

cabc

Crafts Association of British Columbia

1386 Cartwright Street

Granville Island

Vancouver, BC V6H 3R8

[604] 687-6511

ISSN 0319 - 8873

craft contacts

May 1994



Notice of

Annual General Meeting

of the

Crafts Association of British Columbia

Wednesday, June 22, 1994

6:00 pm

Bar-B-Que to follow.

All members are invited and welcomed.

1. AGM
 2. Biographies
 4. cabc Summer Employment
 5. Narrative Return:
Marianne Gopal Krishna
 6. Crathouse
 9. Portfolio Registry
 12. Scholarships/Education
 11. Galleries & CCM
 12. craft calendar
- **Special Insert - Video Library Listing** •

inside:

cabc

1386 Cartwright Street
Granville Island
Vancouver, BC
V6H 3R8
Phone & Fax
[604] 687-6511

Hours
10:00 am to 5:00 pm
Monday through Friday

The Crafts Association of British Columbia is a non-profit organization that fosters a thriving crafts community and is dedicated to developing an aware, appreciative public audience for craft. It promotes beautifully made objects, their creators, and a caring, attentive audience.

Board of Trustees

Patricia Anderson
Maggie Edwards
Laurence Heppell
Joan Hornal
Louise Jackson
Lis Jensen
Patti Koenig
Lou Lynn [Co-President]
David Sproule
Kaija Tyri-Rautainen
[Co-President]
Trudy Van Dop

Regional Representatives

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Welcome to New and Renewing Members

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V0B 2K0
422-3547

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Gordon Bellamy
Suzanne Carmichael
Eric Chan
Annis Chow
Pat Cook
Ann Davern
Geoff Dadds
Melissa Duncan
Rhys Eyton
Richard Finch
Hilde Gerson
Francis Gregg
Linda Hale
Douglas Huggins
Charmian Johnson
Debra Kopelow
Ayako Kurrok
Laura van der Linde
Leslie Manning
Peggy McLerron
David Milligan
Betty Pehme
Joan Plummer
John Shragia
Merilee Shaw
Birthe Wilson-Achtrner
Charlotte Wall
John McNee
KAMA
Thompson Valley Potters

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Crafts Association of British Columbia

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Crafthouse Manager:
Jo Darts

Crafthouse Volunteers:

Elaine Chow
Shirley Gunawan
Syvia Hogan
Elizabeth Owre
Lori Prest
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Sharmini Wirsekara
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Ann Wray

Administrative Assistant:

Fiona Macleod

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Gibsons, BC
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NOTICE OF ANNUAL GENERAL MEETING

**OF THE MEMBERS OF
THE CRAFTS ASSOCIATION
OF BRITISH COLUMBIA
WEDNESDAY, JUNE 22, 1994
AT
6:00 PM
BBQ TO FOLLOW
ALL MEMBERS ARE INVITED
AND WELCOMED**

The Board of Directors are responsible for the direction of the CABC. If you are interested in making a difference within your association please fill out the nomination form and mail it to the CABC office.

TAKE NOTICE that the Annual General Meeting of the members of the Crafts Association of British Columbia will be held at 1386 Cartwright Street, Granville Island, Vancouver, British Columbia, Wednesday, June 22, 1994, at 6:00 pm. for the following purposes:

- a) to elect a minimum of eleven directors and a maximum of twenty directors for a one-year term,
- b) to receive the annual reports of the Corporation, including the financial statements for the year ending April 30, 1994,
- c) to transact such other business as may properly come before the meeting.

CABC Board of Directors Call for Nominations

The Board of Directors of the Crafts Association of British Columbia invites nominations from the membership for the position of director. A minimum of eleven (11) directors are to be elected in 1994 for a one-year term. Terms will commence in September 1994 when last year's term is complete.

All nominations for directors must be received by CABC no later than Friday, May 27, 1994. Nominations may not be made at the time of the Annual General Meeting. Nominators, seconders and nominees must be paid-up members of the Crafts Association of British Columbia as of the nomination closing date.

Enclose with nomination, a brief biography of the nominee.
I hereby nominate _____

_____ for the position of
director of the Crafts Association of British Columbia for a one-year term.

Nominator _____

Address _____

Phone () _____ Fax () _____

Secondor _____

Address _____

Phone () _____ Fax () _____

I hereby agree to stand for election and to serve if elected as above

Nominee _____

Address _____

Phone () _____ Fax () _____

MAIL (no later than May 25) TO:

NOMINATIONS

Crafts Association of British Columbia
1386 Cartwright Street, Granville Island
Vancouver, BC., V6H 3R8

From the Nominations Committee

Currently the Board of Directors comprises eleven (11) directors. A minimum of eleven (11) and a maximum of twenty (20) directors will be elected at the Annual General Meeting on June 22, 1994. Each member of the board will have specific responsibilities as well as serving as a chair or board representative on one of the various committees of the association.

Kaija Tyni-Rautainen
Chair, Nominations Committee

Biographies of Board Nominees for 1994-95

MAGGIE EDWARDS is a fibre artist who specialises in producing wearable art for exhibition using knitting and a variety of unusual "knitlike" techniques. She also designs fabric and garments for a local manufacturer that exports exclusively to the Japanese and European markets. Her academic background is in Graphic Design and Neuropsychology which she combines by editing and illustrating neuroscience textbooks for a major US publisher.

Maggie as a member of the Board of Directors during the past year, Maggie has focused on the need to promote and increase public and government awareness of the work of BC craft producers. She looks forward to another term of doing just that.

JOAN V. HORNAL, BSc., CGA is principal of Joan V. Hornal & Co. Inc., a public accounting practice serving small businesses in Vancouver by providing accounting, tax and consulting services. She has been acting as Treasurer of the Association for the past year. Her interest in crafts has evolved from her activities as an amateur knitter, weaver and collector of crafts.

LOUISE JACKSON is working with the UBC Museum of Anthropology as an Assistant Professor and Curator of Ethnology/Education. She has an extensive academic background in craft related fields. Louise wrote and edited the catalogue for Made By Hand: The Pleasures of Making and has been a Board member for the past two years.

PATTI KOENIG is currently a consultant on computer systems management. She has been collecting craft, and pursuing her interest in craft for all her adult life, and for the last eleven years has had a particular interest in glass and ceramics. "I would

like to become more involved in craft, more knowledgeable about all types of craft and would like to promote craft for the benefit of the artists." Patti is particularly interested in helping Craffhouse achieve its objectives.

LIS JENSEN is a textile artist at heart who loves to work in mixed media. She graduated from the Clay and Textile program at Capilano College in 1987. Lately, her work has included a line of accessories for the home environment: lamps, baskets, floorcloths, etc. Lis has shown in Craffhouse on and off for the last 5 years, including two shows in the Alcove. Lis has been a very active volunteer member of the Craffhouse Committee for the last 2 years and a Board member for the last year. "I believe in the importance of members working for the Association. Personally, my interest lies with the 'Craft in Public Places' program, which I chair. I hope to develop many new exciting opportunities for CABC members through this program."

LOU LYNN has worked in both stained glass and sculptural glass since 1973. Her work has been exhibited widely nationally and internationally, and is included in the permanent collections of the Corning Museum of Glass, The International Collection of Modern Glass Art in Denmark and The Canadian Craft Museum. She is the co-author of Contemporary Stained Glass: A Portfolio of Canadian Work, and is on the faculty of the Kootenay School of the Arts. Ms. Lynn has been actively involved with the Crafts Association since 1983 and continues to be interested in the development of craft throughout B.C.

DAVID SPROULE has had an interest in crafts for many years, and having lived in all geographic areas in Canada, he and his wife, have had the opportunity to observe the quality and diversity of crafted objects across the country. One of the places, Yellowknife, N.W.T. allowed David to travel to Inuit and Dene settlements scattered across the Arctic. During their travels they made a diverse collection of soapstone sculpture and prints. Since returning to Vancouver in 1986 they have continued to admire the beauty and quality of work of many B.C. Craftspeople. "It is important that the interests of Craftspeople be represented and the CABC is an association well equipped to market products and promote excellence." David is the Chair of the Fund-raising Committee.

TRUDY VAN DOP has been involved in the special events and marketing sector for over seven years and is currently the Cultural Programme Director for the Canadian International Dragon Boat Festival. She has also worked with The Canadian Craft Museum where she has produced "Festive Treasures" in 1991 and 1992 in addition to managing the Museum Shop for nine months. She provides consulting services for other retail outlets that are interested in developing handcrafted retail elements in their stores, as well as consulting with artisans who need assistance in marketing and sales. Trudy has a strong interest and commitment to the promotion of master craftspeople in BC. Her interest in serving on the Board of the CABC for another term rests on her belief that as an organization, the CABC, as a collective voice of the artisan community can achieve and implement new objectives and programs that will benefit its membership collectively and individually.

BALLOT PROXY FORM

Crafts Association of British Columbia Annual General Meeting, Wednesday, June 22, 1994.
The undersigned, being a member of the Crafts Association of British Columbia, will be unable to attend the 1994 Annual General Meeting.

Name (please print) _____
Address _____
City _____ Province _____ Postal Code _____

I assign to the presidents of the CABC, Lou Lynn or Kaija Tyni-Rautainen, proxy to attend and act on my behalf, at the Annual General Meeting of members of the Crafts Association of British Columbia on Wednesday, June 22, 1994, and at any adjournment thereof, and also my vote to elect the directors for a one year term from the slate of nominees submitted by the Nominations Committee.

The ballot proxy must be received by the Secretary of the council no later than
5:00 p.m. on Wednesday, June 22, 1994
failure to meet the deadline will result in the ballot not being counted.

Member's signature _____
Name (please print) _____
Date _____

Crafts Association of British Columbia
1386 Cartwright Street, Granville Island
Vancouver, B.C. V6H 3R8

CABC VIDEO LIBRARY

The CABC Video Library was initiated in 1990 with the intention of being a resource for artists/craftspeople, educators, curators, architects/designers, collectors and others interested in the field. However, due to financial constraints, we were only able to purchase a handful of videos initially, and consequently the service never really got off the ground. Happily this year we found ourselves with enough surplus to purchase additional videos, and now have 48 titles available for loan.

Except in a few cases, the videos do not instruct but rather profile the artists and their work. Also it should be noted that upon researching the availability of craft-related videos, it soon became apparent that there were relatively few videos available on Canadian artists/craftspeople, and even the Bill Reid video had to be purchased through an American distributor! And as is evident from the list, clay and fibre videos predominate (as do the numbers of practitioners in these fields). Unfortunately, wood and metal have very few offerings at the moment, and stained glass and sculptural are totally missing from the list.

Hopefully, this is the beginning of an exciting new educational service and, with the help of our members, we will learn of new titles and add to our library as funding allows.

Having watched all of the videos, I can say that despite the fact that I don't work in most of these media, I found the varied ideas and insights into how other artists work a valuable experience.

Lou Lynn
Co-President

Administrative Assistant Summer Employment July 4 to August 26, 1994

The Crafts Association of British Columbia has been awarded a Challenge-Summer Employment Grant through Employment and Immigration Canada for a high school student, including students who will be attending their first year of university in the fall.

We are seeking an administrative assistant who is mature and will help with general office duties and work with staff and volunteers as part of the team. The student must have experience in operating a PC and Wordperfect 5.1. Knowledge of Flexpress and PageMaker 5 would be useful but not required. Responsibilities include:

- assisting with membership records
- collecting, collating and updating Resource Centre Guide information.
- answering enquires and providing info. to Craftspeople and general public concerning CABC

activities and services, including membership and our publication. The Craftspeople's Resource Guide

- assisting in maintenance of the Portfolio Registry
- general clerical duties

While this is an administrative position, duties will be performed within a cultural environment in which the student will be exposed, on a daily basis, to BC craft. In addition, the student will interact daily with a great variety of people including staff, volunteers, board members, committee members, craftspeople and the general public.

Should this position be of interest to you please send a covering letter and resume to:

Rachelle Geneau,
Executive Director,
1386 Cartwright St.
Granville Island, Vancouver,
BC, V6H 3R8

Express yourself

We want to hear from you! Have a thought you want to share? A pet peeve? A revelation? We'll be setting aside at least half a page in future issues for your feedback. But we can't do it without the material.

Suggestions, reflections and tips... are all welcome, so please use this opportunity to express yourself to your community.

Please send comments to:

The Editor
craft contacts
CABC
1386 Cartwright Street
Granville Island
Vancouver, BC
V6H 3R8

CABC Wish List

- A dot matrix or laser printer.

Gifts In-Kind

A big thank you to cabc's Co-President, Kaija Tyni-Rautanen for the gift of blinds for our boardroom. We will now be able to have meetings without playing musical chairs when the sun is shining.

Join the Crafts Association of British Columbia

Benefits of the Membership

- "Craft Contacts" monthly newsletter
- Resources Centre-magazines, newsletters and resource files
- Portfolio Registry
- 10% discount in "Crafthouse" gallery/shop
- Grace Cameron Rogers Scholarship awarded yearly to craftspeople
- Video Lending Library
- "The Craftspeople's Resource Guide to British Columbia" for \$8.56

General \$47.00

Student/Senior \$30.00
Registered Full-time Students

Family \$62.00
Up to two people living at same address

Affiliate \$65.00

CABC Patron \$150.00 [Tax deductible receipt]

NAME: _____

ADDRESS: _____

CITY: _____ PROVINCE: _____ POSTAL _____

CODE: _____

HOME PHONE: _____ BUSINESS PHONE: _____

CRAFT: _____

Mail your cheque to: CABC 1386 Cartwright Street, Vancouver BC V6H 3R8

The Narrative Return

The Painted Ceramics of Marianne Gopalkrishna

Marianne Gopalkrishna has a reputation, unique in the national ceramic contexts, based on the narrative character of her painting.

Perhaps because archeology has convinced us that its coarser body is more appropriate to warmer climes, earthenware has been uncommon in Canada. The artist credits Robert Flynn, a teacher with an American background, with encouraging her to use it. Painting on earthenware requires a strong palette to act in consort with the iron-rich ground.

Gopalkrishna's thrown terracotta forms are sanded before their first firing to receive matt underglaze pigments. Those paints appear very different in their raw state than they do when fired. They are not compatible, so they cannot be mixed or overlapped to render shading. The artist capitalizes on this property to orchestrate crisp colour areas. Some of the pigments require up to six layers to transmit the right density and key.

Just before the painted areas are covered with clear glaze to be refired at cone 06, the artist works into the imagery with a needle, separating colour blocks with incised lines. She sees her needle enlivening the clay surface like a thread in a textile, visually weaving the colour of the clay back to integrate the visual field and quicken the eyes' journey.

Gopalkrishna has studied batik, or wax resist fabric dyeing, in both Bangalore, India, and Yogyakarta, Indonesia. Understanding the effects of the points of wax which drop from the djanting

tool and the stamp of printing blocks used in surface design has shortened her jump to the painted effects she now uses in ceramic.

The language of Gopalkrishna's forms is reflected with age-old conventions. Her works are virtually patterned. There are planned correspondence of like parts within her scenes. Simple forms impart an air of enchantment. Her episodic structure relates not only to the shape of the bowl, but also to the rhythmic, cyclical character of children's skipping rhymes. Thus, her own vernacular intersects with the patterned decoration of folk pottery.

In functioning to contain and conserve, the vessel unites with concepts of the body, the house, the spirit home. The return to the vessel is a return to embodiment, and the return of figural decoration is a recovery of the abstract

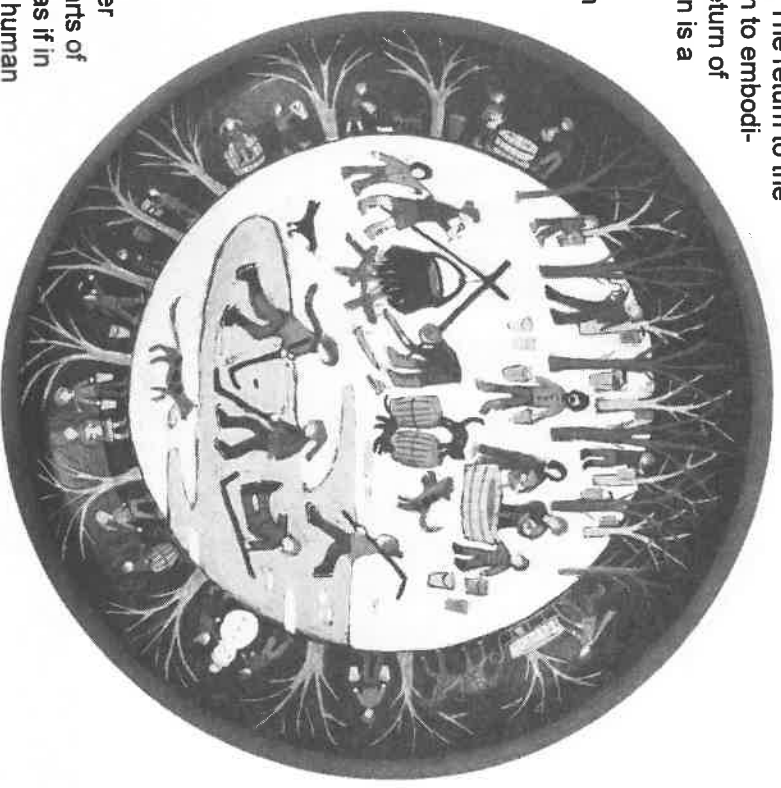
conceptuality. In the western tradition, as a exemplified in classical Greek ceramics, that ground-
ing is reinforced through decoration which adheres to the

carination of the pot. We still refer to the distinct parts of thrown vessels as if in reference to the human

body - the belly, shoulder, foot and neck, etc. Stressing the distinction of inside and outside is also part of the tradition. That the concentric bands inherent to thrown vessels is conducive to narrative is a truism of ceramic history.

Through her own international training, Gopalkrishna knows of the play on ceramic nomenclature. The Italian term *tondo*, or circular painting, is connected with *tondino*, the deep circular well in a plate. She knows as well that the circumscribed forum, the bowl of action, is a notion that still lives in our daily vocabulary for sports arenas.

Continued on page 8



CraftHouse

CRAFTS ASSOCIATION OF B.C.
1386 CARTWRIGHT STREET
GRANVILLE ISLAND
VANCOUVER, B.C. V6H 3R8
TEL. (604) 687-7270
FAX. (604) 687-6511

Alcove:

James Koester's X-Ray ends on May 3 and is followed by Winnipeg artist **Marianne GopalKrishna's** "Narrative Return" from May 5-31. Marianne has an interesting background involving chemistry, foreign languages, fibre, travel and ceramics. The show will have about 30 plates,

boxes and vases which are thrown terracotta forms painted in a narrative style with up to six layers of matte underglaze pigments. "My "ceramic paintings" are done on lowfire earthenware. I chose this type of clay because it suits my naive style of painting. After throwing and



trimming, the areas on the bowls or plates that will receive glazes are then carefully sandpapered and slightly polished. After that, the design is drawn with pencil or ink onto that prepared surface. For the painting I use "mayco" underglazes. To receive a rich enamel-like effect I need at least six to seven layers of underglazes. The piece is then bisqued at cone 08. Afterwards three layers of clear glaze are brushed over the painted areas and fired to cone 06. The outside of the bowls and plates I leave completely unglazed as a contrast to the rich surface on the inside. For me, my art is an escape from the malaise and turmoil of the '90's, to a time and place when animal and man still lived in harmony. I also hope to bring some peace and happiness to the people who observe my work."

*Siema "Il Palio", 1991,
painted & glazed terracotta,
diameter 40.3 cm.*

CABC VIDEO LIBRARY

CLAY

C-1 DAUGHTERS OF THE ANASAZI - Lucy Lewis and her daughters demonstrate the traditional approach of making Acoma pottery: grinding the raw clay with old pot shards, forming the bowl, scraping and polishing, painting the designs, and outdoor firing. 28 minutes.

C-2 MASHIKO VILLAGE POTTERY, JAPAN 1937 - A black & white, silent film, obtained from the collection of the late British potter Bernard Leach and restored in 1984. Legendary teapot painter Minagawa is featured. 22 minutes.

C-3 SPECIAL PEOPLE: BEATRICE WOOD - Called the "Mama of the Dadaists," she was friends with Marcel Duchamp, Henri-Pierre Roche, Isadora Duncan and Anais Nin. This video is an opinionated profile of the life and work of this celebrated ceramist. 26 minutes.

C-4 TOSHIKO TAKAEZU: PORTRAIT OF AN ARTIST - A journey into the zen-like world of this internationally acclaimed Japanese-American potter. 28 minutes.

C-5 POTTERS AT WORK - A video that looks at the harmony, simplicity and beauty surrounding the working patterns of a dwindling group of rural artisans living on the island of Kyushua, Japan. 25 minutes.

C-6 PAUL SOLDNER: THROWN AND ALTERED CLAY - This retrospective video traces the evolution Soldner's work over forty years, from functional thrown stoneware to non-functional raku sculptural forms and cast bronze pieces. Intervoven through the video are segments of the artist in his studio throwing and altering clay, assembling sculptures, glazing and firing pieces -- revealing how he creates his monumental clay sculptures. 37 minutes.

C-7 MEDICINE FLOWER AND LONEWOLF

- This documentary profiles artists Grace Medicine Flower and her brother Joseph Lonewolf, potters from Santa Clara Pueblo in New Mexico. Medicine Flower and Lonewolf have revived and extended the traditional forms and techniques of their pre-Columbian ancestors in their work. 29 minutes.

C-8 MARIA! INDIAN POTTERY OF SAN ILDEFONSO - Noted native potter Maria Martinez demonstrates the traditional ways of pottery making. Beginning with the spreading of sacred corn, you will see gathering and mixing of clay, construction and decorating of pottery and the building of the firing mound. 27 minutes.

C-9 DANCE OF THE WHEEL - An apprentice of the legendary potter Michael Cardew, Todd Piker has built one of the few wood-fired tube kilns in the U.S. From his studio in Connecticut, Piker demonstrates and discusses his theory and philosophy of functional pottery. From the first throw on the wheel to glazing and firing, Piker takes us through the creative and emotional process of the elemental art of pottery: Earth - Water - Fire. 28 minutes.

C-10 CLAY II - Illustrates one of the most comprehensive selections of recent functional and nonfunctional ceramics. Contemporary soup tureens are featured in the first part of this video, while the second portion looks at the work of 85 ceramists responding to the 250th anniversary of Josiah Wedgwood's birthday. 90 frames. Still frame-format, sound/slide video. 42 minutes.

C-11 CONTEMPORARY CERAMIC TEAPOTS - Varied and unrestrained interpretations of the teapot form are shown, each possessing qualities of beauty, charm, humour. Philip Cornelius, Ken Ferguson, John Click, Richard Notkin, and others are represented. 80 frames. Still-frame format, sound/slide video. 20 minutes.

FIBRE

F-1 FAITH RINGGOLD: THE LAST STORY QUILT - Faith Ringgold, African American artist, feminist, and civil-rights activist talks about her upbringing in Harlem and its effect on her work and on her innovative use of story quilts and cloth frames. She describes the narratives of some recent pieces and is shown working on a new series of paintings in France. 28 minutes.

F-2 NANCY CROW: QUILTER - The artist discusses her beginnings as a quilter, the influences on her work, and her sources of inspiration, as well as the techniques that she uses. 28 minutes.

F-3 QUILT ON THE WALL: PORTRAIT OF JAN MYERS - Captures the intricate process of contemporary quilt-making and reveals its relation to the past. 28 minutes.

F-4 THREADS OF SURVIVAL - Explores the lives of Hmong women who fled Laos after the Vietnam war, and are living in the U.S. trying to preserve their cultural heritage through their stitchery, woven garments, and the new narrative form "story cloths". 25 minutes.

F-5 CREATING THE DECORATIVE CLOTH - This video illustrates the techniques used in creating four different kinds of decorative cloth: tapestry, brocade, embroidery, and pile. Lucid narrative and clear demonstrations explain the distinguishing features of each of these textile structures; and aims to give viewers a better understanding of decorative textiles by acquainting them with the principles involved. 45 minutes.

F-6 THE ART OF NAVAJO WEAVING AND THE DURANGO COLLECTION OF SOUTHWEST TEXTILES - Explores the traditional art of Navajo weaving and its origins. The video documents the superb Durango Collection, the most extensive private collection of Navajo weaving in the world. 56 minutes.

F-7 AMERICAN TAPESTRY TODAY 1990 - This juried exhibition documents the work of 25 artists, with each artist discussing their work. Tapestry artist Chris Laffer explains her process of reverse tapestry weaving. 28 minutes.

F-8 TRADITIONAL NEW ENGLAND BASKETMAKING WITH JOHN MCGUIRE -John McGuire leads the viewer through a step-by-step exploration of the elegant, traditional splint baskets of colonial New England. A fast-paced and information-packed journey that includes: stalking the Black Ash tree and working on a shave horse, to the final finishing and handle carving. 90 minutes. (Instructional)

F-9 DREAM WEAVER - Renowned weaver Helena Hermarck uses the concept of the eye's perception of light and shadow to create tapestries that hang in buildings worldwide. As she and her assistants work on two new pieces, she comments on her development of photo-realism on her development of techniques that stimulate three dimensions on a flat surface and concepts of applied creativity and design. 28 minutes.

F-10 FELTMAKING: GARMENTS AND SURFACE DESIGN TECHNIQUES - Explores surface design techniques that can be done before or after the felting process. In addition, it looks at the making of a large seamless felted garment, from making the pattern, to layering batts, felting the wool and finishing. 94 minutes. (Instructional)

F-11 PAPERMAKING USA - HANDMADE PAPER BOOK - Papermaking USA represents the current work of 34 artists who approach papermaking from varied perspectives. The Handmade-Paper Book highlights examples by 16 artists who go beyond the traditional book to create unique three-dimensional art objects. 80 frames. Still-frame format, sound/slide video. 23 minutes.

F-12 CAROL SABISTON - This video follows the Brouffman-recipient B.C. artist through her creative process to the creation and installation of some large-scale fabric works for an exhibition held at the Art Gallery of Greater Victoria. 25 minutes.

F-13 SHAPING IN PLAITING: HANGING BASKETS, CHOCTAW STYLE - An intensive video workshop, on shaping baskets using the plaiting technique. Starting with the basics of straight and bias plaiting, it quickly works into more intricate shapes and introduces the use of a variety of materials. 111 minutes. (Instructional)

GLASS

G-1 DALE CHIHULY: GLASSMASTER - Shows Chihuly at work with his team of skilled glass artists creating the work that has made him famous: the exquisite "Sea Forms" and the brilliantly coloured "Macchia." It focuses on the expressionistic series of "Soft Cylinders," with their Navajo blanket inspired "drawings" of coloured glass. 26 minutes.

G-2 L'ART VENTRARIA (THE ART OF GLASS) - Josh Simpson explains the technical and creative process behind making his glass planets, as well as what it means to carry on the 3000-year-old tradition of glass making. 26 minutes.

G-3 THE WORLD OF PAPER-WEIGHT MASTERPIECES - An odyssey thru the history and technique of glass paperweight making. With special emphasis on the work of 19th century masters and 20th century artists who have revived their techniques and extended the art form. Examples drawn from the Corning Museum of Glass. 45 minutes.

G-4 JOURNEY THROUGH GLASS - A tour of the permanent collection of the Corning Museum of Glass, gives the viewer an historical overview of glass materials, technique and art. 20 minutes.

G-5 GLASSBLOWING WITH BILL GUDDENRATH - A documentary of basic glass blowing, to advanced techniques in Venetian and Roman style vessels and goblets. Guddenrath creates one of his renowned three-part dragon-stem goblets, discusses his philosophy and background. 145 minutes. (Instructional) ** Poor sound quality.

G-6 GLASS BEAD MAKING WITH LEWIS C. WILSON - A thorough introduction to glass bead making, that allows anyone to understand the methodology involved. Advanced techniques, such as the use of gold/silver foil, clear overlays and dichroic glass are demonstrated. 83 minutes. (Instructional)

G-7 CONNECTIONS: A GLASS ARTS COLLABORATION - In 1993 Bullseye Glass invited nine artists into its factory to work with new materials and techniques in glass. This video captures the essence of these projects, and features interviews with the artists. Included are Narcissus Quagliata, Klaus Moje, Dante Martoni, Dale Chihuly, Linda Ethier, KeKe Cribbs, Lino Tagliapietra, Rudi Gritsch, and Brian Kerkvliet. 30 minutes.

METAL

M-1 THE COMPLETE METALSMITH WITH TIM MCCREIGHT - A unique video designed to suit those with an interest in creating jewellery. A valuable resource for beginners, teachers, and working jewellers. It covers the major elements of joining, cutting, forming and surface techniques. 70 minutes. (Instructional)

M-2 SPIRIT OF HAIDA GWAII - An intimate portrait of Bill Reid and the making of the Haida Gwaii, a 20 foot, seven ton bronze masterpiece, commissioned for the Canadian Embassy in Washington, D.C. The video explores the mythology of the mythical creatures rowing the bronze canoe, takes us to the solitude of the Queen Charlotte Islands and finally to the installation. 48 minutes.

M-3 CHARLES LOLOMA - The

acclaimed Hopi jeweller discusses his work and his heritage. His interests inside and outside of the reservation, are revealed in his art, which use only materials indigenous to his homeland. 29 minutes.

M-4 JEWELRY USA - An over-view of two American Craft Council exhibitions: International Jewelry and Jewelry U.S.A. This video gives the viewer a sampling of the work of contemporary jewelers who are using a variety of materials and techniques, illustrating the function of jewelry as both object and decoration. 80 frames. Still-frame format, sound/slide video. 23 minutes.

WOOD

W-1 SAM MALOOF: WOOD-WORKING PROFILE - A documentary of renowned furniture designer/woodworker Sam Maloof, that shows everything from how he selects wood, to the application of his special oil and wax finish. Maloof discusses his views on design, technique, and on being a craftsman. 60 minutes.

W-2 WORK IN PROGRESS: THE FURNITURE OF LARRY HENDRICKS - Noted furniture designer, Larry Hendricks explores his theory of style and function as an outgrowth of Shaker and Bauhaus traditions. With examples of his work, he discusses the value of apprenticeship and the high level of experience, education and information required to become a master craftsman. 28 minutes.

OTHER:

O-1 ART IN THE STATIONS:

DETROIT PEOPLE MOVER - Shows the fabrication and installation of fifteen commissioned artworks for the Detroit Transit System. Artists discuss their work and the numerous problems they encountered working in locations not conducive to the production of art, working with durable materials some had never used before, and the massive job of installing their pieces. Works of art are in tile, bronze, neon, glass mosaic and enamel on metal. 30 minutes.

O-2 GLORIES OF MEDIEVAL ART: THE CLOISTERS - The Cloisters, a branch of the Metropolitan Museum devoted to medieval art, is home to some of the world's masterworks. Highlights include the famed Unicorn Tapestries, rare illuminated manuscripts, stained glass windows and precious objects displayed in the museum's treasury. 27 minutes.

O-3 MASKS FROM MANY CULTURES - Masks from different regions of the world and from diverse cultures are presented in this video. This overview includes images of over 100, which are combined with sequences of dances and festivals where masks are worn. Special segments show masks worn at the Mardi Gras and an artist from the Dominican Republic making a mask. 21 minutes.

O-4 ELEMENTS & PRINCIPLES OF DESIGN - Artist and educator Tony Couch graphically explains how the elements of design -- including line, shape, value, color, texture, and direction -- are used to build a design. He shows how each of the principles of design, balance, harmony, gradation, repetition, contrast, dominance and unity apply to each of the elements. 46 minutes. (Instructional)

O-5 WINDCARVER - Former architect Tim Merrill Prentice carefully measures the slightest currents of air, then designs and handcrafts common materials into kinetic sculpture. Prentice is seen in the creative process, and with humorous anecdotes he discusses his philosophies of public and private art. 28 minutes.

O-6 APPRENTICE TO THE GODS: REUBEN NAKIAN - An intimate portrait of the late sculptor's pioneering spirit. The artist discusses his philosophy of life and work, while he is in the studio drawing, modelling in clay and putting the finishing touches on a series of monumental works in his studio. 28 minutes.

O-7 SCULPTURE AND THE CREATIVE PROCESS - Explores the creative process of sculptor Dale Lamphere. We see his ideas develop into three-dimensional form with thumbnail

sketches in clay, then the maquette and armature, and finally he sculpts the finished work. He also discusses important considerations for anyone looking at a career as a sculptor and provides an over view of the lost-wax casting process. 29 minutes.

O-8 LOUISE NEVELSON IN PROCESS - Louise Nevelson was in her seventies before art critics recognized her contribution to sculpture in America. For years, she had little money for materials and improvised with "trash" found in the streets of New York to construct her special environmental art. Nevelson creates two new sculptures on camera, providing a rare opportunity for viewers to share in the unfolding of her sculptural process. 29 minutes.

O-9 LIVING TREASURES OF JAPAN - "Living National Treasure" is the highest award that can be achieved in the Japanese arts. Some seventy master craftspeople and performers are bestowed with this title and are charged with passing on the country's artistic heritage to future generations. Among the featured artists are: a master bronze bell maker, a ceramist, a sword maker, a weaver, a doll maker, and a paper maker. 58 minutes.

O-10 CRAFT 1 - Ceramists and woodworkers, in both functional and non-functional veins, discuss their education and background, how they entered their field, plus the day-to-day working situation. Where and how they sell their work is discussed. Interviews with: Paul Soldner and Sam Maloof reveal the opportunities in their fields, as they discuss their respective crafts and their position in the marketplace. Still-frame format, sound/slide video. 21 minutes.

O-11 ART ACHE: THE GAME OF ART & HOW TO PLAY IT - This program examines how money affects art, focusing on the collectors and art consultants who see modern art less as an aesthetic pursuit and more as an international commodity. Also, investors and specialists consider the transient nature of modern art and the question of conservation. 51 minutes.

cabc video order form

cabc

1386 Cartwright Street, Vancouver, BC, V6H 3R8

687-6511

- The loan period is one week, not including mailing times. Video must be postmarked by the due date shown on the invoice or an overdue fee of \$6.00 per video, per week for members and \$8.00 per video, per week for non-members will be charged. Over-due charges commence the day following the due date.
- The videos are available to B.C. residents only.
- Copyright laws control the use of these videos which are intended for home use only and may not be re-broadcast, copied, be shown for profit or used for continuous viewing.
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- There is a three video maximum.

Catalogue #	Title	Fee
Total		

Method of payment: cheque, money order, credit card (Visa/Mastercard only)
Please make cheques payable to the Crafts Association of B.C.

Each video is valued at \$50.00 and a credit card number and expiry date is required to cover loss or damage of each video borrowed.

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 Visa Mastercard Expiry Date: _____

Card Holder's Name: _____

Card Holder's Signature: _____

I agree with the borrowing conditions outlined above.
Signature and date: _____

New work has arrived from:

Alastair Heseltine - traditional willow baskets.

Alice Phillips - fuschia and purple coloured felted cushions. These have removable covers for cleaning.

Jerry McBride - three new plates decorated with Jerry's distinctive "wolf face" image.

Mimi Smienk - a rose coloured cushion printed with the rowan ash image on cotton sateen. The other side is hand painted cotton damask.

Bettina Maylone - an embroidered wall hanging, titled "Nurse Stump".

Jeff Burnette - 4 large goblets coloured citrus yellow and neon orange, with cobalt lip wraps.

Dominique Brechault - four silver and brass pins and three pairs of earrings.

Jill Yaworski - a handmade and bound photo album. Each page is made of sturdy card which has been antiqued and distressed and some have Jill's paintings. Also two mini hand bound books.

New Artists:

Gordon Bellamy - twig candleholders. Gordon used to be a potter and is now involved with the local film industry. Tiny clay pinch pots which are screwed and glued into the twigs, hold the candles in place.

Izabela Sauer - handpainted silk scarves. Izabela left Poland in 1989 and developed her skills in Chicago where she painted and designed silks. She resides in Vancouver.

Pat Cook - handmade paper lamps. Pat lives in Victoria and uses abaca fibre for the paper. Mulberry paper binds the outer paper to the bamboo struts.

June

Exhibitions

Opening June 2
6:00 PM to 8:00 PM
Titled 'Eccentric Spaces'
From June 3 to July 5, '94.

An exhibition of the 1994 Graduates from the Textile Arts Program at Capilano College

Volunteers:

I am sorry to say that due to health reasons, Sylvia Hogan can no longer give her time to Craffthouse. Sylvia worked on Tuesdays and brought a wealth of craft experience with her. We will all miss her... Shirley Gunawan will be working on Monday, Tuesday and Thursday and Sharmini Wirasekara is helping on Saturday afternoon.

Casual Relief: Elaine Low has been hired to work on Statutory Holidays and whenever one of us is sick, or in an emergency.

Craffthouse Hours: October 12, 1993 to May 22, 1994
Tuesday to Sunday 10:30 AM to 5:30 PM
May 23, 1994 (Victoria Day) to October 10, 1994 (Thanksgiving Day)
Daily: 10:30 AM to 5:30 PM

Continued from page 5

The Narrative Return

The Painted Ceramics of
Marianne Gopalkrishna

She uses her bowls to contain our attention, recording her travel experience.

The artist and her husband are avid backpackers. Overseas, they prefer to participate in village life where they can observe the nuances of labour which connect people to livestock and to the land. Gopalkrishna's bowls can be seen as commemoration of the timeless role as potter within the community - that social group that resides in close association, in a specific locality, under common agreements. Gopalkrishna expands that definition to include the assemblage of plant and animal populations occupying the given area, sharing identity, and lending character to the place.

In these agrarian horizons Gopalkrishna glimpses paradigms of unity. Such paradigms are primordially present and crucial to our sense of security. Although in total they portray a vagabond life, Gopalkrishna's individual bowls call us to places that are whole in peace.

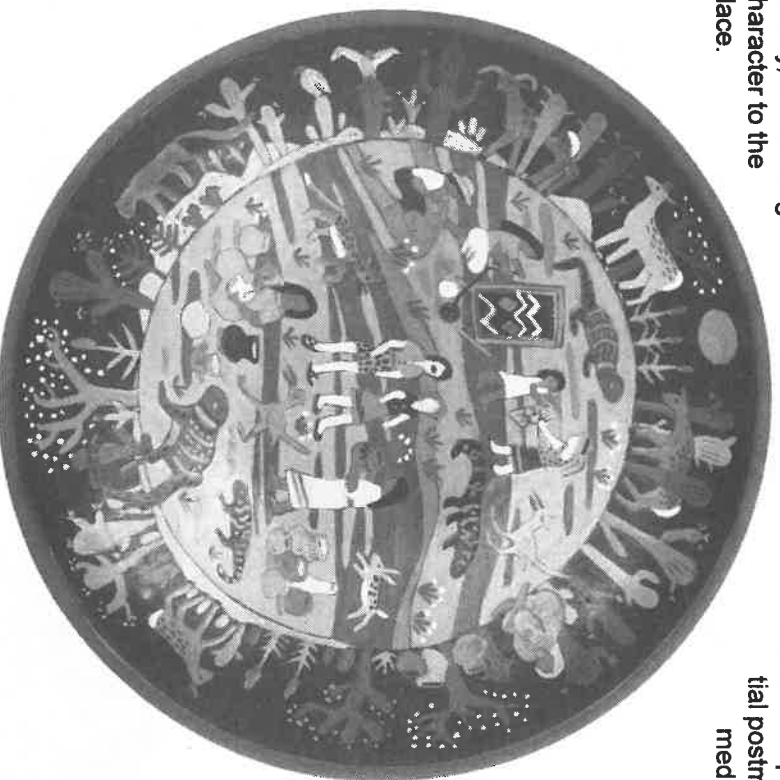
The Modernist establishment had held clay as a lesser medium. The tenet that form should fit function saw applied decoration dismissed as improper, and function itself was seen as a pox on art's autonomy. Sensibilities are currently more permissive, more heterogeneous. And clay, with its prodigious imitative properties, may well be the quintessential postmodern media.

Gopalkrishna's work is amodern, illustrative multipurposed, and flamboyantly decorative.

In this country, where historical collections of decorative arts are rare, we can ignore traditions where mythological, biblical and allegorical subjects appeared on ceramics. Gopalkrishna's work however, relates to *storiated*: the pictorial polychrome style developed in Italian maiolica. This painted, tin glazed earthenware can be seen in the great museums, in the company of the oil paintings of the same periods. It was conspicuous when the artist studied art history and ceramics in Florence in 1980. Usually confined to the well of plates and dishes, symbolic figures gave way, in less urban centres, to documentary genre scenes. 17th century dishes from the Tuscan village of Montelupo, for instance, depict family life in domestic interiors with more élan than the Dutch painting of the same period.

Since it is not currently fashionable, we also forget that the custom of placing chargers, large platters, or plates on the wall for didactic purposes, as well as for safekeeping, was common through to the end of the Edwardian era.

Gopalkrishna's bowls may connect with the pictorial transfers advertising scenic views which were applied to the 19th century Canadian pottery¹, but they are aligned more with the symbolic meditative circles of the eastern religions. Intimating paradisaical abundance, mandala forms use motifs such as palaces with ramparts, towers, gardens, labyrinthian floral patterns to condense images



Continued on last page

The Portfolio Registry was established by the Crafts Association of British Columbia to recognize and publicize Craftspeople in BC working in a wide range of media.

Architects, Interior Designers, Art Consultants and Fashion Designers will find this a convenient place to become familiar with the work of many BC Craftspeople.	Retail owners and store buyers may consult the portfolios to discover new sources of hand-crafted items.	Governments, Corporations and businesses will discover sources for official gifts, presentations and awards, as well as Craftspeople capable of executing commissions for special projects or corporate art collections.	Gallery owners, curators and journalists will be introduced, through the portfolios, to many designer Craftspeople.	Educators, researchers and students will find the portfolios a source of contact for workshop instructors and for the study of contemporary craft.
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British Columbia Craftspeople

CABC members are encouraged to register slides of their work in the Portfolio Registry which will expose them to creative opportunities.

The Portfolios contain • Biographical Data

- Slides with supporting technical data
- Published or printed material

To be included in the active file of the Portfolio Registry an individual must fulfil the following minimum requirements:

- Member of CABC
- 6-8 slides showing recent objects accompanied by a separate sheet listing object, material, dimensions and date.
- Typed resume or biographical information listing craft education, awards, exhibitions and commissions.

The **Portfolio Registry** is updated on an annual basis. Filing folders for the portfolios are provided by the CABC. A 10% fee is payable to the CABC if work is commissioned through the **Portfolio Registry**. This fee goes to the maintenance and administration of the **Portfolio Registry**.

Resource Centre

The resource centre of the CABC provides information on Craftspeople to all interested groups. Our resources are available to everyone and include printed material, periodicals and videos, as well as the **Portfolio Registry**

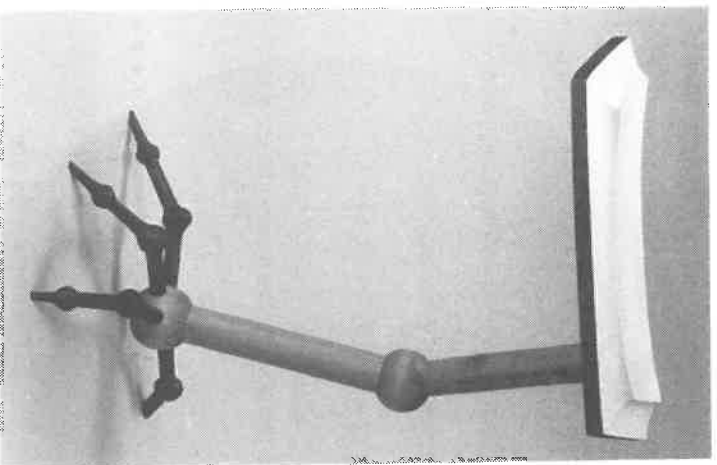
The CABC office and Resource Centre is open Monday through Friday from 10:00 AM to 5:00 PM and is located above the Crafthouse Gallery on Granville Island.

Scholarships/ Education

Contemporary Woodturning and Furniture Design

July 29 to August 1, 1994
SIAST, Kelsey Institute

Saskatoon, Saskatchewan
The Saskatchewan Craft Council is proud to present its sixth major woodworking symposium, **Contemporary Woodturning and Furniture Design**. The event will take place in Saskatoon from *July 29 to August 1, 1994*. Past symposia have focused on either turning or furniture making: this one will focus on designing and constructing furniture that incorporates turned elements.



Chicken Foot (1992),
wood panel, by Mark Sifri (instructor),
with Chelsea Franson,
Laura Hosaluk, and Andy Kerran (participants),
Photo by Grant Kerman, AK Photos

Instructors

We have lined up some of the most skilled and innovative teachers on the continent to be instructors at Contemporary Woodturning and Furniture Design.

Gary Knox Bennett, California
Mark Sifri, Pennsylvania
Del Stubs, California
Michael Hurwitz, Pennsylvania
Michael Hosaluk, Saskatoon, SK
Merryl Saylan, California
David Loewy, Toronto, ON
Frank Sudol, Paddockwood, SK
Ron David, Sydney, BC
Don Kondra, Saskatoon, SK
Al Bakke, Saskatoon, SK
Doug Taylor, Livelong, SK
Jamie Russell, Saskatoon, SK

Conference Location

Saskatchewan Institute of Applied Science and Technology (SIAST), Kelsey Institute, Idlwyld Drive North and 33rd Street East, Saskatoon, Saskatchewan.

Registration

Registration Deadline is *June 24, 1994*. No refunds will be issued for cancellations after June 24. If you register after June 24, please add \$10.00 to the conference fee.

For Further Information

Call Michael Hosaluk at
[306] 389-4813, or contact
Saskatchewan Craft Council,
813 Broadway Avenue,
Saskatchewan, SK
S7N 1B5

Grace Cameron Rogers Scholarship Call for Application

March 1994

The Grace Cameron Rogers Scholarship, so named to honour the memory of Gail Rogers' mother Grace and son Cameron, invites CABC MEMBERS to make application for consideration on or before June 30, 1994. Scholarship is for \$1,600.00.

- The following criteria are of importance to the applicant:
 - Practising or emerging crafts-person wanting to attend a recognized scholarly course to upgrade technical or design skills, or to seek a stimulus for greater creativity and inspiration
 - Applicants must submit short biography, outline of proposed study, why it would be beneficial, a budget and a maximum of 8 slides of work.
 - The funds are disbursed directly to either the educational institution or recipient.
 - The recipient is expected to write an article [within 3 months] for the CABC newsletter craft contacts, relating experience and artistic growth during the course of study.
 - The recipient has opportunity to exhibit their work in Crafthouse, on Granville Island, in June and July of 1995 after they have attended their educational institution of choice.
 - The recipient must be a member of the Crafts Association of BC and be a BC resident.
- DEADLINE FOR ENTRY:
JUNE 30TH, 1994**
For further information
Contact: *Rachelle Geneau*
CABC: [604] 687-6511

Galleries

Capilano College Textile Arts Program

TEXTERE: an

Exhibition of Student Work

May 3-20, 1994
Community Arts Council Gallery
837 Davie Street, Vancouver, BC
683-4358

THE HUNDRED LANGUAGES OF CHILDREN

Shadowiness and Rain and the City

Exhibition to June 12, 1994
13750 88th Ave.,
Surrey, BC
596-1515

West Kootenay National Exhibition Centre

En Pieces Detaches

May 6 to June 19, 1994
Micheline Larose and
Georges Garmache
RR1, Site 2, Comp 10,
Castlegar, BC
365-3337

Seymour Art Gallery

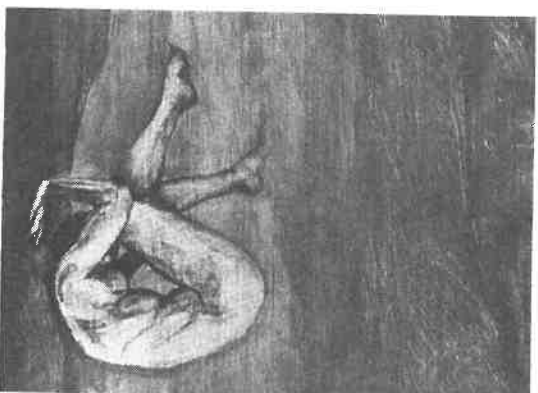
DESIGN FOR LIVING: West Coast Fibre

August 3 to September 4, 1994
Vancouver Guild for Fabric Arts
4360 Gallant Avenue,
North Vancouver, BC
922-3033

Vancouver East Cultural Centre Gallery

"LEAP"

May 3 to June 6, 1994
New Works by Susan Madsen
1895 Venables (at Victoria)



Made By Hand: THE PLEASURES OF MAKING

Touring Schedule
April 13 - May 22, 1994
Kelowna, BC
Kelowna Art Gallery

June 2 - July 11, 1994
Kamloops, BC
Kamloops Art Gallery

SPECIAL EVENTS

2nd Annual Seniors Day

Thursday, June 9, 1994
9:30 AM - 5:30 PM
FREE for Seniors
Seniors enjoy refreshments, special discounts, group tours and other fun activities.

EXHIBITIONS

Go Figure

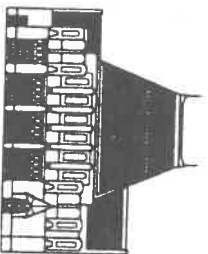
March 7 - June 12, 1994

Funny Scary Things

March 7 - June 12, 1994

XXX - Taking Tea with Eros

March 17 - June 17, 1994
Metal Arts Guild members present works which investigate the influence of Eros- the Greek God of Love



THE CANADIAN CRAFT MUSEUM

Canadian Craft Museum

639 Hornby Street

Vancouver, B.C. V6C 2G3

market & fairs

call for entry

PNE Arts and Crafts Show

Deadline for entry forms for the 1994 PNE Arts & Craft Show is *June 17th*. Nonprofessional entries only, please.
Contact: Heather Ross
Phone: 253-2311

Cameo Craft Sales produces 2 annual juried shows. Christmas is 5 days long and has approximately 140 exhibitors and more than 30,000 visitors. Spring is 4 days long and has 120 exhibitors and 15,000 visitors. For further information on either show,
Contact: Eleanor or Marri Berrov
Phone: [403] 481-6268
Address: 7418-182 Street, Edmonton, Alberta T5T 2G7

Van Dusen Craft Market August 26 - 28 BC Craftspersons to participate in Garden Theme 'Shout for Information'
Contact: Barb
Phone: 261-7660 or 327-8011

exhibitions

Canadian Art of the Toy The exhibition planned for the *Art of the Toy* in Scottsdale, Arizona in February 1995 will feature one of a kind toys in various media from across Canada. Please forward slides, prints and brochures featuring available work for the exhibition along with resume.

Name: Sam Carter, Curator
C/O: Canadian Art of Toy
Address: 3751 Cypress St. Vancouver, BC V6Z 3P4

Deadline: June 1st 1994
 Please provide the net price for each piece, including costs of insurance and shipping [one way] to Vancouver. Costs associated with the return and insurance of unsold work will be covered by the Art of the Toy Gallery. A small catalogue/brochure will be printed, extensive publicity will be provided.

workshops

Coupeville Arts Centre. Registrations are being accepted for PHOTO FOCUS workshops beginning April 1 and PALETTES PLUS classes from June through October. These workshops feature a faculty that is nationally renowned.

Contact: Coupeville Arts Centre
Address: PO Box 1771LC
 Coupeville, WA 98239
Phone: [206] 678-3396

Exploration in the Arts. Explorations offers project grants to support innovative approaches to artistic creation and new developments in the arts. The grants are for the creation of new work in any arts discipline, drawn from any cultural tradition. They may be used for any stage of a project: research, development, creation, production and or presentation. **Who may apply:** Emerging artists and organization as well as established artists changing disciplines. Competition closing dates: *May 15 & Sept. 15*

Inquiries: Explorations Program
 The Canada Council
 PO Box 1047,
 Ottawa, Ontario
 K1P 5V8
Fax: [613] 566-4408

Demonstrators needed, can you demonstrate an interesting craft? The PNE is seeking demonstrators for the 1994 Fair. Must be available between August 20 - September 5.

Contact: Heather Ross
Phone: 253-2311 [local 241]

Creative Craft Fairs, Victoria BC, November 10-13 at G.R. Pearkes Rec Centre 17th Annual Juried Christmas Arts & Crafts Fair.

Contact: Terr Heit
Phone: 604] 658-2901
 977 Kentwood Tr.
 Victoria, BC
 V8Y 1A5

Only high quality fine art & crafts, food, music and demonstrations.

The Canadian Craft Show is pleased to announce the new Waterfront Craft Festival at Ontario Place, a major tourist destination in Toronto. The Craft Show will have an orientation towards clothing, products for the home and garden and in particular products for children. The Craft show is open to all Canadian Crafts people who make and produce their craft in Canada.
Contact: The Canadian Craft Show Ltd.
Phone: [416] 960-3680
Address: 21 Grenville Street Toronto, Ontario M4Y 1A1

The Harmony Arts Festival hosts its Third Craft Market. We are looking for craft submissions for our third annual Juried Craft Market (*August 11-14*). Artists must be past or present residents of North Shore. All interested artisans are encouraged to apply for the jury on *Friday, May 27*. Please submit three samples of work, sketch of booth or concept and \$10.00 application fee to the *Silk Purse Arts Centre (1570 Argyle Avenue, West Vancouver)* between 1-3 PM on *Friday, May 27* Crafts may be picked up after jurying on *Sunday, May 29* from 12-2 PM. If the particular craft has been accepted, there will be a \$50.00 booth fee for the four days of the Festival. For information or an application,
Contact: Sarah Chivers
Phone: 925-3605

16th Annual Thorold Arts & Crafts Show. One of Southern Ontario's largest summer outdoor shows. Featuring Craftspeople from across Canada. *Saturday and Sunday, July 16 & 17, 10:00 AM - 5:00 PM* Battle of Beaverdams Park, in downtown Thorold, Ontario
Contact: Cathy Henderson
Phone: [905] 227-7248
Fax: [905] 227-9110
Address: PO Box 324, Thorold, Ontario L2V 3Z3

Kyoto 1200 Art Show To commemorate the 1200th anniversary of Kyoto, the Kyoto 1200 Vancouver Commemorative Society is planning an Art Exhibit in Fall '94 in Vancouver. If you work reflects the influence of Kyoto and you are interested in participating,
Contact: Deborah Zbarsky
Address: 45-1425 Lamey's Mill Rd.
 Vancouver, BC
 V6H 3W2
Phone/Fax: [604] 738-7152

education
Professional Practices for Artists and Designers This course addresses management, business, and marketing issues pertaining to a variety of art and design applications. This course (FINA 220) will be offered for independent study throughout BC by the open Learning Agency beginning in Sept. of this year.
Phone: 431-3300
Toll free: 1-800-663-9711

Frontiers of Fibre July 13 - 16, 1995
 Come and enjoy unique Northern hospitality in Prince George, BC during the "Frontiers of Fibre" conference. The keynote speaker will be the well known textile designer and author from New York, Jack Lenor Larson. Pre-conference workshops, exhibits, seminars, formal and formal fashion show... a full range of activities for everyone.
Contact: Jean Curry
Phone: [604] 962-8819

A World Beyond Borders The Canadian Conference of the Arts announced for Victoria is now in the full planning stages. "A World Beyond Borders" promises to be exiting and informative by bringing together prominent cultural leaders from around the world. Registration will be approx. \$250.00

Contact: Sue Popesku
 9920113 Ave.
 Fort St. John, BC
 V1J 4P6

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Phone: 847-9871
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travel
Travelling Abroad - an International Identity Card for Professional Artists can be obtained through CARFAC by sending proof of professionalism e.g. exhibition listings, etc. and a passport size photo plus \$8.00 members or \$15.00 nonmembers. This card allows access to most European museums.
Contact: CARFAC
Address: B1-100 Gloucester
 Ottawa, Ontario
 K2P 0A4
Phone: [613] 231-6277

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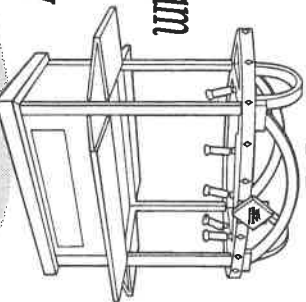
Wanted
 We are three textile artists seeking studio space [approx. 800-1200 sq. ft.] with natural light and reasonable rent.
Phone: 254-4889

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The Narrative Return

The Painted Ceramics of
Marianne Gopalkrishna

parts, towers, gardens, labyrinthian floral patterns to condense images of the world in cosmic order. They serve as instruments for psychic centering.²

I mention these antecedents to emphasize the means at the disposal of the historically conscious potter. To work within the imagined space between the present and the ancient to achieve authentically narrative objects requires an unalienated sense of history or myth to make meaning plain.

"The archaizer steps out of time present for complex reasons, which include an imaginative affinity with a past and proud desire to do it all again, but *my way*." British crafts critic John Houston, forced to come to terms with a cadre of ceramists whose re-imagined history is an engaging aspect for their work, sees archaizing an admired past as a "creative dance through time: the thoughtful step backward adding power to a daring forward leap. Despite the backward glance there are new forms and feelings concerned with vessel-landscape insights."³

Gopalkrishna's work is central to the ceramic revivalist movement in this province. Meaningful decoration is rarely ventured on ceramics in this region. Despite the prevalence of environmental considerations within the public conscience, the details of nature have not acquired sufficient symbolic meaning here to support their effective use by artists in visual texts, as they have in other cultures. And Canadian crafts, still largely conditioned by modernists' precepts, rarely exploit the wealth of

mythographical references accessible through our multicultural heritage.

The mentality inherent to Manitoba, justifiably attached to agrarian life ways, is eager to assimilate vernaculars which are consonant with its own. Gopalkrishna's work fulfils that craving through her land-based identifications.

Glenn Allison

Director-Curator
Art Gallery of
Southwestern Manitoba,
Brandon Manitoba

Photographs:

Page 5
Arizona, 1992, painted and glazed terracotta, diameter 36.0 cm., private collection.

Page 8
March (Labours of the Year), 1993, painted and glazed terracotta, diameter 42.5 cm.

This page
Moonlight Conversation, 1990, painted and glazed terracotta, diameter 26.8 cm., private collection.

Notes:

1. See Elizabeth Collard, *The Potter's View of Canada*, (Kingston and Montreal: McGill-Queen's University Press, 1983.)
2. Mircea Eliade, *Yoga, Immortality and Freedom*, translated from the French by Willard R. Trask, Bollington Series L VI., (Princeton, NJ: Princeton University Press, 1990) p. 219-227
3. John Houston, *The Abstract Vessel, Ceramics in Studio*, (London: Bellew Publishing, London, 1991) p.61

