
craft contacts

cabc

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LUTZ HAUFSCCHILD

Lutz Haufschild, the 1988 Saidye Bronfman Award Recipient nominated by the CABC, has just completed a major glass project in Toronto consisting of a fused glass/granite floor and a stained glass cupola. It has been called the most successful art project in Toronto in 1990.

This innovative work of art under which, and over which you must walk when you enter the main entrance area of One Financial Place and the subway at Yonge and Adelaide Streets in Toronto covers over 8000 square feet. The fused glass/granite floor, partially inside the lobby and outside right to the street corners, was fabricated by Kislilano Glass in Vancouver. It depicts a dream landscape and is interlaced by ten different granites. The outside stained glass cupola, also fabricated by Kislilano glass, evokes flying kites suspended against the sky. Haufschild won the competition which asked for the artistic treatment of the cupola only when he added the floor design to visually connect the cupola with the rest of the building.

Lutz Haufschild is the current president of Artists in Stained Glass, a non-profit organization dedicated to excellence in glass with more than 300 members across Canada.

MORNA AND MARKIAN LOOK AT THE HORIZON

Morna Tudor and Pavelek and Associates are working on an installation of her work for the lounge area of the Blue Horizon Hotel, the lobby, lounge, and bistro are being redecorated with a sea theme and will feature large, built in display cases with Morna's work and a glass fountain by Markian Olynyk. The work is scheduled to be completed in mid-February.

CANADA/GERMAN EXCHANGE

In 1991 the Ontario Crafts Council pairs five Ontario craftspeople with five German craftspeople in a live-work exchange that allows participants to understand each others' working conditions. Two exhibitions of participants' work from that time will show in Toronto and Stuttgart in December 1991.

DONATION

The Ontario Ministry of Culture and Communications resource centre has donated its 200 piece library of craft publications to the Ontario Craft Council's resource centre at 35 McCaul Street, Toronto.

CONGRATULATIONS

Congratulations to Vancouver ceramist Cheri Sydor for having received a Canada Council B Grant.

APOLOGIES

To those who received their January newsletter late: a box of *Craft Contacts* was overlooked in the process of mailing.

Report

WARP CONFERENCE

reprinted from the Winter 1990 A&M Wood Specialty News

By Andrew Poynter

As many of you know the first WARP conference (Woodworkers Alliance for Rairforest Protection) was held in November rather than in September as originally planned and I wanted to pass on a summary of the conference on to you.

WARP met at the University of Massachusetts in Amherst, Massachusetts the weekend of November 16-18, 1990. The credentials of the 100 or so people attending were very impressive, and included self employed woodworkers, medium to large furniture manufacturers, wood dealers, tool dealers, scientists, ecologists, primary wood manufacturers from various countries, journalists and instrument makers. Various environmental groups were also represented.

To summarize the conference in a few paragraphs is extremely difficult because of the volume of information that was exchanged. However, two distinct view points did emerge throughout the course of the weekend. On the one hand there was a group that felt we should not cut tropical forests at all. This included some environmental groups and a few woodworkers. This group was quite adamant in pressing for a total boycott and believe that any timbering operations are harmful to the tropical forests and the indigenous people that lived in them.

The second and larger group felt very strongly that we should be using tropical woods because by doing so we add value to the standing timber. If we don't do this then there is every chance that the tropical forests will be cut down for other short term uses such as agriculture.

I happen to agree with this latter point of view but would like to expand on it slightly. It is imperative that if we use this argument for the use of tropical wood the indigenous people must be involved in the stewardship of the forest. It was encouraging to meet people at WARP from Mexico, Costa Rica, and Peru who are engaged with the local people in small, environmentally sensitive logging and sawmill operations, where the emphasis is placed on the sustainability of the forest and not the mining approach as so often is the case at present.

Unfortunately government and the international timber trade are responsible for the lack of long term management of logging concessions. In those countries where mismanagement is commonplace, tropical woods tend to be mined, with little regard for the future of the forest. Perhaps the most horrifying story to come out over the weekend was from someone who had been to Indonesia and seen loggers driving through the forest on a bulldozer looking for a particular specie here and there.

The word "sustainable" will become the focus of lumber buying and selling in the 1990s. This will become important for domestic producers as well as those people producing and selling tropical woods. In fact, the ITTO (International Tropical Timber Organization), a relatively new international authority on timber harvesting and production, has set the year 2000 as the date when all countries would have to abide by strict measures

for sustainable harvesting of timber. Many of the people at the conference did not feel this was soon enough. (The United States government is at this point in time behind in its dues to the ITTO; Canada is up to date.)

In response to the demand for sustainably harvested wood there will gradually be an increase in the number of primary wood producers who will be forced to do a better job of managing the forests than by and large has been done to date. More users of wood will want to know from their suppliers if the products they are selling are from sustainably managed sources. This information will at first and in most cases be very difficult for those of us selling wood to find out; however, as time goes on it should become easier as we attempt to buy from those that really wasn't to do a better job of forestry management.

A long term commitment has to be made to stewardship of tropical and domestic forests if the demand for timber is to be met in the future. From the discussions that surrounded logging methods and their damage to the ecosystem another issue arose over the use and acceptance of lesser known species. This applies primarily to the tropics where large concessions are logged for one or two primary species because of the lack of acceptance on the world market for lesser known woods. If these species can be harvested at the same time as the primary woods then financial savings can be made in the logging process. As secondary woods become more accepted this will ease the demand for some of the primary species. It is very important that we give economic value to the bulk of the forest if we are going to claim that that by using tropical woods we are adding value to the forest.

The Sierra Club is supporting legislation in the next US Congress that will require all tropical woods be labelled as to the country of their extraction. The legislation is tentatively called the "Tropical Forest Consumer Information and Protection Act of 1991." It will allow consumers who are aware of political and environmental injustices in certain countries to at least make their own choices as to which countries they wish to patronize.

I'm sure many of you are wondering what you as wood consumers can do faced with the dilemma of whether to use, or not to use, tropical woods. That decision has to be your own based primarily on the two points of view mentioned earlier. If you support the use of tropical woods you will have to be more flexible and use lesser known species which will no doubt be appearing on the market in the future. It is also important that as consumers you start asking your suppliers for sustainably harvested woods. No one will have answers to these questions at first but the process of change has to start somewhere. Woodworkers have to be more accepting of the use of veneer, especially where highly decorative tropical woods are being used. We will be advising woodworkers, designers, and architects of the merits and suitability of using veneers versus solid woods as the situations arise.

It is important too that woodworkers who refrain from using tropical woods not place themselves beyond the issues discussed earlier. North American temperate forests have also suffered severely from mismanagement and that will only change if more and more people press for changes. Sustainable harvesting applies here just as it does to the tropics.

I will be corresponding with my suppliers to discuss the issues of sustainably harvested woods and my hope is to buy from sources that hold a similar philosophy to my own. I will be making purchases from some of the primary producers that

were at the WARP conference whose goal is to provide stewardship for the forests that will insure a continued supply of a mix of species both for the present and the future. We will be stocking some of these new species and will do our best to have some information about their properties as they become available.

For more information about WARP and membership applications, contact WARP, Box 133, Coos Bay, OR 97420, USA.

Inquiry

THE ACC, AMERICAN CRAFTSPEOPLE, AND YOU

Recently the three boards of the American Crafts Council, along with American Craft Enterprises, and the American Craft Museum unanimously approved "A Strategy for the Nineties," a board reorganization plan that will set the course of the council for the next decade and beyond. **Joy Laughter**, in the December *Crafts Report* composed a column expressing the views of craftspeople on the services they would like to see the ACC provide. We reprint them here, in point form, by way of finding out if you have any of the same desires.

- Access to small business loans of \$5,000 to \$10,000 geared for a one-person business.
- Information on insurance plans suitable for craftspeople
- Tax information
- Legal advice pertaining to copyrights and patents
- A service to make it easier for craftspeople to be recognized as merchants by banks in order to get credit card machines.
- A well of basic professional information on business, finance, and marketing.
- A video on problem solving in business.
- A service uniting craftspeople with retailers.
- Information on suppliers.
- Observers with questionnaires attending craft fairs.
- "Think tanks" where randomly selected craftspeople gather to bounce ideas around.

The CABC is presently actively engaged in many of these services. Several other ideas expressed in the article do not particularly pertain to Canadian craftspeople, specifically the need for medical insurance and regional representation (there are no state chapters of the ACC). Still, it is likely that you could share in some of these concerns. Please write the CABC and let us know. Don't be shy.

Letters

Dear Gail Rogers:

The Status of the Artist Bill, which I have just tabled in the House of Commons, is the successful completion of a process I set in motion in 1984 to improve the conditions of all those in Canada who have chosen to devote themselves to the art of creation.

While the Government of Canada has acted on a wide range of policies and programs, I have always considered it paramount that recognition of the unique working conditions of our artists be entrenched in Canadian law. From the Siren-Gélinas task force which I created in May 1986 and which established the basis for a broad-ranging consensus in its report of August 1986, we have followed the course with determination and vigour to bring about this fundamental piece of legislation.

For the first time in a statute of the Canadian Government, formal recognition will be given to the contribution artists make to the economic, social, cultural, and political enrichment of Canada and to the specific conditions under which they work. Notably, the Bill provides for a Canadian Council on the Status of the Artist and the establishment of a regulatory framework to govern professional relations between independent artists and producers under the jurisdiction of the Canadian Parliament.

The spirited contribution made by Canada's arts communities was essential to advancing the measures grouped together under the heading of the status of the artist. I know I can count on them to play an effective role in completing the tasks that remain.

Yours sincerely,
Marcel Masse, Minister of Communications.

Dear Fellow Craft Artist(s):

As an important member of the craft community, I am writing to inform you that the Cartwright Gallery has been legally renamed The Canadian Craft Museum in preparation for the move to our new facility in July, 1991.

The Cartwright Gallery has enjoyed steady professional growth over the last ten years in Vancouver and, as you know, has earned a reputation as one of our nation's best craft galleries. In the past three years, the calibre of the Cartwright Gallery exhibitions - many of them travelling to other provinces - has strengthened the public profile of craft in Canada.

Lloyd Herman, founding director of the national craft museum of the United States - the Smithsonian Institution's Renwick Gallery in Washington, DC - has served as a consultant to the Cartwright since 1988. His museum experience and knowledge of our field have enabled him to develop quality exhibitions and education programmes for our audience and to help plan a new facility in which to present them.

However, the Canadian Craft Museum is more than a new name for our expanded programmes. The new name also symbolizes our belief in the importance of craft in **Canada**, from a **Canada-wide** perspective. Our dramatic new building in downtown Vancouver, now being completed in Cathedral Place across the corner from the Vancouver Art Gallery, will provide us with nearly 10,000 square feet of space. Galleries on both the main floor and mezzanine will permit expansion of our programme of Canadian and international craft exhibitions as well as our permanent public display of our growing collection of contemporary Canadian craft.

Our new building will be completed next May, permitting us to move into it and present a season of "preview" exhibitions prior to its official inauguration in early 1992. We hope that The Canadian Craft Museum will provide the same kind of energizing force in Canada as did the opening of the American Craft Museum in New York in 1986. The Canadian Craft Museum will be the only such institution in Canada and, together with quality craft exhibitions at the Canadian Museum of Civilization, the

Craft Contacts

Museum for Textiles, the Ontario Craft Council gallery, and the forthcoming Canadian Clay and Glass Gallery, will bring greater recognition to craft across the country.

The Canadian Craft Museum is your museum and needs your support. With only a small staff, we rely on our many energetic and committed volunteers. Won't you consider:

- Asking how your provincial association or craft-medium guild can help raise funds to purchase objects for the permanent collection, ensuring that your segment of the Canadian Craft population is represented by the best examples available?
- Offering to host or co-host a fundraising event to contribute to furnishing and equipping the new Museum?
- Contributing your own work to fundraising auctions or other events in support of The Canadian Craft Museum?
- Volunteering to enclose Canadian Craft Museum brochures with your correspondence?

As a practising craftsperson, I know the importance of museums to inspire and excite visitors with objects. The Canadian Craft Museum will be such a showplace of the best of Canadian and international craft, with publications, posters and newsletters to inform the public about our art. The Museum is there for all of us; through its success we can all benefit.

Of course, your most important support will be your good will and good words, on a day-to-day basis, in support of the new Canadian Craft Museum. Its future is of vital importance to Canadian craft artists like you and me. When the new doors of The Canadian Craft Museum open, so too will a new chapter in Canada's appreciation of her craft artists.

Yours truly,

Joanna Staniszakis, Programme Committee Chairperson and Acting President

Editorial

Last year, what with writing the CABCs framework policy and the American Craft Museum's symposium, "A Neglected History: 20th Century American Craft," much was said about creating an environment where craft is granted the same, or, at least, equivalent recognition as that which is granted to "art."

Here at the CABC, the word validation was tossed around. Specifically, how we have to do more in the way of validating craft in the manner art is validated, i.e. craft education, critical writing on craft, conclusive exhibiting, media exposure, etc. The ACM discussion focussed on the visual prejudice separating craft from art and the significance of patronage, pointing out how no other field offers the needs, opportunities and challenges that research in 20th century craft provides. As well, the audience, when granted a question period, raised the issue of the craftsperson's responsibility to the traditions behind the production of beautiful objects.

As you may well know from previous editorials I'm very interested in this discussion and recently it all came to mind again. It was the ad, "Can't stop me now!", an exhibition "exploring the creative lives of 20 craftspeople," (re: inside back page) that first knocked me off my socks!

Unfortunately, because of the black and white, you can't see this (a statement in itself). But the girl, wearing a dress comprised of eight hot and earthy hues, lies on an electric blue field while the same shade of red beats on her lips and behind

the Craft Council logo and a yellow backdrop pops "Can't stop me now!"

You'd be hard put to find a more exciting exhibition notice, don't you think? If this ad foreshadows the future representation of craft, artis finally going to have to move over. For if climbing the Ivory tower means stooping to sexual innuendo, craft has arrived! We're not in the back seat; we're demanding to drive!

Then, if that wasn't enough, I came across "Previewing Perreault: An Insider Now," an article by Janet Koplos appearing in the January issue of *American Ceramics*, telling of the recent appointment of John Perreault as senior curator of the American Craft Museum. I remembered reading Perreault's name in conjunction with thw ACM symposium. He was a chosen panelist. Talking about visual prejudices, he was the one who said "whether or not something is good or bad is less interesting than why." He also suggested that an "art object should, like a person, fit into a number of categories." Anyway, I thought it an interesting article and worthy of being reprinted. So here it is...

Reprinted from *American Ceramics*, Youlume 8, Number 4

PREVIEWING PERREAULT: AN INSIDER NOW

By Janet Koplos

If the appointment of Janet Kardon as director of the American Craft Museum seemed to signal a renewed effort to move crafts in the art world, Kardon's recent hiring of John Perreault as senior curator eliminates any doubt. For at least the last decade, Perreault has been treated as an esteemed visitor from the art world to crafts criticism. In fact, Kardon invited him to address the topic of criticism at last January's ACM symposium, "A Neglected History: 20th-Century American Craft" and chose him to write a catalog essay for the first of her "Explorations", a series of exhibitions focusing on younger or mid-career craftspeople. So, crafts watchers might have seen the job offer coming. What's news, however, is that the position was of interest to Perreault. In fact, he said in a recent interview, no other job would have appealed to him as much. He sees the museum's reform process as an opportunity to concentrate his attentions, and he sees crafts as a field in which can make a difference.

Crafts appeals to him for personal and philosophical reasons. "I find it easier to relate to craftspeople now than to, say, the younger group of painters and sculptors. First of all, they tend to be more geographically diverse. They are less beholden to the market. And they have a certain romanticism about making things; I think there's still a certain amount of idealism", he says. He believes that "the market is killing that [idealism] in painting and sculpture" and that painting is in "trouble". He asserts that contemporary crafts is "inherently political because of its populist base. Choosing crafts is a political statement". He believes that crafts, with its overlap of spiritual and political, provides opportunities for new developments that America badly needs.

Perreault's appointment offers possibilities, and an equal number of unknown as well. The clues to the crafts future - to his stance in the craft world, to the kinds of shows he is likely to curate - are in what he says, what he has done, and what others say of him.

If the crafts are looking for art-world credibility, Perreault seems well-placed to help. He has been writing about art since 1964 when, as a young poet and painter, he first published reviews in Tom Hess's *Artnews*. (He started with one-or two-sentence reviews of New York exhibitions written after previewing the works in artists' studios; he was paid \$4 per interview). Subsequently, he wrote longer pieces. Several years later he shifted to the *Village Voice* and still later to the *Soho News*. In his writing over the years, painting and sculpture were naturally predominate, but he has also consistently - determinedly - examined nonmainstream art forms. The first thing he wrote for the *Voice* was a review of a performance artist. "I think I started on the right foot in terms of trying to break down rigid distinctions between things", he reflects. Perreault has long been involved in the curatorial side of the art world as well. In 1969 he curated a show of clothing fashions by artists, in 1971 or so he did a show called "The Male Nude", and in 1977 he organized his most celebrated show, a 22-artist survey of pattern painting. The last permanently linked him with the pattern and decoration movement in the fine arts - a movement with unquestionable debts to the decorative arts. These and his other experiences as an independent curator stood him in good stead when, in 1983, he went to the Everson Museum in Syracuse.

"They needed someone who was conversant with contemporary art who would also look favourably on crafts, particularly ceramics", Perreault remembers. "By then I'd written a number of pieces in *Soho News*, which might lead people to think I had some interest in ceramics. That was my first museum job. I like to think of the Everson as my alma mater. It was their collection that forever sealed my devotion to the crafts. They have a fabulous collection of 20th-century American ceramics that, as chief curator, I was able to touch and get to know."

His experience at the Everson, however, does not give much indication of what he's likely to do at the ACM; he stayed only about a year and had little opportunity to originate shows, most were already booked. Nonetheless, he says, he was immediately involved in the installation of a traveling show of crafts, and had other opportunities to experience a broad range of work during his short tenure. He recalls organizing an exhibition of new acquisitions and including selections from the ceramic collection.

When asked about Perreault's commitment to crafts, Ronald Kuchta, director of the Everson, speaks of Perreault's involvement in planning for the establishment and naming of the Center for the Study of American ceramics, the important study collection formed primarily from purchase prizes of the Syracuse National. Critic Matthew Kangas calls the organization of the study collection "a very important thing" that Perreault did in Syracuse. In addition, Kuchta recalls Perreault's initiation of discussions encouraging NCECA to meet in Syracuse in conjunction with the opening of the study center. Kuchta also cites Perreault's suggestions regarding ceramics acquisitions (the museum had no full-time ceramics curator then) including a set of Russel Wright ware that introduced production designs to the ceramics collection. "That was an area we had not been inclined to honor" previously, Kuchta says, but it was something that interested Perreault very much.

Perreault left the Everson to assume the directorship of the Newhouse Centre for Contemporary Art, part of the Snug Harbor Cultural Center on Staten Island. He stayed there three and one-half years, and during that time he curated a number of

exhibitions, one dealing exclusively with ceramics and another with glass. These, perhaps, offer clearer hints of Perreault's curatorial character. The former he describes as "just a way to put together some of the most interesting things going on in ceramics. I'm not sure I'd do the same show now. Betty Woodman, George Woodman, Arnold Zimmerman, Toby Buonagurio, Dorothy Hafner to confuse everybody, and Michael Lucero. There was no overarching theme. It was just a sampling." He summarizes the aspects he was providing examples of: large scale, surrealism, studio production, post production. "There was no catalog. The ceramics and glass shows (Harvey Littleton, Dale Chihuly, Jane Bruce, Patsy Norvell, Donald Lipski) were extremely popular, Perreault says. Olivia Georgia, now director of visual arts at Snug Harbour, concurs. She says the shows were a good thing to do in relation to the Staten Island audience, and established a precedent for the center's continued involvement in crafts (a paper artist was show last year, and fiber and jewelry exhibitions are in the planning stages). She describes Perreault's craft shows as excellent bridges to a problematic audience, and also praises them as providing another serious venue for crafts work. "His long-term interest in crafts is unique in critical circles in New York", she says, "where crafts are unchic, not politically correct". She admires what she calls his commitment to the underdog, and his willingness to embrace work that is without market validation.

Still, as crafts exhibitions these are imaginative only in their inclusion of works by artists such as Lipski; an inclusion that general artists might appreciate but that craftspeople, with their proprietary feelings toward medium often resent. Otherwise the exhibitions are simply obvious choices of prominent work. Such an approach would not be appropriate for the knowledgeable specialty audience of the ACM. (Who is that audience? Perreault says he doesn't know, that the museum needs to survey visitors. He hopes to attract people interested in art, because he sees craft as "art of a certain kind.") In other words, the Snug Harbor exhibitions were outsider shows, but Perreault is an insider now.

Does he know enough to be an insider? Probably not, especially not in fields other than ceramics. One way for Perreault to correct a lack of knowledge would be to travel, but in these early days on the job he doesn't yet know if there will be a travel budget. Kuchta predicts that, in any event, unfamiliarity won't be a problem: "John is intuitive and learns quickly. He probably doesn't know names and work as well as someone long devoted to the field, but that's not all bad. The museum is in transition now anyway, and he will bring a fresh eye toward material. His broad view of contemporary art will be a good background to what he sees, and he's likely to give a more critical appraisal to work in the crafts". Kangas hopes that Perreault's interdisciplinary background will help free the museum from restriction to medium-based exhibitions. "It would be refreshing for the ACM to have any show with a clear concept and argued point of view", Kangas says, and he thinks Perreault might make it happen.

"Critical" is a key word when discussing Perreault, for he remains better known as a critic than as a curator. Kangas puts it badly: "I don't know about him as a curator. I know him as a writer and theorist, and I think he's one of the best". Jane Addams Allen, founding editor of the *New Art Examiner* (perhaps the only national art magazine to regularly cover crafts), praises Perreault as a critic: "He has written enthusiastically. He takes

crafts seriously", she says. She also notes that "he likes energies from the periphery, offbeat things, and is sensitive to textures and substances". Kuchta, too, calls him "first and foremost a writer" and praises his openness, while suggesting that he will be inclined to favor the work of feminists, the work of minorities, and conceptual and intellectual work.

But why would Perreault leave writing? After all, he quit the Snug Harbor job to have more time to write. "I'm tired!" he says with a laugh. "It's time for me to let other people take up the new whatever it is". Nevertheless, it's likely that he will write catalog essays. But, he says, "Ideally I'd like the catalogs to have many points of view - maybe a lead essay and one by a socialist or someone from material culture to give another perspective. "Catalog essays should be lasting contributions to the field. That's my goal and I think Janet's also: that catalogs should not just be little explanatory things that go along with the exhibition but lasting contributions in terms of scholarship and, for want of a better term, *criticality*. By *criticality*, I don't mean negativity, but analyzing the work and putting it in perspective, making value judgements. Janet and I share a particular vision: we take crafts very seriously, and we'd like to back that up, support that, by the quality of the exhibitions, the quality of the catalogs, by encouraging scholarship, by encouraging good writing". He predicts improvement in the status of the crafts, in part, from endowing them "with the same respect that you treat painting and sculpture". This includes "getting rid of the gift shop look, giving the work space, light, pedestal, treating it with respect." Perreault is willing to talk about the kinds of work that interest him, but cannot or will not name the artists whose work he would like to see in the ACM, with the exception of Paul Gauguin, whose ceramics he would like to see displayed. His first responsibility is the next exhibition in Kardon's "Explorations" series, a show of contemporary furniture to be presented in May. He will also be involved, long-term, with a series of eight annual exhibitions, related symposia, and books on crafts history that will be generated at the ACM through the decade. "I'm very much interested in the utilitarian aspect", he says, so it follows that he would like to curate exhibitions on themes such as handmade dinnerware and the relationship of crafts and industry. "I don't know if the museum is the place to develop it, but it might be time to look again at the how to get industry to employ craftspeople as designers and hands-on. I think our industry utilitarian ware is sad, and not competitive. And I think it would be helpful for craftspeople to have another opportunity for earning some money.

He is also interested in folk arts, "another overlapping area of crafts", as he puts it. He believes that people in the field of material culture "are doing some really brilliant work in talking about objects. I think the crafts field may be at a point now where it can turn a little bit away from the art world and look a little bit more toward the world of material culture study. It seems much broader and intellectually stimulating; some of the ideas are very helpful - as to use, symbolism, community, etc."

He also hopes to develop the permanent collection as a service to the field: "to students, to people who are interested in the history of crafts - to at least have some touchstones, some examples of people who have made their mark in crafts in the past. To me that's another exciting part of the job. In fact, that's what I loved at the Everson: working with the permanent collection, trying to figure it out, document the pieces, see how much it could be expanded." He will also put his mind to

discovering ways to suggest function, despite the museum's practice - almost by definition - of "isolating craft objects and removing them from function". And he thinks that an important part of crafts is the tactile, and "somehow we have to get that across" in exhibitions.

When Perreault participated in the panel discussion on the future of the museum at last winter's ACM symposium, he made a number of specific suggestions. The museum plans to publish transcripts of the symposium addresses, so Perreault is in the awkward position of having declared his intentions long before he was even offered the senior curator's job. Among his comments and proposals: by the end of the decade, the ACM should be more like a museum instead of a gallery: it should both host and generate exhibitions focusing on new talent, major figures, and themes that explore new territories, balanced by a sense of history: it should play a leadership role in scholarship; and it should be three times larger to accommodate changing shows, the permanent collection, and research facilities. The ACM, he declared, should be the informational and spiritual center of crafts in the United States.

Now that he has found himself in the hot seat, he backtracks only slightly, saying with a rueful laugh that the tripling of space might be a bit beyond his powers. But he hopes that his art-world background will help bring more attentions to crafts. He vows that he will make tough curatorial decisions and be able to say no. He remains concerned with developing a language of crafts criticism, not only in his own writing but through encouraging others. He hopes to help remedy the lack of status of objectmakers, and insists that "we should not have to apologize for others' ignorance. We need to say: we were here first."

It sounds great. Now that he's inside, he just has to make it happen.

Janet Koplos is an associate editor with *Art in America*.

Crafthouse

The candlestick show was a "radian" success due to the effort of coordinator Michelle Weeks and the contributing artists. Media included wood, paper, clay, metal, and glass. Participants expressed pleasure in designing and making candleholders. The result was a collection of objects of varied size and texture portraying movement, trompe l'oeil, and political statement. The success of the event inspires future theme shows.

Many thanks are extended to **Elizabeth Bell, Catherine Barr, and the Greater Vancouver Weavers and Spinners Guild** for hosting the "National Silk and Scarf Exhibition." The reception held by the Guild on January 13th was a special event enjoyed by GVVSWG members and a good opportunity for craftspeople to meet with each other and the public.

Crafthouse has witnessed a true appreciation of "classical" high fire porcelain through the work of **Charmlian Johnson**. Many of these "small, precise, and elegant" treasures were purchased by collectors and the public at large through the shop during the holidays.

Charmian has been "articulating" pots for 25 years and feels that her work is "just on the edge of a great accumulated tradition." Among many of Charmian's influences are Korean and Chinese porcelains and the work of ceramic artist **Lucie Rie**. More will be said about Charmian Johnson in a future edition of *Craft Contacts*. Don't touch that dial.

Canadian Craft Museum

AN INTRODUCTION TO CHOOSING CLAY

By Tam Irving

The roots of ceramic tradition still play a dominant role insofar as the vessel, with two exceptions, occupies a central position either as a functional entity or metaphorical referent. A governing premise in the exhibition titled **Clay Revisions: Plate, Cup, Vase**, was the potters dismissal of function as a format for the expression of ideas and feelings. Clearly, the baby has not been thrown out with the bathwater in BC where we are fortunate to have strong proponents of the viability of functional forms. The work of **Gordon Hutchens**, **Charmian Johnson**, **Sam Kwan**, **Larl Robson**, and **Jane Williams** represents the continuum of the tradition of thrown pots. These artists are not concerned with innovation but prefer, like classical musicians, to reinterpret established themes. Nor are their works purely contemplative for they must be used to fully grasp their essences. Paradoxically, the acceptance of a limitation provides freedom; the freedom to explore a theme in all its endless variations and a special opportunity to integrate art with living.

Pots, of course, have always been made for non-utilitarian purposes - ceremonial, decorative, or purely spiritual needs. A recent phenomenon is the shift in emphasis away from utilitarian concerns, and in some cases to the specific denial of function while still alluding to it. The paper-thin and fragile work of **Jeanne Mah** most clearly represents this mode. Her work, like painting or sculpture is for the mind alone - for contemplation but not for use. **Friederike Rahn** takes a small step in this direction with her quirky coffee pot which seems to give more importance to structure and gesture of function than function itself. Similarly, **David Lawson's** wonderfully elegant bowl, a potent metaphor for the spiritual universe, speaks of such fragility and delicate balance that I would certainly hesitate to touch. **Lea Mann's** interpretative exploration of Chinese bronzes serve more as vehicles for statements about the expressive qualities of clay rather than any real concern for utility. Yet another variation of the functional reference is **Katherine Young's** "Still Life with Green Grapes" where Picasso, Matisse, and above all Morandi, summoned from the grave, break from their canvasses into new dimensions. **Gary Merkel**, moving away from the use of purely ceramic material uses the vessel as a metaphor in his poetic fantasies of space and time. And finally, **Gary Graham's** sense of geometry imbues his torsos with an architectural presence. They could be used, but more importantly they reflect his architectonic image of reality.

The break from any reference to a vessel tradition is made by **Jim Thornsbury** and **Conle Glover**. Their work must be seen and evaluated in the context of contemporary ceramic sculpture. An issue currently under debate is the separatism which the phrase "ceramic sculpture" implies. By and large sculptors do not define their work by medium. A recent



James Thornsbury, Joe. White earthenware, oil paint. H: 44cm.

exhibition, **Material and Metaphor: Contemporary American Sculpture** addresses this question of identity. "Are the ceramic arts an independent art genre, an attitude to process, a philosophic tradition, or a material expression of disciplines such as painting or sculpture?" I believe that the ceramic arts in relation to to the vessel do have their own unique history, philosophy, and attitude. However, the emergence of ceramic sculpture, referring as it does to other sculptural precedent, must be viewed with different criteria and a different history in mind.

I have touched on some broad issues but am acutely aware of the danger of generalising and ascribing categories which risk being mere sophistry. However, I am confident of at least one generalisation, which is that, ultimately, the success of art works, be they sculpture or pots, depends on their power to serve as metaphors for the life of feeling.

Here, then, is an opportunity to consider the special interest of seven seminal figures working in clay and the choices they have made. I congratulate them on their thoughtful statements and hope this exhibition will serve as a signpost for a new decade.

Publications

THE BC HOME BUSINESS REPORT

Working for people working from home. One year subscription \$8. Write to: BC Home Business Report, 3134 Redonda Drive, Coquitlam, BC V3E 2C7, or tel: (604)941-3555 or fax (604) 854-3087.

INTERNATIONAL DIRECTORY OF RESOURCES FOR

ARTISANS

1990 edition. Available from the Crafts Center, 1001 Connecticut Ave. NW, Suite 925, Washington, DC 20036. Tel: (202) 728-9603.

THE ARTS RESOURCE BOOK

A fundraising guide specifically for cultural organizations and artists in BC, as well as a directory of federal, provincial, and municipal programs. Order from the Assembly of BC Arts Councils, 201-3737 Oak Street, Vancouver, BC V6H 2M4, tel: (604) 738-0749. Price is \$29.95 plus \$3.50 for postage and handling. The Arts Resource book is in a three-ring binder format for easy use and updates, with an index and bibliography included.

THE GUILD: A SOURCEBOOK OF AMERICAN CRAFT

ARTISTS

Sixth edition will include the talents of Canadian craft artists, including such notables as Saidey Bronfman award winners **Lutz Haufschild** and **Carole Sabiston**. Scheduled for release in March 1991. For more information contact: Kelly Rude at (416) 469-8381 or the Guild office at (608) 256-1990.

NOT FOR PROFIT, YOU SAY!

An operations and management guide that looks at boardmanship, communications, volunteer administration, public relations, and fundraising. Discount available until February 28. \$24.95 plus \$3 postage/handling and GST. Contact: Open-Up Poste Production, 5515 Jersey Avenue, Burnaby, BC V5H 2L3. Tel: (604) 439-1915.

THE OFFICIAL DIRECTORY OF CANADIAN MUSEUMS

New 1990-91 edition. Over 1900 institutions listed, including locations, telephone/fax numbers, collection descriptions, museum/gallery activities and much more! Contact: Official Directory of Canadian Museums Association, 400 280 Metcalfe Street, Ottawa, ON K2P 1R7.

HERITAGE SOCIETY OF BC

The society has compiled a "Resource Directory" which provides developers, building owners, project managers, heritage advisory committees and other organizations with a list of competent restoration consultants, craftspeople, and suppliers. If interested contact: Heritage Society of BC, Box 520, Postal Station A, Vancouver, BC V2C 2N3 for appropriate forms or contact the CABC for a copy.

Opportunities

CORPORATE EXHIBITIONS

Submit artists statement and 20 slides if interested in in exhibitions, promotions, and sales to the corporate community. Contact: Corporate Art Services, Suite L-105, 114 Richmond Street East, Toronto, ON M5C 1P1.

ATTENTION NEW ARTISTS

An agent is currently looking for three promising new artists to represent. All interested parties should contact Kenneth P. Smith at (604) 266-0695.

WOMEN OF DISTINCTION AWARDS 1991

Nominees for the Eighth Annual YWCA Women of Distinction Awards Program are now open. The Vancouver YWCA honours women who have made a distinctive and significant contribution to our community and who justly deserve recognition. Nominations close **February 22, 1991**. For more information contact: Vancouver YWCA, 580 Burrard Street, Vancouver, BC V6C 2K9.

SHOW YOUR STUFF

Select Homes and Food magazine would like to profile craftspeople who make objects designed for the home. Send information and slides to Conrad Biernacki, Select Homes, 2300 Yonge Street, Box 790, Postal Station K, Toronto ON M4P 3C4.

Call for entry

COMPETITIONS

INTERNATIONAL TAPESTRY NETWORK: EXHIBIT TWO

Contemporary tapestry exhibition organized by ITNET Inc. Open worldwide. Juried by slides of actual pieces or proposed design. Size limitation 15 to 36 square feet or 1.75 to 4 m². Entry fee. **Entry deadline: July 1, 1991.** For more information or application contact: ITNET, Inc., Box 203228, Anchorage, AK 99520-3228, USA.

I&I INTERNATIONAL TEXTILE AND FASHION DESIGN

COMPETITION

A competition with very commercial overtones. For more information contact: Design Center Stuttgart des Landesgewerbeamts-Baden-Württemberg, Wettbewerb "I&I 91", Willi-Bleicher-Straße 19, D-7000 Stuttgart, Germany. **Application deadline: March 15, 1991.**

INTERNATIONAL BIENNIAL IN LAUSANNE IN 1992

For Tapestry. Entry forms and information available from CITAM, 4 Avenue Villamont, 1005 Lausanne, Switzerland. **Entry deadline: March 15, 1991.**

9TH ANNUAL VANCOUVER JURIED EXHIBITION

Works in any visual art medium may be entered. Jurors will select up to 50 works to be exhibited at the Community Arts Council gallery, March 7 to 27, 1991. Two categories may be entered: 1. Open call. 2. New thematic concept - "creative approaches to community issues." **Entry Deadline: March 3, 1991.** Contact: Community Arts Council of Vancouver, 837 Davie Street, Vancouver, BC V6Z 1B7. Tel: (604) 683-4358.

FLETCHER CHALLENGE CERAMICS AWARD 1991

Established in 1977 in association with the Auckland Studio Potters. Entries are invited for this international ceramics award competition and exhibition. Criterion: Excellence (no category or theme). One entry per person. Cash awards. **Entries to be in New Zealand by May 3, 1991.** Send entry or query to: The Organiser, Fletcher Challenge Ceramics Award, Box 13195 Onehunga, Auckland 6, New Zealand.

INTERNATIONAL LATHE - TURNED OBJECTS CHALLENGE

IV

Sponsored by the Wood Turning Center.

An international competition to select and exhibit lathe-turned objects produced in 1990-91 which reflect the artists search for new expression and exemplify the cutting edge of turning. Entry fee: \$20. **Deadline for entries: March 11, 1991.** For more information contact: Wood Turning Center, PO Box 25706, Philadelphia, PA 19144.

KYOTO TEXTILES

Prizes of up to \$20,000 for artistic or industrial textiles judged on creativity and technique. For more information contact: International Textile Fair, c/o Nishijimori-Kaikan, Imadegawa Horikawa, Kenmyoku, Kyoto 602 Japan. Tel: 01081 75 451 0033.

1991 NORTHWEST INTERNATIONAL ART COMPETITION

A competition open to all craft categories. Prospectus available in January. Artists interested in submitting work should contact Allied Arts at (206) 676-8548, or the Whatcom Museum of History and Art at (206) 676-6981. **Entry dates: February 22 and 23, 1991,** with slides due earlier.

EXHIBITIONS

TOKYO INTERNATIONAL GOOD LIVING SHOW

One of the largest and most prestigious trade events to be held in Japan. The event is in its 14th year and is a specialized exhibition of housing, building materials, and related home products. Last year, the show attracted over 430,000 visitors, mostly average Japanese consumers. Western Canadians can participate in two ways: by promoting their products in the **Canadian Dream** mail-order publication associated with the show, by exhibiting, or both. For more information, call Garret Wasny at (204) 983-0826.

LANGLEY CENTENNIAL MUSEUM

The museum would like to hear from artists or craftspeople who are interested in a small, 4 to 6 week, one person exhibition of work. The Museum will be scheduling its 1991-92 foyer exhibits, following a **jurying and selection process in March, 1991.**

BUMBERSHOOT

Each year, Bumbershoot selects the hottest local and regional visual artists and invites them to show their works during the Seattle Arts Festival, on Labor Day weekend. Applicants will be selected through a jury process and chosen works will be exhibited in the Northwest Courtrooms at the Seattle Center. **Deadline for applications: February 15, 1991.** For more information contact: Bumbershoot, Box 9750, Seattle, WA 98109-0750. Tel: (206) 447-9730.

ALL BOXED UP

A competition of ceramic boxes handmade by Canadian artists. The boxes will be shown at the Gardiner Museum Gift Shop in conjunction with the exhibit "18th Century Porcelain Boxes" from the Rijksmuseum, Amsterdam, April 3 to July 18, 1991. Open to all Canadian ceramists. Entries must be completed after January 1990. All boxes must be available for 50/50 consignment purchase. Maximum size limitation 6"x6"x12". Clay primary medium, mixed media encouraged. **Deadline for entry, March 15, 1991.** Contact: Gardiner Museum Shop, 11 Queens Park, Toronto, ON M5S 2C7. For more information call Anna at (416) 586-8080.

LATITUDE 53 SOCIETY OF ARTISTS

This Edmonton, AB, Society invites visual arts and performance proposals. Proposals from curators and individuals encouraged. Send 6-20 slides, video or audio tapes, resumé, artist's statement, and SASE to Latitude 53, 10137 104th Street, Edmonton, AB T5J 0Z9. Tel: 423-5353.

CUPS

The Alberta Potters' Association invites Albertans currently working in clay as well as all persons who have worked in clay over the past 20 years to participate in **CUPS**, a ceramic exhibition celebrating the 20th anniversary of the Alberta Potters' Association. This exhibition will be held in conjunction with the Calgary Ceramics Seminar in May, 1991. **Entry deadline: February 15, 1991.** Entry forms are available from the CABC or contact: **CUPS**, Alberta Potters' Association, Box 5303, Station A, Calgary, AB T2X 1X6.

BC CREATIVE ARTS SHOW

Held March 10 to 12, 1991, is accepting applications from home-based businesses in BC who are producing quality gift items. Contact Barb Mowat at (604) 520-5720.

TRAUMA/SURVIVAL

A group exhibition encompassing all media, including performance, video, and film as well as work appropriate to a gallery setting. The exhibition is open to all BC women artists and is planned for fall of 1991. Send a maximum of 25 slides/photographs or 2 videotapes, plus statements, proposals, resume, SASE etc., to Women in Focus, 849 Beatty Street, Vancouver, BC V6B 2M6. Tel: (604) 682-5848.

IMAGES AND OBJECTS IX

The Assembly of BC Arts Council's 9th annual provincial juried art exhibition takes place from May 22 to 26, 1991 as part of the 1991 BC Festival of the Arts. For more information on submitting works to regional shows, contact your local community arts

Craft Contacts

council or call the Assembly of British Columbia Arts Council's office at (604) 738-0749.

QUILT CANADA 1991

A national juried exhibition sponsored by the Canadian Quilter's Association/Association de la Courtepointe together with the Ottawa Valley Quilter's Guild to be held at the Ottawa Conference Centre, traditional and contemporary quilts are eligible, fee \$5 per entry, up to two entries per person. **Deadline for submissions: March 31, 1991.** For more information contact: Bernice Fenson, 59 Okanagan Drive, Nepean, ON K2H 7G3. Tel: (613) 828-0164.

TIME PIECES BY ARTISTS

Call for slides of 3D clocks, watches, etc., from 1" to 15" square. Any medium, 2 month display. \$35 honorarium. Contact: Connie Kirkpatrick, Fine Art Consultant, 1231 Lansdowne Ave. SW, Calgary, AB T2S 1A4.

AU COURANT- CONTEMPORARY CANADIAN FASHION

An exhibition conceived and proposed by Alexandra Palmer. This will be a travelling exhibition of the very best contemporary avant-garde Canadian fashion and fashion accessory design. For more information contact: Alexandra Palmer, 39 MacDonnell Ave., Toronto, ON, M6R 2A3. Tel: (416) 536-4246 or fax (416) 971-8798.

QUILT SHOW 1991

Exhibition in conjunction with the 10th anniversary of the Canadian Quilters Association in **Spring, 1991.** Contact: Quilt Show 1991, c/o 7 Walmryn St., St. John's NF A1A 3W5. Tel: Heddy Peddle, 729-9352.

FAIRS

ART MARKET '91

Formerly Harrison Festival of the Arts. Now accepting applications for their annual juried craft sale, to be held on the weekends of July 3 and 13. Booth fees waived in order to encourage participation. **Deadline for applications: April 26, 1991.** Submit slides of work, plus \$5 jury fee. Applications can be obtained from the Harrison Festival office at Box 399, Harrison Hot Springs, BC V0M 1K0. Tel: (604) 796-3664.

ARTISTS IN ACTION FESTIVAL '91

Terrí Heit of Creative Craft Fairs presents Vancouver Island's largest art and craft fair. May 24 to May 26, 1991 at the Racquet Club, Victoria, BC. Also accepting applications for the 11th annual Christmas Show, November 14 to 17. **Now accepting applications.** Contact Terrí Heit, 977 Kentwood T.C. Victoria, BC V8Y 1A5 or tel: (604) 658-2901.

SASKATOON SUNART HANDCRAFT AND BERRY FESTIVAL

Craftspeople are invited to participate in our second annual summer craft festival. Juried show will be held on August 10 1991 in downtown Saskatoon. For more information and application forms contact: Pat Gittings, Co-ordinator, c/o The Partnership, 115 3rd Avenue South, Saskatoon, SA S7K 1L7. Tel: (306) 668-4598.

THE FILBERG FESTIVAL

Now in its eighth year, the festival's primary objective is to encourage excellence and growth in all forms of arts and crafts and to assist in the promotion of sales of quality crafts. Applications now available - **Jury deadline is March 6, 1991.** For more information contact: Jane Howard, 51 Filberg Road, Comox, BC V9N 2R7. Tel: (604) 338-7802.

ORIGINALS

The 5th annual Spring Craft Sale, at the Ottawa Civic Centre, Lansdowne Park, Ottawa, Ontario, April 11 to 14, 1991. Companion show to the Ottawa Christmas Craft Sale. Juried show. For an application write: Industrial Trade and Consumer Shows Inc., Tom Gamble, 47 Clarence Street, Suite 440, Ottawa, ON K1N 9K1. Tel: (613) 232-5777.

CALGARY GIFT AND FASHION ACCESSORIES SHOW

Wholesale gift and fashion accessory market will present the season's newest and most innovative accessory line. **March 22 to 24, 1991**, Big 4 Building, Stampede Park, Calgary. For more information contact: EMC Exhibitions Ltd. #1-9715 Horton Road SW, Calgary, AB T2V 2X5.

KITMAT SPRING ARTS AND CRAFTS FAIR

The Spring Arts and Crafts Fair will be held at the Riverhodge Community Centre on **April 27, 1991.** For more information please phone Aileen Porter at (604) 632-6225.

ART MARKET

Fifth annual art and craft sale. 180 booths, juried, high quality sale. November 14 to 17, 1991, Calgary Convention Centre, (City Centre) Calgary, AB. Application processing will commence **April 1, 1991**, and will continue until all available space is filled with high quality art and craft. Contact: Art Market Productions, Marlene A. Loney, Box 385, Banff, AB T0L 0C0. Tel: (403) 762-2345.

Galleries/Shops

AIRPORT RETAIL OUTLET

The OCC is opening a new retail outlet at Pearson International Airport in the near future. Looking primarily for production people. Interested individuals should contact Sandra Dunn, Craft Information Officer, Ontario Crafts Council, 35 McCaul Street, Toronto, ON M5T 1V7. Tel: (416) 977-3551.

ANGUS MURRAY GIFTS AND BOOKS

On the lookout for well designed, original, crafted items. Currently carries Native art, pottery, jewelry, basketry, etc. For more information contact: Joan Rivard, Angus Murray Gifts and Books, 163 Stafford Street, Winnipeg, MN R3M 2W9. Tel: (204)-452-2201.

HANDSPIRITS

Cooperative gallery seeks finely crafted original work. The shop features work in fibre, wood, glass, ceramics, and paper. Resumé requested. Contact: Handspirits, 1410 4th Street SW, Calgary, AB T2R 0Y2. Tel: 263-HAND.

SOJOURN GALLERY OF FINE CANADIAN HANDICRAFTS

If interested in exhibiting, contact: Denise Hansen, Sojourn Gallery, 112-513 8th Avenue SW, Calgary, AB T2P 1G3.

BRIDGEPOINT MARKET

BridgePoint market is always interested in talented crafts people to sell their home made product in the market. Prices for a day table are Tue.-Fri. \$10 per table per day, Sat./Sun. and holiday Mondays are \$25 per table per day. Please contact the Administration Office for more information at (604) 273-8500.

LONSDALE QUAY MARKET

Day tables are available for craftspeople. All items must be handmade by the applicant. For more information contact: Lonsdale Quay Market, 123 Carrie Gates Court, North Vancouver, BC V7M 3K7. Tel: (604) 985-2191.

GIFT GALLERY

Campbell River, Vancouver Island seeks handcrafted Canadian products. Contact: Raelene Johnston, Innovations Gift Gallery, 870 E. 13th Ave., Campbell River, BC, V9W 4H2.

GRAND FORKS ART GALLERY

The Grand Forks Art Gallery seeks submissions of fine crafts. Contact: Faith Welsh, Gallery Manager, Grand Forks Art Gallery, Box 2140, Grand Forks BC, V0H 1H0. Tel: (604) 442-2211.

THE CRAFT GALLERY

Invites proposals, with slides and resume. Alan Elder, Curator, The Craft Gallery, Ontario Crafts Council, 35 McCaul St., Toronto, ON, M5T 1V7. Tel: (416) 977-3511.

CANADIAN CLAY AND GLASS GALLERY

Preparing archives and planning exhibitions for 1991. Contact Rael Gottleb, Box 334, Waterloo, ON N2J 4A4.

INTERNATIONAL GALLERY OF SAN DIEGO

Seeks slides of contemporary crafts for exhibit and sale. Contact Stephen Ross, International Gallery, 643 G St., San Diego, CA 92101, USA. Tel: (619) 235-8255.

Education

KAWASHIMA TEXTILE SCHOOL, KYOTO, JAPAN

The Kawashima Textile School offers a comprehensive curriculum in introductory, advanced, and independent study courses and will tailor courses to match the individual interests and needs of overseas students. For further information contact: Tekeshi Kinoshita, Kawashima Textile School, 148 Ichihara, Shizuuchi, Sakyo-ku, Kyoto, Japan. Tel: 075-741-1351, fax: 075-741-2107.

GOLDSMITHS' COLLEGE, UNIVERSITY OF LONDON, ENGLAND

For those tapestry artists interested in pursuing study at the university level in tapestry and related textile arts, there is a new post-graduate Master of Arts program at Goldsmiths' College at the University of London. The program combines studio practice

equally with critical theory. For more information contact: Janis Jafferles, Lecturer in Textiles, Department of Visual Arts, Goldsmiths' College, University of London, New Cross, London, SE14 6NW, UK.

Lectures

THE ART OF GLASSBLOWING

An illustrated lecture by master glassblower Howard Ross Griffith, including a video and examples from the artists studio. Free lecture, 7:30, **February 7, 1991**, Surrey Arts Centre, 13750 88th Avenue, Surrey, BC V3W 3L1. Tel: (604) 596-7461.

ARTS AND CULTURAL ADMINISTRATION PROGRAM

A series of professional development seminars specifically for individuals working within the cultural sector.

March 13 to 16, Arts and Cultural Administration Intensive. Six sessions on organizational Development, fund raising, cultural policy, strategic planning, financial analysis, marketing, and sponsorship. Fee: \$425. **\$50 deposit required by March 1, 1991**. For more information contact: Arts and Design Programs, Continuing Studies, Simon Fraser University at Harbour Centre, 515 West Hastings Street, Vancouver, BC V6B 5K3 or fax (604) 291-5098.

HOME BASED BUSINESS SEMINAR

An eight hour seminar that teaches entrepreneurs how to start and run a home based business from scratch and how to use market research and other strategies to improve sales. **March 15 and 16**, Victoria. For more information call: Linda Kitchen, tel: (604) 383-7191.

1991 NORTHWEST INTERNATIONAL ART

A lecture accompanying the Northwest International Art Competition. Lecture by Lois Moran. **February 22, 1991**, Whatcom County Museum, PO Box 2584, Bellingham, WA 98277. Tel: (206) 676-8548.

Workshops

THE OLD SCHOOLHOUSE GALLERY AND ART CENTRE

The following workshops are available: Wet Your Appetite for Watercolours, with Gira MacDonald, AFCA. **February 16 and 17**. Pottery Workshop with Pamela Stevenson and Susanne Ashmore, **March 23 and 24**. Acrylics with Nancy O'Toole, **April 19 to 21**. For more information call (604) 752-6133.

AN INTRODUCTION TO ASIAN PAPERMAKING USING PLANT FIBRES

Workshop covers identification, harvesting, and preparation of fibres, beating methods, and both Nepalese and Japanese papermaking methods. **February 23 and 24**, The Farm Studio, RR1, Cobble Hill, BC. Tel: (604) 743-5358.

Craft Contacts

NEAT THINGS - STUDIO GALLERY OF HANDMADE JEWELLERY

Wide variety of classes offered each month. Contact: 1765 Marine Drive, West Vancouver, BC V7V 1J5, tel: (604) 926-9512. Open Tuesday to Saturday 10AM to 5PM.

NEEDLEWORKS

March 11-17, 1991. Three day workshops on Whidbey Island, Washington, with nationally known instructors in needlepoint, stitchery, dolls, needlelace, quilting, knitting, design, beading, and rugs. For more information contact: Coupeville Arts Center, Box 1171, Coupeville, WA 98239. Tel: (206) 678-3396.

EMILY CARR COLLEGE OF ART AND DESIGN

Florence Program - Santa Reparata Studio: May 14 to June 3, 1991.

Intaglio Workshop, The Painterly Print, Drawing: The Human Figure, Photography Workshop. Each course offers 45 hours of instruction plus scheduled art history tours and studio access for assigned work.

ANDRIGHETTI GLASSWORKS

Workshops in January through March. For more information call: (604) 731-8652.

ISLAND MOUNTAIN ARTS

Cabin craft program- a new initiative in 1991 to develop an ongoing program of winter workshops to promote excellence in craft. For more information contact: Island Mountain Arts, Box 65, Wells, BC V0K 2R0. Tel: (604) 994-3466.

Conferences

THIRD INTERNATIONAL CONFERENCE ON ENVIRONMENTAL GLASS

The conference is jointly organized by Artists in Stained Glass of Canada and Environmental Glass Associates of Oklahoma. Montreal, **August 14-19, 1991.** For more information contact: Artists in Stained Glass, Chalmers Building, 35 McCaul Street, Suite 220, Toronto, ON M5T 1V7.

CAPE BRETON SCHOOL OF CRAFTS

October 18-22, 1991. A weavers conference will be held, including seminars, exhibitions, a fashion show, suppliers, and a ceilidh. For further information contact: The Cape Breton School of Crafts, Box 1686, 225 George Street, Sydney, NS B1P 6T7. Tel: (902) 539-7491.

SURFACE DESIGN CONFERENCE

University of Washington, Seattle, USA, **July 11-14, 1991.** Focus will be on the American/Japanese crosscurrents of inspiration, influence, and cultural exchange in surface design. For more information contact: Diana Nielsen, University of Washington, Seattle, WA 98195, or tel: (206) 543-0888 ext GH-22.

ARTS: INDUSTRY INTERFACE- SIXTH NATIONAL CERAMIC CONFERENCE

Australia, Queensland, Broadway, **July 1 to 5, 1991.** Includes seminars, panel discussions, workshops, and gallery tours.

Location: Griffith University. Fees range from \$165 US to \$251 US. For further information contact the National Ceramics Conference, Box 231, Broadway, Queensland 4006, Australia, or telephone (07) 358-5121, or Phil Greville, Conference Manager (07) 553-4419.

CLAYAZ ART INTERNATIONAL CONFERENCE: CERAMICS, WEAVING, SPINNING

June 14-16, 1991. Contact Mark Chadwick, 100 Town Point Road, Maketu, RD 9, Te Puke, or telephone 0164 753 2102. Or, contact Northern Arizona University Art Gallery, Box 6021, Flagstaff, Arizona 86011.

SOCIETY OF NORTH AMERICAN GOLDSMITHS CONFERENCE 1991- ATLANTA, GEORGIA

The "Atlanta Committee" is planning a not-to-be-missed conference for 1991, from **March 20 to 24, 1991**, at the Colony Square Hotel in mid-town Atlanta, with the theme being "Metamorphosis." Complete registration information and program details can be obtained by writing to SNAG Atlanta Conference, 5254 Powers Perry Road, Atlanta, Georgia 30327.

CALGARY CERAMICS SEMINAR

Ceramics International, **May 17 to 19, 1991**, presented by Leisure Learning Services and hosted at the Alberta College of Art. Contact: Kristen Abrahamson, Leisure Learning Services, 3rd floor, Dr Carl Saffran Centre, 930-13th Avenue SW, Calgary, AB T2R 0L4. Tel: 245-4944.

Funding

CANADA COUNCIL DEADLINES

Jean A. Chalmers Fund for the Crafts: Up to \$50,000 annually for special projects, research projects, and special workshops. **Mar. 1 and Sept 1.** Don Sigurdson, Visual Arts Section, (613) 598-4348. Art Bank Purchase: Jury members meet twice a year to determine works of art which will be purchased. For more information, contact: Canada Council Art Bank, 2279 Gladwin Crescent, Ottawa, ON K1B 4K9. Tel: (613) 598-4359. For further information on Canada Council funding write to: The Canada Council, 99 Metcalfe St, Box 1047, Ottawa, ON K1P 5V8. Tel: (613) 598-4365 or -4366. Collect phone calls accepted.

CABC GRACE CAMERON ROGERS SCHOLARSHIP

This scholarship is awarded annually to a practicing and/or emerging crafts person to attend a recognized school or course designed to upgrade craft skills. This year, the award amount is approximately \$1,500. Applicants should submit a resumé of their educational and/or professional background, description of selected courses, costs, etc. **Deadline: April 30, 1991.** Contact: Gail Rogers, Crafts Association of BC, 1386 Cartwright Street, Granville Island, Vancouver, BC V6H 3R8, or tel: (604) 687-6511.

GOEBEL CANADA

Annual international porcelain sculpture totalling \$25,000. Contact: Marcel Brandstat, President, Goebel Canada, 120 Carnforth Road, Toronto, ON M4A 2K7.

FOREIGN SCHOLARSHIPS

For information on scholarships and fellowships to Canadians by other countries contact: Association of Universities and Colleges of Canada, Scholarship Administration Services, 151 Slater St., Ottawa, ON K1P 5N1. Tel: (613) 563-1236.

THE ELIZABETH GREENSHIELDS FOUNDATION

Supports art students seeking training in traditional means of artistic expressions, and young artists who have demonstrated technical competence in traditional means of artistic expression. Awards are for \$8,000. Applications are accepted throughout the year. Contact: The Elizabeth Greenshields Foundation, 1814 Sherbrooke St. West., Montreal, PQ H3H 1E4.

HENRY MOORE FOUNDATION

Residential fellowships to students under age 35 who have completed post-grad course in sculpture or have equivalent experience. Contact: Camberwell School of Arts & Crafts, Peckham Rd., London SE5 8UF, England. Tel: (01) 730-0987.

CANADIAN/IRISH EXCHANGE

Enables artists under 31 to travel in Ireland and work up to six months at a time at Tyrone Guthrie Centre, Annamakerig, County Monaghan. Contact: Thom Barnes, Colony Coordinator, Leighton Artist Colony, PO Box 1020, Banff, AB T0L 0C0. Tel: (403) 762-6370.

PROFESSIONAL DEVELOPMENT ASSISTANCE PROGRAM

Available to professional artists or arts administrators who have worked professionally for at least two years. Candidates must be Canadian citizens or landed immigrants. Grants available, up to \$1500. No more than one grant per year. **Application deadline: May 15.** For more information and applications contact: Ministry of Municipal Affairs, Recreation, and Culture, Cultural Services Branch, Parliament Buildings, Victoria, BC V8V 1X4. Tel: (604) 356-1718.

Exhibitions

REGIONAL

TEXTILE FOR LIFE

February 7 to March 5, 1991. Work by Elizabeth Bell, Amy Hutcheson, Jane Iverson, Jean Kuwabara, Susan Lopatecki, and Yvonne Wakabayashi. Circle Craft Gallery, 1-1666 Johnston Street, Granville Island, Vancouver, BC V6H 3S2. Tel: (604) 669-8021.

WOODWORKS

January 9 to February 14, 1991. An exhibition of painted wood triptychs by Kevin Dubois. Seymour Art Gallery and Archives, 1204 Caledonia Avenue, North Vancouver, BC V7G 2A6. Tel: (604) 929-7981.

A FAMILY AFFAIR: MAKING CLOTH IN TAQUILE, PERU

January 10 to February 24, 1991. A collection of native textiles from Taquile Island in the Lake Titicaca region of the Andes.

West Kootenay National Exhibition Centre, RR1 Site 2, Comp. 10, Castlegar, BC V1N 3H7. Tel: (604) 365-3337.

TURNED WOOD VESSELS

March 7 to April 2, 1991. Exhibition by Dale Rouleau. Circle Craft Gallery, 1-1666 Johnston Street, Granville Island, Vancouver, BC V6H 3S2. Tel: (604) 669-8021.

CROSSING THE PASS

January 14 to February 10, 1991. A textile exhibition by Dorothy Field. Paper-Ya Gallery, 9/10 1666 Johnston Street, Granville Island, Vancouver, BC V6H 3S2. Tel: (604) 684-2531.

THE 2ND ANNUAL JURIED JUNQUE JEWELLERY EXHIBITION

February 7 to March 3, 1991. Gala opening and awards presentation by Goldbelt Mines Incorporated. Imagination Market, 528 Powell Street, Vancouver, BC V6A 1G9. Tel: (604) 253-1033.

CHOOSING CLAY

January 11 to March 24, 1991. A collection of ceramic works by BC artists. Canadian Craft Museum, 1411 Cartwright Street, Vancouver, BC V6H 3R7. Tel: (604) 687-8266.

NATIONAL

CANADIAN GLASSWORKS 1970-1990

January 9 to February 24, 1991. Curated by Rosalyn J. Morrison. Supported by the Canada Council and sponsored by Imperial Oil Ltd. The Craft Gallery, Ontario Crafts Council, Chalmers Building, 35 McCaul Street, Toronto, ON M5T 1V7. Tel: (416) 977-3551.

THE OSTRY COLLECTION

October 1990 to May 1991. 300 Art Nouveau & Art Deco objects from 1890 to 1940. Royal Ontario Museum, Toronto Ontario. Tel: (416) 586-5549.

KAFFE FASSET WORLD TOURING EXHIBITION

April 9 to June 1, 1991. An exhibition of his knitwear and needleworks. Museum for Textiles, 55 Centre Avenue, Toronto, ON M5G 2H5. Tel: (416) 599-5515.

Fairs

SIGNS OF SPRING CRAFT SALE

April 5 to 7, 1991. University Centre at the University of Guelph, Ontario. For more information call: (519) 824-4120 ext. 2895.

ONE OF A KIND

March 27 to 31, 1991. Twelfth Annual Springtime Craft Show and Sale. Automotive Building, Exhibition Place, Toronto, ON.

AMERICAN CRAFT FOCUS

February 16 to 20, 1991. At the Seattle Gift Show, Seattle Center. For more information contact: Western Exhibitors, Inc.,

Craft Contacts

2181 Greenwich Street, San Francisco, CA 94123. Tel: (415) 346-6666.

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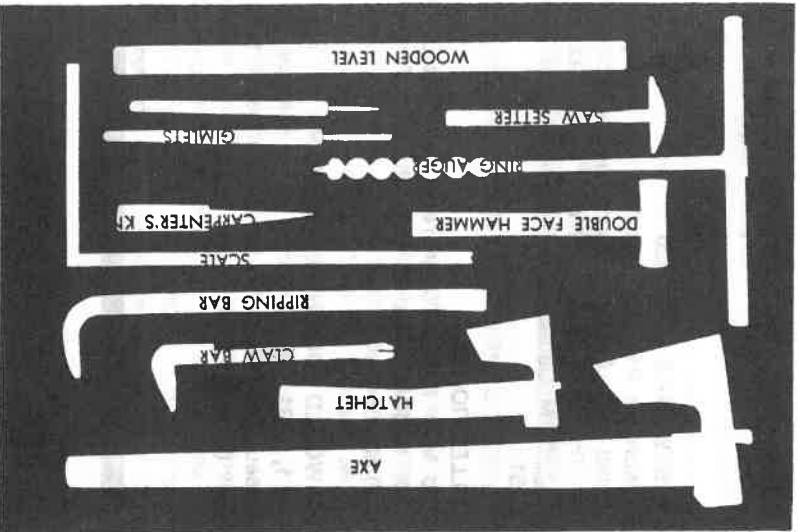
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Spectacular fundraising event to be hosted by the Candian Craft Museum. **Friday, March 1, 1991**. For more information contact Michella Frosch or Grace Gordon-Collins at the Candian Craft Museum. Tel: (604) 687-8226.

TOOL OF THE MONTH ANSWERS



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Deadline: February 18, 1990.

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EXECUTIVE DIRECTOR

The CRAFTS ASSOCIATION OF BRITISH COLUMBIA, a non-profit visual arts organization focusing on the crafts, is seeking an Executive Director.

Working closely with the Board of Trustees, staff, and volunteers, the Executive Director provides management and administrative services required by the Association, directs the activities of CABC staff, and provides leadership and direction in the development of policies.

Relevant University degree. Supervisory experience and experience in the non-profit sector essential, with strong organizational, interpersonal, communication, and grantsmanship skills. Training in Board Development an asset.

Please forward full resume including salary expectations by MARCH 22, 1991, 5:00 p.m. to:

Search Committee
Crafts Association of B.C.
1386 Cartwright Street
Granville Island
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