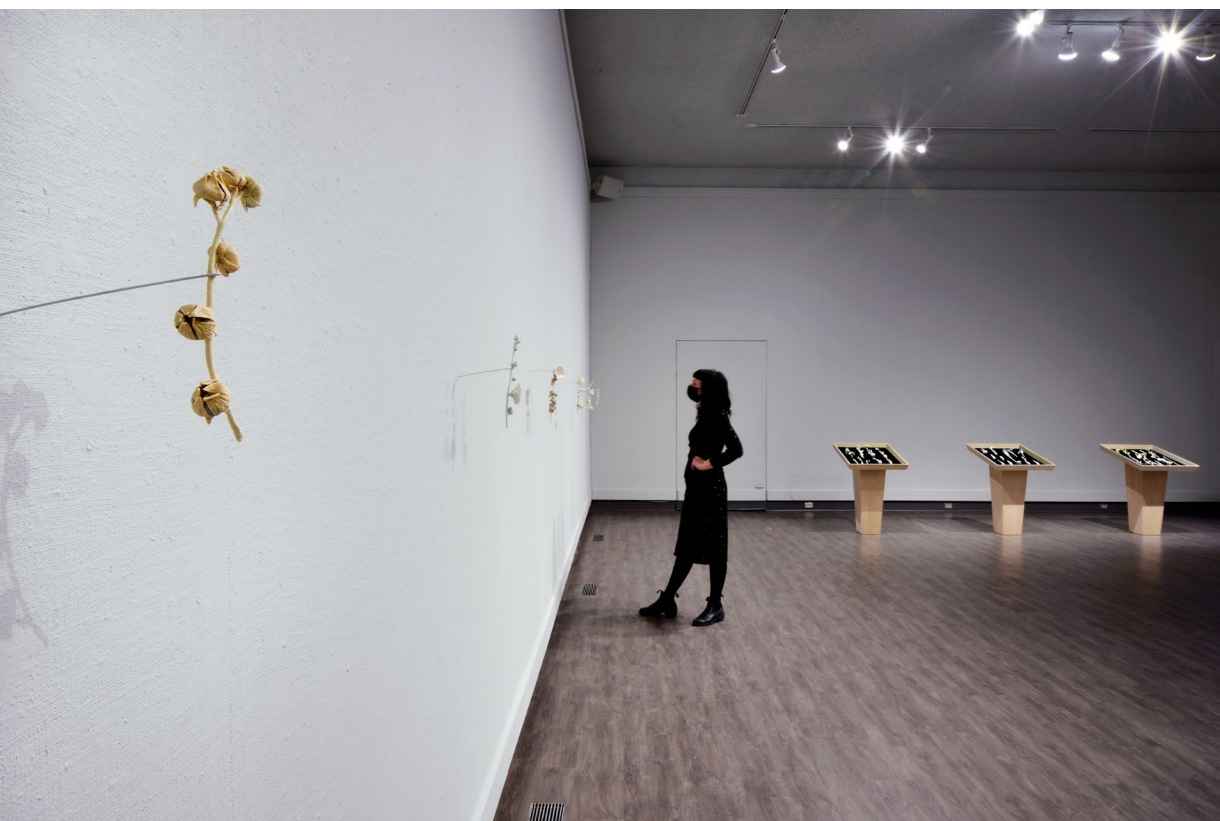
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**ESSAY BY
JULIA KRUEGER**

ART GALLERY OF REGINA



Tend (installation view), 2018–2021
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Tend (installation view)
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Tending Time

It must have been quite the competition between two late fifth century BCE painters, just imagine it: hours upon hours spent painstakingly studying their subjects—curtains and grapes—making sure not to miss even the most minute detail. Each artist devised materials, processes, and techniques to compose a painting that faithfully reproduced their observations in such a way that neither human nor animal could distinguish artifice from reality. The competition between Zeuxis and Parrhasius, as recounted by Pliny the Elder, is often discussed when recounting the early history of still life painting.¹ Zeuxis painted grapes so realistically that birds tried to pluck them away, but his rival, Parrhasius, painted a curtain hanging overtop another composition. The story goes that Zeuxis asked Parrhasius to remove the curtain, making Parrhasius the winner as he had deceived a human being, whereas Zeuxis had only tricked the birds.² Like Parrhasius' curtain, Ruth Chambers' Art Gallery of Regina exhibition *Tend*—replete with porcelain bulbs and flowers—can trick the eye. Her tulips, hollyhocks, and hyacinths draw you in; I fight the urge to pick them, like the birds did the grapes, for my own bouquet or my own porcelain garden.

Chambers is a Regina-based ceramic sculptor and installation artist who has taught at the University of Regina since 1994.³ Her earlier work playfully and decoratively intervened, disrupted, and interacted with architectural structures and the body through garden-inspired ornamentation. *Tend* also takes up the garden theme.⁴ It is comprised of three ceramic installations: *Tulip Table*, *Looking at Hollyhocks, et alia*, and *Bulb, Unfolding: Close Observations on Making and Growing*, and visiting the gallery space is akin to walking into a still life painting or flipping through the pages of a botanical book. It is an installation comprised of beauty, labour, and wonder—crafted with material, process, and time.

Chambers' interest in bulbs began during a residency at the Guldagergaard International Ceramics Research Centre in Denmark where she had originally intended to research still life but was side-tracked by the practice of forcing bulbs—tricking bulbs into blooming out of season. Upon her return to Canada, she continued to acquire bulbs from local sources, including narcissus, iris, tulip, crocus, hyacinth, and gladiola. To begin each of her careful studies, Chambers forces the bulbs by balancing each bulb on the top of a glass jar filled with water and placed in a window or the refrigerator when not under her inquisitive gaze. As the bulb sprouts, grows, and eventually blooms, Chambers records in porcelain the wondrous changes that take place. In addition to the bulbs, she has also studied the blooming plants in her Regina garden, including hollyhocks, and cut flowers from the local grocery store and florist shop. Unlike her studies of bulbs, which chronicle moments of growth, the cut flowers signal the beginning of the end as they progress toward decay rather than growth. Chambers' subjects, whether bulbs or cut flowers, are all associated with Canadian, domestic, settler gardens, filled with plants from different parts of the globe. In this way, they are akin to Dutch still life paintings, which often highlight exotic fruits and other luxury goods from around the world speaking to markets, appetites, and trade.⁵

Craft, time, and a sense of “polite” calmness unify *Tulip Table*, *Looking at Hollyhocks, et alia*, and *Bulb, Unfolding*. Slowing down and taking the time to enter a state of quietness is essential—tending time is essential. For myself, like a gardener who diligently tends the garden and “forces” new blossoms and growth, attending to these exquisite still life-inspired encounters with ceramics in the form of three short essays allots time and a fruitful space for discoveries and wonder.



Tend (installation view). Background, *Looking at Hollyhocks, et alia*, 2018–2021, porcelain with painted stainless steel supports, each piece, approx. 6 x 6 x 9 cm; foreground, *Tulip Table*, 2020–2021, porcelain, metal, plywood, 90 x 120 x 110 cm.

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Tulip Table (installation view), 2020–2021,
porcelain, metal, plywood, 90 x 120 x 110 cm.
PHOTOGRAPH BY DON HALL PHOTOGRAPHY



Tulip Table (installation detail), 2020–2021,
porcelain, metal, plywood, 90 x 120 x 110 cm.
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Attending the Table

“Of what do still lifes speak? Of relationships—connections, reflections, support, power, balance; of cause and effect; of things that have happened and will happen; of taste, touch, and smell; of man and nature; of markets and appetites and genetics and diet; of time, mortality, and regeneration. If we are to understand what a still life signifies, we must attend closely.”⁶

– Jules David Prown

The *Tulip Table*, described by Chambers as a porcelain arrangement/still life on an oval table, is at first glance exactly that—a table covered in a cacophony of blooms, bulbs, leaves, and stems. But by closely attending to the still life, as art historian Jules David Prown advocates, so much more can unfold. What might this carefully crafted table signify? What might it be saying? How does it “set” the stage for the rest of the exhibition? In what way does it relate to craft or ceramics?

In a still life painting, the depiction of inanimate objects, such as fruit, flowers, meat, vessels, and eating utensils are the focus of the artwork, and close observation and illusionistic processes play an important role.⁷ The term “still life” was first used in mid-17th century Dutch inventories to mean “inanimate object” or “immobile nature.”⁸ Chambers states that “the close observation of natural yet domestic objects, studied representation, careful making, and attentive presentation, align the work with the tradition of still life.”⁹ Artists Adriaen van der Spelt (c. 1630–1673) and Frans van Mieris (1635–1681) even paid homage to Parrhasius’ trompe l’oeil tour-de-force with *Flower Piece with Curtain*, 1658. The presence of tulip bulbs and flowers on Chambers’ *Tulip Table* mark the relationship to Dutch still life and tulip mania, international trade, and colonialism, which all took place during the 17th century and continue in some form today.



Adriaen van der Spelt and Frans van Mieris, *Flower Piece with Curtain*, 1658, oil on panel, 63.9 x 46.5 cm. Art Institute of Chicago. PUBLIC DOMAIN.

However, Chambers’ table has much more to “say.” It is important to note the seventeenth and eighteenth centuries saw an increase in investigating the natural world on grand and minute scales as science and art came together. Flower paintings, botanical illustrations, renderings of the sky,

and what could be seen through a microscope were particularly significant in the 17th century as they combined scientific observation with art and beauty. Art historian Whitney Chadwick explains, “painting served both domestic and scientific ends; that which was accurately observed pleased the eye and in turn confirmed the wisdom and plan of God.”¹⁰ Qualities of form, colour, texture, and composition were particularly valued in 17th century Dutch still life paintings, and they often relayed allegorical or moral messages such as the transience of life and material possessions.¹¹ The combination of science, art, and its historical underpinnings are key to Chambers’ work, aligning it parallel, not equivalent, to the scientific illustrator’s work. The illustrator seeks to render a general type for study while Chambers painstakingly crafts “portraits” of specimens.¹² Every individual sculpture in *Tend* is a porcelain facsimile of an actual living plant that sprouted, grew, bloomed, and perished—transience of life is something these still lifes do “say.” In order to achieve such exquisite detail and exactitude, Chambers must work on both a grand and minute scale: taking note of scientific history and knowledge as well as the intricacies of each plant. Her flowers speak to beauty and time, life and death, past and future.

When the Parisian Academy established a hierarchy of genres in the 17th century, the genre of still life was assigned the lowest ranking because it was regarded as “mere recordings of inanimate objects,” whereas history painting—primarily comprised of Biblical and mythical scenes—was ranked at the top.¹³ This impacted the status of many women artists; history painting required the study of the nude male figure, and women had limited to no access to this form of research. Consequently, many women artists focused on other genres such as portraiture and still life. Chadwick explains, “Women were, in fact, critical to the development of the floral still-life, a genre highly esteemed in the seventeenth century but, by the nineteenth, dismissed as an inferior one ideally suited to the limited talents of women amateurs.”¹⁴ However, Chadwick astutely points out how short-sighted this dismissal was, as the observation and description of the minute details in nature were similar to the qualities of diligence, patience, and manual dexterity often associated with “women’s work” and these skills led to innovations and discoveries within both art and science. For example, botanical illustrator Maria Sibylla Merian (1647–1717) directly observed insects rather than relying on drawn or preserved specimens, and her illustrated volumes on insects and flowers revolutionized the sciences of zoology and botany, in part proving that insects did not spontaneously emerge from the soil.¹⁵



Maria Sibylla Merian, *Study of Capers and Gorse and a Beetle* (detail), 1693, watercolour, white gouache, on vellum, 26 x 35.5 cm. PUBLIC DOMAIN.

Mary Delany (1700–1788) also directly observed her floral subjects and, in her 70s, invented a paper-cutting botanical illustrative process, which she called “paper mosaiks.”¹⁶ Delany created 985 scientifically accurate illustrations of botanical specimens out of hundreds of intricately cut pieces of coloured paper. Chambers was inspired by Delany’s focused and direct observations of singular botanical specimens and the careful craftsmanship she applied to her paper mosaiks.¹⁷ Chambers’ still life *Tulip Table* and intricate porcelain renderings of flowers and bulbs speak to and align with this rich history of women artists, scientific discovery, and innovation.

It is no surprise Merian and Delany were also both accomplished needlewomen, and the similarities between still life and craft are laid out on the *Tulip Table* and unfold throughout the exhibition, consequently aligning the entire exhibition to still life and craft. This pairing makes sense—like the still life, craft was, and still is, often associated with women, the amateur, the domestic, learned skill (as opposed to innate genius), and inanimate objects. The processes in both require close observation, attention to minute detail and manual dexterity. When it comes to craft, curator David Revere McFadden highlights the importance of process and material knowledge: “No single definition of the word satisfies the range of activities—mental and manual—that craft comprises; nor is there another term in English to describe the way in which creative thought interacts with a knowledge of materials and techniques to create an object.”¹⁸ However, at craft’s core is knowledge of materials and processes, also central to Chambers’ practice. She states that her process is “characterized by study, care, and duration,” and her decades-long commitment to ceramics is indicative of her expert knowledge of the material itself.¹⁹

Tulip Table is a three dimensional still life of Chambers’ craft-based process set with the “ingredients” and historical underpinnings needed for her material explorations and research to take place. The bulbs, leaves, and various flowers arranged on the table are like the florist’s clippings or Delany’s discarded bits of paper: necessary sacrifices made in search of the perfect arrangement, a record of honing her process and the search for knowledge.



Mary Delany, *Alcea Rosea (Monodelphia Polyd)*, Chinese Hollyhock, 1779, collage of coloured papers, with bodycolour and watercolour, on black ink background, 22.8 x 35.3 cm. IMAGE PUBLIC DOMAIN.



Looking at Hollyhocks, et alia, 2018–2021, installation on three gallery walls, in a line, approx. 10m long per wall, porcelain with painted stainless steel supports, each piece approx. 6 x 6 x 9 cm.

PHOTOGRAPH BY DON HALL PHOTOGRAPHY



Looking at Hollyhocks, et alia (installation detail),
2018–2021, porcelain with painted stainless steel
support, approx. 6 x 6 x 9 cm.
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Looking at Hollyhocks, et alia (installation detail),
2018–2021, porcelain with painted stainless steel
support, approx. 52 x 8 x 14 cm (grouping).

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Looking at Hollyhocks, et alia (installation detail),
2018–2021, porcelain with painted stainless steel
support, approx. 24 x 15 x 22 cm (grouping).

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Looking at Hollyhocks, et alia (installation detail),
2018–2021, porcelain with painted stainless steel
support, approx. 6 x 6 x 9 cm.
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Observing the Hollyhock

“The calligraphy of stems needs to be re-written.”²⁰

– Shawna Lemay

“What would be ordinary in nature becomes extraordinary in art.”²¹

– Lorraine Daston

Looking at Hollyhocks, et alia is a utopic calligraphic poem of stems, time, life, and death, recounting what the still life has to say by transforming the ordinary into the extraordinary. It is the second sculptural installation in *Tend*, and it consists of approximately 24 individual porcelain portraits of flowers and blooming bulbs mounted in three straight lines of approximately 10 meters along three gallery walls. Each piece is so expertly crafted that at first glance, Chambers’ botanical sculptures might very well fool the eye and mind into thinking they are the real thing. However, like the breathtaking Ware Collection of Blaschka Glass Models of Plants by Leopold (1822–1895) and Rudolf Blaschka (1857–1939), the visual ruse is only a momentary phenomenon.²² Of the Blaschka flowers, science historian Lorraine Daston explains: “In all these simulacra, artifice severs the usual connections between form and matter: the curtain Zeuxis attempts to draw is made of paint, not fabric;...



Rudolf Blaschka, *Iris versicolor* (Blue flag), Model 609, glass model, 1896. The Ware Collection of Blaschka Glass Models of Plants, Harvard University Herbaria / Harvard Museum of Natural History © President and Fellows of Harvard College

[and] the petals and leaves of the Glass Flowers are made of glass, not cellulose and chlorophyll. Matter does not matter. The naturalism is only skin-deep, an effect of pure appearances. Though the actual deception of appearance taken for reality lasts only for a moment, the pleasure of potential deception lingers long.”²³ The pleasurable potential deception with *Looking at Hollyhocks, et alia* rests with the tenuous relationship between simulacra, material, and time.

Lingering along the calligraphic procession of flowers and bulbs in *Looking at Hollyhocks, et alia*, death and life; growth and decay; and deceptive pleasure abound, but in Chambers’ case, matter does matter—not cellulose and chlorophyll but kaolin and silica. While it is easy to relate Chambers’ hollyhocks and other botanicals to 18th century porcelain flowers and gardens created by the French royal manufactory of Vincennes and owned by historical figures such as Madame de Pompadour (1721–1764), it is worth diving deeper into the conceptual potentiality of clay and ceramic. In his essay “The Brown Pot and the White Cube,” ceramist Paul Mathieu connects the concept of the archive and archiving to

ceramic objects as he states, “they act as archives—of time, of knowledge, and of experiences. Ceramic objects are instant fossils.”²⁴ Ceramics are uniquely positioned to engage with the archive and fossilization because once clay is fired, marks, movement, and processes are frozen in time.

Consider one of the porcelain portraits mounted on the wall—the hollyhock bloom caught in a frost (pages 20 and 21). Akin to archiving and fossilization, Chambers has captured a moment in the plant’s history, a moment in time between life and death. Like the geological layers of the earth, which can be read like a story if one takes the time to tend to this subterranean landscape carefully, the hollyhock also has a layered narrative. Generally speaking, the bottom of the flower stalk contains the oldest, most mature flowers—the seeds point to new life and the next generation. They are loosely embraced by unbelievably delicate dried sepals giving way to time and what is to come. Above the dried pods are the immature seed clusters, tightly enveloped by the protective sepals, still in need of time to mature. And, at the very top of the plant the newest buds are found, not yet ready to bloom. Prematurely blighted by frost, this particular study or sample doesn’t display beautiful, open blossoms just below the buds. Instead, the soft pastel pink petals and green leaves are withered and sagging—a fossilized or frozen moment in time, like that crisp morning after the first hard prairie frost where colour abounds but will soon be gone as the frozen summer foliage thaws and decays. Clay is an ideal material for archiving these brief moments in time as it has a strong history with mimesis, the subject of flowers, and the fossilization of time.

Chambers is not alone in transforming the ordinary into the extraordinary through notions of time and the ephemerality of flowers. Returning to the still life, paintings such as *Flower Still Life*, c. 1726 by Rachel Ruysch (1664–1750) “were almost never straightforward depictions of actual fresh flowers” but were instead composites achieved with the aid of sketches completed by the artist when the flowers were actually in bloom as well as botanical illustrations. These were combined in the studio to “compose bouquets of perfect specimens of a variety of flowers that could never be found blooming at the same time.”²⁵ Chambers’ calligraphy of stems dancing across the gallery walls is like Ruysch’s impossible bouquets. The extraordinary and the collapse of time is also present in British contemporary artist Marc Quinn’s *Garden*, 2000, a perfect paradise where hundreds of flowers are all in bloom at once while submerged in giant tanks filled with silicon oil held at minus 20 degrees Celsius. The irony lies in the fact that Quinn’s flowers, while appearing lush and alive, are in fact dead and as “brittle as porcelain.”²⁶ Makoto Azuma has also frozen flowers in, for instance, blocks of ice. In his 2015 exhibition in Japan titled *Iced Flowers*, luscious bouquets were encased in giant blocks of ice and left to melt, highlighting the forces of time, corruption, and decay.²⁷ Ruysch’s paintings, Quinn’s and Azuma’s sculptures, and Chambers’ exhibition “arrange” time, through the metaphor of the flower, into utopic extraordinary encounters. *Looking at Hollyhocks, et alia* is a calligraphic poem of a timeless garden, a utopic escape in the February prairie cold.



Bulb, Unfolding: Close Observations on Making and Growing (installation view), 2018–2021, porcelain, oak, plywood, foam core, felt, pins, each stand 65 x 83 x 102 cm
PHOTOGRAPH BY DON HALL PHOTOGRAPHY



Bulb, Unfolding: Close Observations on Making and Growing (installation detail), 2018–2021, porcelain, oak, plywood, foam core, felt, pins, 65 x 83 x 102 cm
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Unfolding the Bulb

"I think that when we sit long enough, quietly enough, and calmly before a fine and eloquent picture of things, it is possible to enter into that mystery, into that sweet breath of the world, magic, wondrous, divine. When we practice politeness in this contemplation, when we bow our heads, breathe deep and clear and even, we have the capacity to enter into the souls of others, to experience a delicate tracery that connects across time and distance, from one ordinary life to another."²⁸

– Shawna Lemay

The third installation in *Tend* is *Bulb, Unfolding: Close Observations on Making and Growing*. It consists of three oak specimen stands, each displaying an arrangement of nine to twelve porcelain bulbs, buds, and flowers in various states of growth on a black background. *Bulb, Unfolding* is inspired by the large botanical school wall charts by Jung, Koch, and Quentell, first published in the early 1900s, which combine science, education, and design with their tell-tale black backgrounds.²⁹ The pedagogical purpose of these charts relates to Chambers' impulse to study through direct and considered observation.

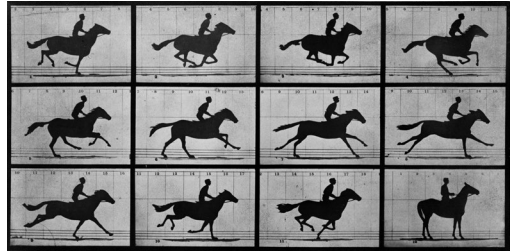
No glaze or second skin covers the surfaces of the flowers and bulbs in *Tend*. The soft pastel pigments are mixed into the porcelain clay body, and Chambers' atmospheric filtering of the bold floral colours seen in nature and in the scholastic charts to a pastel palette is reminiscent of the *monochrome banquetjes* still life paintings by artists such as Willem Claesz. Heda (c. 1594–1680). Heda replaced intense local colours with an overall hue of greenish-grey, which ultimately enveloped his paintings with a mysterious, unifying aura.³⁰ The unifying pastel aura of Chambers' work envelops and quiets the gallery space with a soft hint of memory and a sense of time past. With *Bulb, Unfolding*, the pastel atmospheric aura of time past in combination with the reference to antiquated teaching aids activates the tenuous relationship between material and time.



Willem Claesz. Heda, *Still Life with Roemer and Silver Tazza*, 1630, oil on panel, 56 x 40.5 cm. PUBLIC DOMAIN.

As discussed with *Looking at Hollyhocks, et alia*, Chambers has developed the sensibility and skill to capture moments in time through her ceramic practice, which in itself is slow, considered, and deliberate. A delicate tracery of the passing of time unfolds upon the stand in *Bulb, Unfolding*: the time needed to make each piece, the time it takes for a plant to

grow, and the moment in time that is captured with each rendering/fossilization. The slow growth of the plant literally unfolds in front of the viewer in multiple portraits of the same plant, drawing attention to and making visible something that is normally too slow to perceive with the eye. Writer Rebecca Solnit explains that “past a certain point, everything, anything, disappears into the visible imperceptibility we call a blur, a veil of speed covering up the erotics of motion.”³¹ However, the photographer Eadweard Muybridge (1830–1904) managed to bring the blur back into focus with his motion studies arranged into a grid-like pattern so that the viewer could read the movement in a narrative-like fashion: “With Muybridge’s breakthrough, it [photography] became something that could see more than the eye and thereby extend vision into a new realm.”³² Chambers also engages with the erotics of motion—of slow motion or *hypotime*—as she has arranged her growth studies in a grid-like narrative fashion connecting time, place, life, and the hand with numerous life forms, be it plant, maker or viewer. Hypotime is a significant element in still life and craft as they both center on the everyday, the domestic, and small gestures. Chambers’ practice also focuses on these things and *Tend*’s erotics of motion and hypotime is made visible in *Bulb, Unfolding*, drawing one into new realms of the quiet and the slow, unheralded by today’s go-go, innovation-centric society.



Eadweard Muybridge, *The Horse in Motion*, 1878, photograph series/silent short film. PUBLIC DOMAIN.

Unlike *Looking at Hollyhocks, et alia* where a calligraphy of stems traverses three walls like the lines of a poem lyrically flowing across a page, *Bulb, Unfolding* frames (by the stands) the groupings of porcelain sculptures into a grid-like pattern. Chambers’ act of framing against a pitch-black background brings to mind art critic John Berger’s notion of the sacred concerning Francisco de Zurbarán’s (1598–1664) still life paintings of everyday objects on a table “placed on the very edge of darkness.”³³ For Berger, the



Francisco de Zurbarán, *Still-life with Lemons, Oranges and Rose*, 1633, oil on canvas, 107 x 60 cm. Norton Simon Museum. PUBLIC DOMAIN.

sense of the sacred comes not from symbolism but from a way of painting and of placing. In everything he [de Zurbarán] paints, he sees not only a form but a task accomplished or being

accomplished. The tasks are everyday household ones... They imply care, order, regularity... It is where, against the chaos of nature, a sense of achievement includes aesthetics. It is why, if possible, the wood is stacked and not just thrown into a corner... It is not Zurbarán's saints or martyrs or angels that emanate a sense of the sacred for us, but the intensity of his looking at what has been worked upon against this background.³⁴

There is a sense of this particular notion of the sacred in *Bulb, Unfolding*, and it resides in Chambers' painstaking replication, considered processes, and focused study of everyday domestic household plants—not extraordinary tropics or rare orchids—but the flowers found in the backyard or the local grocery store. The care, skill, order, and regularity Chambers applies to her practice and this body of work is craft. Craft is defined as a way of doing things and making in this world rather than certain types of objects made of craft-related materials.³⁵ *Bulb, Unfolding* facilitates entry "into that sweet breath of the world," the sacredness of making and growing, the sacredness of craft.

This study opened with the description of one of the earliest examples of still life—the competition between Zeuxis and Parrhasius—which in turn framed, cultivated, and "forced" a tripartite examination of the exhibition *Tend* in relation to still life, time, and craft. Through materials, processes, narrative, and the spiritual, Chambers has powerfully expanded the genre of still life into something more than a quest for visual trickery or decoration. While birds and humans alike might be fooled by her porcelain flowers and bulbs, the power of *Tend* rests with the hypotime affect, challenging the viewer to slow down and find the "delicate tracery that connects across time and distance, from one ordinary life to another."³⁶ Ceramics is the ideal medium for Chambers' research into beauty, making, and temporality as it has a strong history of mimesis and fossilizes time in a manner that no other material can. The challenge for the viewer of Chambers' delicate portraits of flowers and bulbs is to step away from this highspeed crazy world and open up to the calligraphy of stems, to tend the porcelain garden of time.

Julia Krueger

ENDNOTES

1. Norbert Schneider, *Still Life* (Köln: Taschen, 1999), 10.
2. Marilyn Stokstad and Michael W. Cothren, *Art: A Brief History*, 6th ed (Boston: Pearson, 2011), 2.
3. For more information on Ruth Chambers see her website, <https://ruthchambers.weebly.com/about.html>.
4. Other solo exhibitions include *Conservatory* (Godfrey Dean Art Gallery, Yorkton, SK, 2010); *Temporary Adornment* (Canadian Clay and Glass Gallery, Waterloo, ON, 2008); *Giardino Segreto* (Estevan National Exhibition Centre, Estevan, SK, 2002); and *Pneuma* (Mendel Art Gallery, Saskatoon, SK, 1998).
5. Chambers explained that she experimented with creating porcelain facsimiles of a few native plants but the experiments proved unsuccessful as the samples were too fugitive.
6. Jules David Prown, "Raphaelle Peale: Fruit in a Silver Basket," in *Art as Evidence: Writings on Art and Material Culture* (New Haven: Yale University Press, 2001), 216.
7. Schneider, *Still Life*, 10.
8. Ibid, 7.
9. Ruth Chambers, "About," <https://ruthchambers.weebly.com/about.html> (accessed December 20, 2020).
10. Whitney Chadwick, *Women, Art, and Society*, revised edition (New York: Thames and Hudson, 1996), 129.
11. "still lifes," s.b. *Art & Architecture Thesaurus Online*, www.getty.edu (accessed December 27, 2020).
12. Lorraine Daston, "The Glass Flowers," in *Things That Talk: Object Lessons from Art and Science*, ed Lorraine Daston (New York: Zone Books, 2008), 228.
13. Schneider, *Still Life*, 7.
14. Chadwick, *Women, Art, and Society*, 129.
15. Chadwick, *Women, Art, and Society*, 133–136 and Marilyn Stokstad, *Art History*, 2nd edition (Upper Saddle River, NJ: Prentice-Hall, Inc., 2002), 814.
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- Page 14 Adriaen van der Spelt and Frans van Mieris, *Flower Piece with Curtain*, 1658, oil on panel, 46.5 x 63.9 cm. Art Institute of Chicago. Public Domain. <https://www.artic.edu/artworks/66042/trompe-l-oil-still-life-with-a-flower-garland-and-a-curtain> (accessed March 10, 2021).
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ARTIST BIO

Ruth Chambers works primarily in ceramics and installation, often incorporating innovative approaches to ceramic sculpture. She has shown her work in solo and group exhibitions across Canada and internationally, including solo exhibitions at Koyegama Gallery in Tokoname, Japan, the Canadian Clay and Glass Gallery in Waterloo, Ontario, and the International Museum of Surgical Science in Chicago. The work in *Tend* grew out of an artists' residency at Guldagergaard International Ceramics Research Centre, Denmark, in 2018.

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Tend

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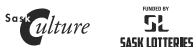
Making and Growing (one of three stands), 2018–2021,

porcelain, oak, plywood, foam core, felt, pins, each stand

65 x 102 x 83 cm. Photograph by Don Hall Photography.

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