



craft council
of british columbia

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Craft Contacts

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Imagining Ourselves: The Unity and Diversity Exhibition at Cheongju and Vancouver



By Sandra Alföldy

Craft is in the ascendant. It forms a central part of our popular culture, from the cult of DIY being published by best-selling authors like Richard Sennett. With the collapse of global economies and worries over climate change, craft is positioned as a calming influence – an easily romanticized set of materials and techniques that speak of ritual, centuries-old knowledge as well as humility. The crafts are safe, comforting, and accessible. Or are they?

As the chief Curator/Narrator for the Canadian Craft Federation's 2009 "Unity and Diversity" exhibition at the Cheongju Craft Biennale in Korea (and the smaller version at the Vancouver Museum for the 2010 Winter Olympics), I have enjoyed the honour of witnessing the jurying process for this national exhibition. It is staggering in scope and logistics, yet from the abundance of entries two hundred outstanding objects were selected. After the dust settled I was faced with the enjoyable but daunting task of finding order in the objects. It was remarkable to see the strong narrative that emerged. Not only is there no such thing as a particularly "Canadian" type of craft, there is no thing as a single, unifying field of "Craft." Nostalgic ideas about comfort and safety do not exist in the lived reality of Canadian craft. But this is not a negative. Rather, this is a powerful reminder of the fluidity and openness of craft materials and techniques.

Yet behind this plethora of approaches a strong voice begins to emerge. Canadian craftspeople are confident in their position in the world, proud of their unique cultural heritages, respectful of their natural surroundings and conceptually adept. The British Columbia and Yukon entries (which were juried together) reveal an extraordinary

set of objects. Now please bear in mind that I may be a wee bit biased here – my mother Elaine Alföldy, a practicing artist for over forty years, was a founding member of the Crafts Association of British Columbia – but British Columbia and the Yukon have it all: breathtaking glass like Jill Allan's "Nesting Bows" that upsets traditional expectations of bowl forms by giving them delicately rocking bottoms; homages to environmentalism

and the need to respect biodiversity found in Bridget Catchpole's "Crosswords Series" jewellery pieces, Barbara Heller's "The Shaman" tapestry and Lynn Fabio's "Forager's Parka" made of gutwork; witty interpretations of immigration and cultural identity like Margaret Matsuyama's grouping of ceramic figures titled "Fine Lines," and ethereal statements like Yvonne Wakabayashi's "Guma Silk Seaforms."

The selected pieces, along with the artist's statements, allowed me to create seven themes within the exhibition: Water, the Land, Contact, Flora and Fauna, Arrivals, Myth and Metaphor, and Departures. Because the exhibition is targeting an international audience in Cheongju, it made sense to structure these themes as the story of "Unity and Diversity" as reflected in Canadian craft. So many entries referred to water, that it has become a main theme in the exhibition, symbolic of both Canadian unity (Voyagers, explorers and the waterways that link our vast land) and diversity (three oceans touch the country's edges, great lakes separate regions and countries). The land is a perpetual theme in Canadian craft and design, or as the curator and critic Rachel Gottlieb describes, "A significant part of our heritage, which our ancestors have nurtured over the centuries, is our deep connection to the land...therefore our national and provincial [imagery relate]s] to the land." Whereas previous large-scale exhibitions of Canadian craft (like the "Canadian Fine Craft" exhibition at Expo '67) skirted around the issue of Aboriginal craft, including one or two pieces without any overtly political commentary, "Unity and Diversity" has dedicated a section to the theme of "Contact" with the intention of introducing an international audience to the tensions and exchanges that surrounded the introduction of European colonizers. This theme was not

forced, it naturally emerged from the pieces created in homage to a variety of historical markers including the establishment of the Hudson's Bay Company in 1671, and the Riel Rebellion of 1885. An enormous number of entries focused on indigenous flora and fauna, the fourth theme. This is no surprise, as these themes are trendy around the world; however, as curator Niamh O'Laoghaire argues in the forward to the "Beaver Tales: Canadian Art and Design" exhibition catalogue (2008), "flora and fauna must flourish in art and design before the country will be a home for its people." Canadian craftspeople are not simply repeating these motifs, instead they are politicizing them, making fervent declarations about environmental degradation and the importance of sustaining our wealth of biodiversity. The "Arrivals" section highlights both the impact of immigration on craft traditions in our country and the importation of historical craft models from Europe and Asia. A large section is "Myth and Metaphor," which is divided between objects that poke fun at specifically Canadian myths like the beaver, canoe and donuts, and metaphorical works that sometimes tackle emotional issues. Finally, the exhibition ends with the idea of "Departures." Here future directions of Canadian craft are hinted at, with works that use materials not traditionally associated with craft, like plastic and film, and that comment on the emerging importance of computerized modes of design and production. It is hoped that this seven-part narrative imparts a sense of the dynamism, strength and confidence of the Canadian craft community. But I am not too worried – the excellence of the selected works makes this statement on their own.

See Richard Sennett, *The Craftsman* (New York, London: Allen Lane, 2008).

Rachel Gottlieb, "Does Canadian Craft Have a National Voice?" *Studio* (Spring/Summer 2009): 25.

Niamh O'Laoghaire, "Forward," in Rachel Gottlieb and Martha Kelleher *Beaver Tales: Canadian Art and Design* (16 September – 6 December 2008, University of Toronto Art Centre): 4.

Upcoming CCBC Gallery Exhibitions

Until May 7 - June 14, 2009
Anni Hunt, "Coritainment". This exhibit features special vessels/containers for storing secrets and memories.

June 18 - July 22, 2009
Eleanor Hannan, "Small Excursions into Colour and Form". Not so much imitations of as translations from painting - works began as watercolour studies on paper and are embroidered to give brilliance, texture and momentum.

Aug 6 - Sept 6, 2009
Naoko Takenouchi, "Celestial Navigation 2". The exploration and interpretation of the artist's recent experience of walking meditation to the Santiago de Compostela in Northern Spain.

Sept 10 - Oct 18, 2009
Charman Nirmno, "Elements". Pots... with a twist. Clay, glass and metal come together to create vessels with something more. Pieces maintain their functionality while surprising the viewer with an unexpected aspect of humour or delight.

Oct 22 - Nov 29, 2009
Shella Morissette, "In FORMations". This ceramic exhibition features playful formations of miniatures designed to be intimate and special. The repetition of form within the display, informs the viewer by accentuating the subtleties of work that is handmade.

January 14 - 31, 2010
Fresh Craft, CCBC Student Award Winner Exhibition

Mar 4 - Mar 28, 2010
Jay MacLennan, "Pots That Pour". An exploration of a variety of domestic pots that pour. The high fired stoneware communicates the importance of handmade objects and the personal stories they can tell.

President's Message



President
CCBC

Jane Kenyon

Dear CCBC Members,

You will all be aware that there are many changes happening at CCBC these days, not least of which is our name change from Crafts Association of BC to Craft Council of BC. Change can be difficult, confusing and frightening whether you are the one making the changes or the one experiencing the changes. As President of CCBC, I'd like to ensure that as much as possible, our membership understands what is happening and why.

Crafthouse at VVR (CRAFTHOUSE VVR)

To back track a bit, this involves CCBC working with a for-profit retail company to present BC/Canadian Fine Craft for sale at the Vancouver Airport. This company, Hudson Group, owns and operates many stores in airports across North America, including many at VVR such as Roots, Crabtree & Evelyn, Hudson News etc. There is a great deal of work happening on this project, with a projected opening date in September.

As this is a new type of enterprise for both Hudson and for us (in fact any POC), there have been many details and processes to work out. Hudson will run the retail business itself, but CCBC must retain quality control of the work presented in order to protect the reputation of our membership and ourselves. As well as presenting another opportunity for our members to sell their work, this is a social enterprise for CCBC: in other words, it is a revenue-generating activity that supports the work of the organization. As lack of adequate government funding becomes an issue for many non-profit and charitable organizations, creative social enterprises are appearing and encouraged. Crafthouse at Granville Island has always been a social enterprise but we didn't have the terminology to express this in the past!

A CCBC committee and consultants have been working on methods and systems for selection, shipping, storage and pricing of work to be sold at VVR. Hudson retail experts will assist in this process, as they will have some idea of what may sell best at VVR, which may differ from what sells best at Granville Island. Please see our website, www.cabc.net, for lots of new information on Crafthouse VVR and the submission process.

Crafthouse at Granville Island (CRAFTHOUSE GI)

Because of the volume of work expected to sell at CRAFTHOUSE VVR, intake of work for CRAFTHOUSE VVR will affect intake of work to CRAFTHOUSE GI. We have always been determined that CRAFTHOUSE VVR will not negatively affect CRAFTHOUSE GI. In fact, the plan is that the effects on CRAFTHOUSE GI will be a positive one, but we are aware that CRAFTHOUSE GI will be affected. Consultation is on-going with CRAFTHOUSE GI staff and committee members to ensure that the changes to CRAFTHOUSE GI are constructive and supportive of the artists and CCBC.

There are also plans for renovations to CRAFTHOUSE GI in the near future – stay tuned!

Regional Programming

We have been accused of being a Lower Mainland-centric organization, and there is much truth to this. Our structure has been such that it is difficult to operate/afford programming in other regions. We are very aware of these issues and have had many discussions around rectifying this. Our new ED, Raine McKay, is determined to actively engage our regions, and has many plans to do so over the next few months. Some of the ways this may happen are:

Money in 2009 CCBC Budget for regional programming.

Teleconference/web-conference with regional reps: Some regions have reps, some don't. We haven't engaged our reps very well, but will try to do better from now on. Take a look at our website, and see who your rep is.....if you don't have one, think about volunteering for this. In order to offer programming in your area, we need a volunteer(s) in the region who can help out. Interactive on-line attendance at meetings, lectures and other programs via Skype or similar are being planned.

Travelling exhibitions: we hope that the 2010 BC exhibition (or a portion) will travel throughout the province. This could allow the regions to hold an exhibition of local fine craft at the same time to supplement the provincial work.

Locally sponsored exhibitions, workshops etc. We would love to assist any region who would like to put on exhibitions or other programs. At present we don't have the funds to travel or plan easily from afar, but with local assistance, we can help sponsor programming in your area and help create regional partnerships.

We try to have at least one board member from outside the Lower Mainland. Currently this is Deb Dunka from Texada Island. Deb is our most vocal and energetic advocate for regional programming, so give her a call!

This is your organization and we are working hard to make it as beneficial as possible for all concerned. It is always important to hear feed-back from our members, positive or negative, so please let us know your thoughts. The Board and Staff are having our Strategic Planning Session in June, so we will take all feed-back into consideration at that time.

Thank you very much for your support of CCBC.

Sincerely,

Jane Kenyon

President CCBC
president@cabc.net



Craft
Contacts

Published by the Craft Council
of British Columbia

1386 Cartwright St Granville Island Vancouver
BC V6H 3R8 Canada
T 604.687.6511 F 604.687.6711
Toll Free 1.888.687.6511 (in BC)
Crafthouse 604.687.7270
info@cabc.net www.cabc.net

Board of Directors

Jane Kenyon, President
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Sid Samphire
David Steiner

Regional Reps

Vancouver Island (Oceanside District)
Les Crimp
lcrimp@shaw.ca
T 250.468.7072

Central Kootenay
Maggie Tchir
magchtir2@netidea.com

Sunshine Coast
Erin Dolman
holycrow@dcc.net

Central BC
Cheryl Parker
inferno-designs@shaw.ca
T 250.564.8972

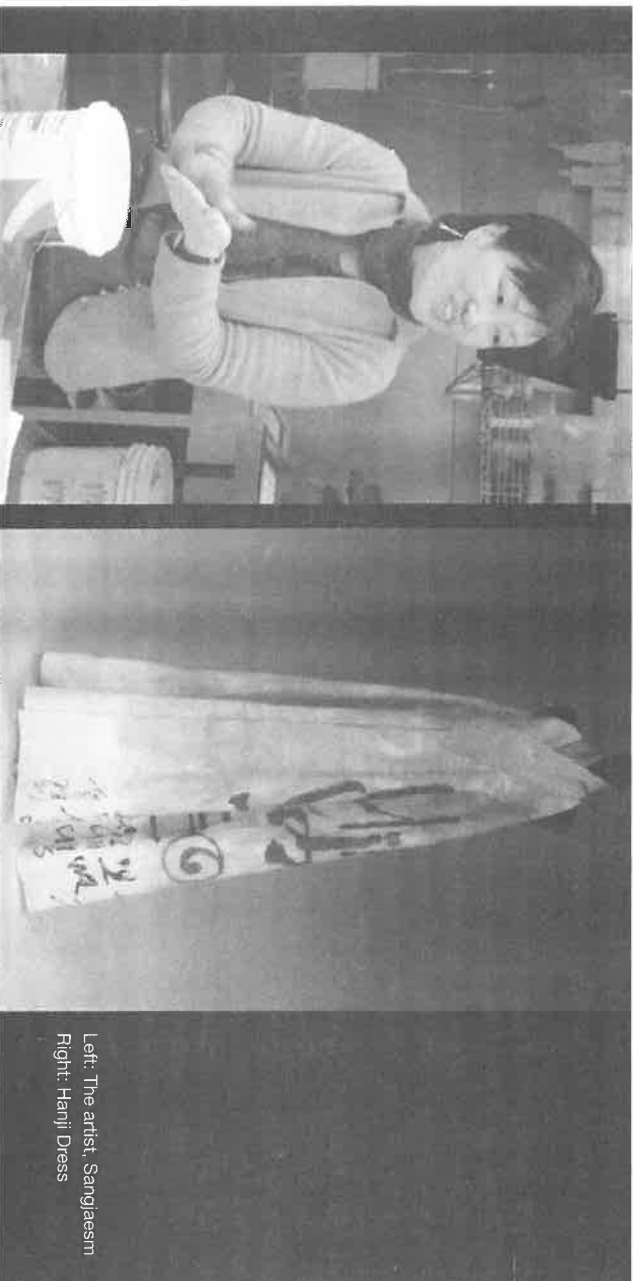
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If you are a current CCBC member and are not receiving the E-News please send us an e-mail to confirm that we have a correct address on file. Opinions expressed in Craft Contacts are those of the authors, and do not necessarily represent those of the Craft Council of British Columbia. Please send all comments and / or letters to the Editor, Calvin Tapley, info@cabc.net.

The CCBC gratefully acknowledges the funding support from the Province of British Columbia, through the British Columbia Arts Council and gaining revenue, City of Vancouver and CMHC, Granville Island, members and sponsors.





Left: The artist, Sangjaesun
Right: Hanji Dress

BC – Jeonju Hanji Culture Festival 2009 Fibre, Naturally Exhibition

2009 is the International Year of Natural Fibre, and this summer the Korean art of Hanji, 100% natural fibre, will be shown in Vancouver.

Hanji is traditional Korean paper, hand made from the bark of mulberry trees. Hanji paper varies in strength and quality depending on the tree the fibres come from, and the process of making the paper, so that for centuries it has been used for a wide range of products such as windows and flooring, boxes, dolls and umbrellas, as well as the more traditional paper arts.

The artists of Jeonju, Korea have taken hanji paper in new and innovative directions, making paper yarns which are woven into fabrics; and making extraordinary paper garments through a felting process known as joomchi.

This August, Vancouver audiences will be treated to an exhibition of traditional and non-traditional hanji art in a collaboration between artists from Jeonju, Korea, and the Vancouver Guild of Fibre Arts, the Greater Vancouver Weavers' and Spinners' Guild, and FibreEssence. Together with the CCBC, the Canadian Society for Asian Arts, and Emily Carr University, we will present an exhibition, gala, lecture and fashion show – yes, handmade paper garments that can be worn and even washed and worn again – from August 11 - 16, at the Emily Carr Concourse Gallery, Granville Island.

Over 20 artisans will be coming from Korea to give demonstrations of the paper making process, as well as showing some of the products currently being made from Hanji paper. They will also be bringing over 40 designer garments made from paper or from fabrics that mix paper yarn with silk, linen, or other natural fibres, as well as innovative woven hangings and 3-D pieces. Local artists, using Hanji or other papers will also be participating with woven, knitted, and stitched works as well as garments for the fashion show, being held on August 13.

On the Tuesday, August 11, the Craft Council of BC will be mark the opening of the exhibition with a fundraising Gala – ExtraOrdinary 2009 - in the Concourse Gallery, ECU. Our annual Silent Auction and ever-exciting Goblet Grab - will be punctuated by dance performances by Joe Inki, along with a sneak peek of wonderful fashions by Korean Hanji designers!

Festivities start at 7pm and tickets are \$60 that can be purchased through Craithouse, either in person or over the phone @ 604.687.7270 via credit card.

On Wednesday, August 12, there will be a demonstration of Joomchi paper felting in the gallery foyer from 6:30 - 7pm, and a free lecture on Hanji paper, sponsored by the Canadian Society for Asian Arts, and starting at 7:30pm in the Emily Carr Theatre.

On Thursday evening, August 13, we present a parade of beautiful and unusual paper garments in the theatre. The show starts at 7:30, tickets are \$20 and will be available after June 1 through Bonnie Adie; badie@telus.net or 604-988-3240

But keep checking the CCBC and Guild web sites for more information - we are hoping to have several other exhibitions of work in paper on Granville Island at this time. There will also be demonstrations by the visiting Korean artists and others, and an opportunity to buy some of the wonderful Hanji papers at a place and time to be determined.

Following the exhibition on Granville Island some of the work will go to Leigh Square Community Arts Village in Port Coquitlam, and some to fibreWorks Gallery on the Sunshine Coast. Both of these venues are planning a Fashion Show for the afternoon of August 22, from 2-4pm.

CALL FOR SUBMISSIONS



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The Roundhouse Community Arts

& Recreation Centre invites local artists and craftspeople to participate in the tenth annual

**Urban Artisans Juried Craft Fair,
Sat Nov 28 & Sun Nov 29**

**Submissions accepted on
Sept 18, 19 & 20, 2008**

**Application forms available at
the Roundhouse front desk or
at www.roundhouse.ca**

CCBC Membership Survey Results 2008 – 2009

By Deb Dumka and Calvin Tapley

The majority of respondents to the survey were current CCBC members (87%) with 167 respondents in total. Most members were motivated to join CCBC for retail opportunities and professional development. Most members have been part of the association for 1 – 5 years. Most respondents have accessed the following CCBC programs (in order of responses) in the last 3 years: Craft Contacts (100%), visited Craithouse Shop (93%), and read CCBC E-News (91%). The most useful CCBC programs in order of priority according to respondents are Craft Contacts, Craithouse Shop, CCBC Gallery, and CCBC website.

The following craft related public programming ideas were of interest to respondents: Exhibition information and programming 95%, broadcast e-news 93%, and online members' portfolios 89%.

The three most frequent responses to the question of what one thing CCBC could do that would have a significant positive benefit for members are new sales opportunities, regional relationships, and more promotion and education within the public.

Regarding Craft Contacts, respondents, as in previous surveys conducted for CCBC, found the Craft Calendar to be the most important feature for them followed by the listing of Upcoming CCBC Gallery Exhibits and CCBC educational programming articles

Most respondents heard about CCBC either through friends, family, or colleagues (39%) or by a site visit (30%). Most respondents heard about Craithouse through visiting the shop (58%). Many respondents feel that the most effective way for CCBC to reach more craft makers would be through direct contact (68%) and presentations (45%).

Community

Most members are currently members of at least 2 other organizations. The three most frequently cited are the Potters Guild of BC, the Vancouver Guild of Fabric Arts, and Circle Craft. Members receive their information about craft from magazines (86%), websites (74%) and Craft Councils (68%). Most respondents participate in juried competitions (79%).

Volunteerism

Respondents volunteered typically as Board members of guilds and associations (38%), as well as by providing demonstrations (30%). Most respondents volunteered up to 50 hours per year (53%). The majority of respondents donated artwork to charities (78%). Most respondents donated between \$1 to \$500 worth of work annually.

Career

Most respondents are professional craft artists (84%). They self identify as mid-career artists (47%) and spend approximately 20 – 34 hours a week (49%) working on their craft. Most respondents make under \$10,000 per year of income from sales of their craft (53%). Most respondents do not sell their work online currently. Of those people who do, most of them sell through their own personal website (74%). Typically these respondents sell under \$5000 per year online.

Final Comments

Most respondents reported their gender as female (90%) and less than 1% of respondents are under the age of 30.

Three broad themes are reflected in the final comments, issues around regional representation, developing the feeling of community and business support.

Crafthouse YVR Opening September 2009

The 'Fasten Your Seatbelts' sign isn't on yet... but we've got the butterflies that go along with beginning a new adventure!

Crafthouse YVR will open in September 2009. The Canada Line is set to run on Labour Day. The 600 square foot retail space is in a very sweet location - on the north end of the domestic terminal level 2, facing the international terminal area. If you are at the airport and walk from Bill Reid's 'Spirit of Haida Gwaii' towards the domestic terminal, the storefront you will see will eventually read Crafthouse, and underneath it 'Craft Council of British Columbia' on a crisp steel banner.

Inside will be cherry wood shelves, and beautiful finishes - the Hudson Group has spared little expense putting together an inviting physical space for your work. We will have a combination of glass cases, plinths, and shelves on a wood floor.

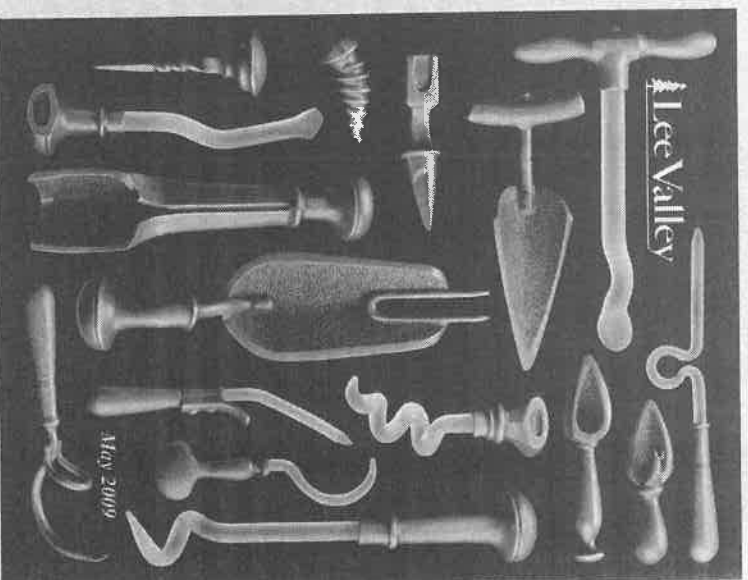
For those of you that have been keen on selling your work at our new location, thank you for your patience. We are developing the back of house systems so that we can convert our usual consignment comfort zones into a wholesale retail relationship with another organization. We are doing what hasn't been done before - linking the needs of our members with the larger scale of operation of an international airport retailer. If all goes well, beautiful hand made works from BC will travel far and wide and give future archeologists something to ponder!

Curious? Check the website on the Crafthouse YVR webpage as it is updated frequently with new developments. Missed the May 30th deadline and want to sell your work. Apply at crafthousejvr@cabcc.net Comments and questions are welcome at jvr@cabcc.net.

Tamara Litke,
Crafthouse YVR Retail
Development Coordinator

Member Kudos

A portion of Lou Lynn's recent work "Tools As Artifacts", is on the cover of the May 2009 Lee Valley Wood Catalogue. This work is part of an installation that is included in a touring exhibition on display at the Grand Forks Art Gallery, Grand Forks, BC (June 12 - Aug. 2, 2009); and the Yukon Arts Centre, Whitehorse, YK (Sept. 10 - Oct. 25, 2009).



32nd Annual Creative Craft Fairs is Accepting Applications
A Three-day Event, held at Pearkes.Rec.Centre in
Victoria: Nov.13-15, 2009
APPLY ON LINE & info at
www.creativecraftfairs.com
Or call Deanna Walters for inquiries:
(250) 658-0971

— Q - A - S —

QUANTUM ACCOUNTING SERVICES

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Personal Income Taxes Self-Employed/Artists/Craftspeople

Here's what one of your fellow members,
Louise M. Jackson, had to say:

"I got in touch with Quantum Accounting as a result of their advertisement in Craft Contacts - and found them extremely helpful vis-à-vis doing taxes for a new business.

The last accountant I saw was unhelpful to say the least regarding the start-up / product development phase. He couldn't understand why I wasn't making money immediately and left me utterly humiliated. I gave exactly the same information to Marianna Scott at Quantum.

Everything made perfect sense to her. From my perspective, CABC membership was worth it last year just for Quantum's ad and finding a friendly accountant who not only understands small art / craft oriented businesses but was willing to spend time helping me streamline my bookkeeping!"

205-873 Beatty Street, Vancouver BC, V6B 2M6
Telephone: 604-662-8985 Fax: 604-662-8986
E-mail: marianna@qas.bc.ca

Craft in America

Review by Bettina Matzkuhn

Format: Import, NTSC
Language: English
Studio: PBS
DVD Release Date: Jun 5 2007
ASIN: B000P7V6VA

Remarkable people, unique settings and expressive objects: these are the combined focus of the DVD *Craft in America*. The film itself is crafted with great attention to detail—many of the cuts are surprising, but apt: an ancient teapot from a Chinese collection dissolves into a contemporary form, or a historical black and white photo of a craftsman at work suddenly transforms into a living person's hands manipulating the same material. The film explores the work and ideas of 18 craftspeople that work in metal, clay, fibre, wood and glass. Divided into the three categories of "Landscape", "Memory" and "Community", they are all comfortable with the past and excited by the future.

One of the first interviews is with the venerable Sam Maloof, still making furniture in his shop. He calmly states that his co-workers can carry on his work after he passes on while making it their own. He acknowledges their contributions to his vision as he does that of his wife, his primary inspiration. Maloof says he's at an age where he should "sit down for awhile" yet he never does. One senses his enjoyment of the material process, but also of the quiet hum of camaraderie in the workshop. He embodies the enduring affinity for one's work I would argue is common to craftspeople.

Craft takes on the political: Richard Notkin, (ceramics) takes the form of a teapot and addresses issues around the destructiveness of war. As he points out, humans keep making the same mistakes—as if warfare is the tradition he'd like to break, crumple, reform. The editing between scenes of bombed

out buildings and Notkin's evocative teapots, is precise and surprising. There is a scene where one sees small tiles he has created; the camera pulls back to reveal...well, I won't spoil a jaw-dropping moment.

Jan Yager makes metal jewellery and crowns. Constantly searching for new inspiration and ideas, she began combing the streets immediately around her apartment in Philadelphia. She began making elaborate necklaces from used crack pipes (clear vials with a coloured plastic end), sorting them into rainbows, overlaying parts of them with gold leaf. I wondered who might wear these pieces—thin women with coiffed hair at openings? Office workers? Counter-culture types? And then what does it mean when one wears it? These questions interest me, yet also disturb me—craft mimicking contemporary art seems fraught.

The intricate, narrative qualities of Denise and Samuel Wallace's jewellery reflect the culture of the Alaskan peoples. She designs and works the silver, he cuts and sets stones or ivory. When Denise teaches, her patience and enthusiasm are a strong presence. Similarly, at the Plichuk School for glass, the setting for learning is intense. The spectacular dynamics of blowing/forming glass make for lively footage. The film makes clear that this school is a setting for cross-pollination, for experimentation, for mutual support, and celebration. The Penland School of Craft at the other side of the country, also reinforces that these centres for learning become hubs that not only keep craft ticking, but wind it up and let it roll in new directions.

One segment describes the grand collaboration that built the Timberline Lodge in Colorado. In the 1930s it was undertaken as a Federal Works project, with tradespeople and artisans creating every element of this striking building. From the wrought iron railings, stone foundations, grand wooden beams to the hand printed textiles, it is a statement of cooperation. Today, people continue to repair and replace worn elements with new work that differs from the originals, but upholds

the spirit. Perhaps in these times of economic woe, Premier Campbell could launch the construction of a handmade lodge in Whistler?

All the people interviewed make observations about their work and its context that are illuminating. Whether it is about the material specifics, learning curves they've passed through or cultural context for their work, these are articulate spokespersons for the craft community. However, most of the people featured are over fifty years old. I wonder where the next generation is hiding? Since the film emphasizes the continuity of skills and the transformation of traditions, where are the people who will be transforming what the boomers are doing now? I think that excluding the young hot-shots, the up and comers, is a mistake. There are scenes where an African American woman who makes baskets (that are at once traditional and sculptural) works with her granddaughter. As charming as this is, it seems only a small incidental element in the film. Where are the people incorporating digital culture into craft? Or those collaborating with designers and industry? Or those working with new techniques and materials? While I appreciate the elegance of the production and respect for the craftspeople featured here, I need to have a sense of who it is that will carry on, and what the carrying-on might look like.

The PBS website for this DVD is comprehensive and features information on over 100 craftspeople, resources for teachers and video clips. <http://www.pbs.org/craftinamerica/index.html>

FIBER ARTS INSTITUTE THIS SUMMER AT EMILY CARR.

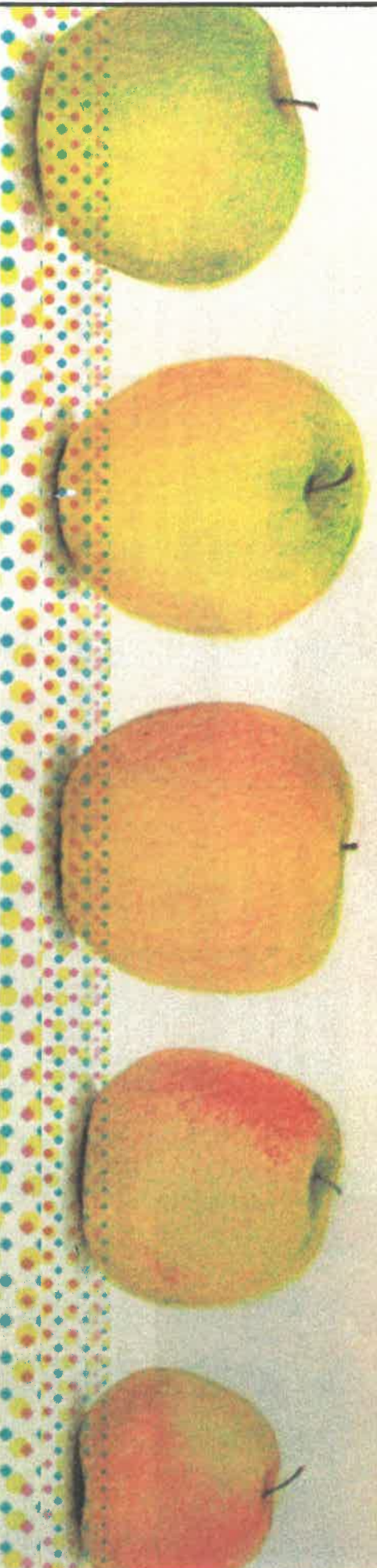
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Course calendar and registration information:
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university of art + design

Crafthouse Granville Island



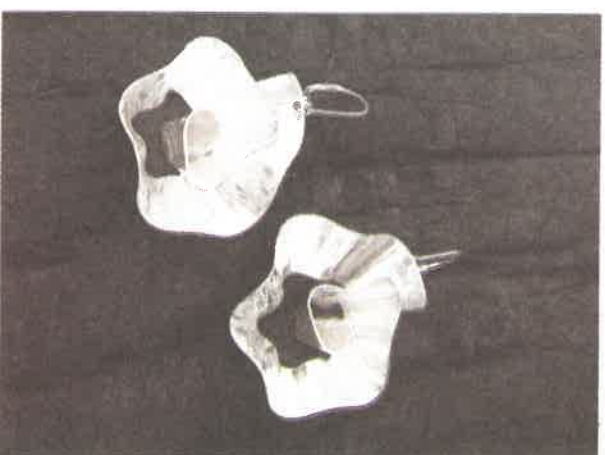
Jo Darts

Crafthouse
Manager

THE JURY PROCESS FOR CRAFTHOUSE ON GRANVILLE ISLAND (CHGD) HAS BEEN CHANGED TO COINCIDE WITH THE JURY PROCESS FOR CRAFTHOUSE AT THE AIRPORT (CHYVR). NEW CRAFT ARTISTS WILL BE JURIED TWICE A YEAR WITH THE FIRST JURY TAKING PLACE THIS FALL. DETAILS ARE AVAILABLE ON OUR WEBSITE. CRAFTHOUSE IS DELIGHTED TO PRESENT THE FOLLOWING NEW WORK.



These "dancing" onions are made by Shirley Inouye, a potter who enjoys gardening and getting her hands dirty. The stems are stoneware with a matt glaze, the bulb is a porcelainous clay body and has a clear glaze. The onions developed years ago after pulling handles for a mug and Shirley feels that onion sprouts represent signs of Spring. We have two sizes \$25 and \$55.



Adam Russcher's Gypsy Rose jewellery might be made from recycled scrap brass or copper, or in the case of his rings and some earrings, from sterling silver. This in turn may be patinaed and hammered. The designs are cut and shaped by hand from flat stock giving each rose a subtle difference in shape. His metalsmithing journey has led him on courses in Vancouver, Nelson, California and Mexico. He furthered his knowledge by volunteering at a Tibetan Buddhist monastery by welding and fabricating large bronze statues. These textured sterling silver earrings are \$175.



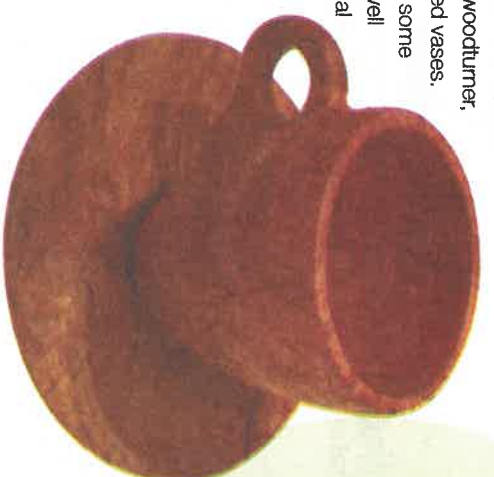
Elizabeth de Balasi grew up in Quebec in a family where embroidery and textile arts were an important part of life. Crafthouse has sold Elizabeth's crocheted bead bracelets for a few years and has now accepted some of her necklaces. This necklace is crocheted, wire wrapped and uses brick stitch. It contains labradorite, Czech glass beads, sterling silver beads and components and a fresh water pearl and sells for \$185.



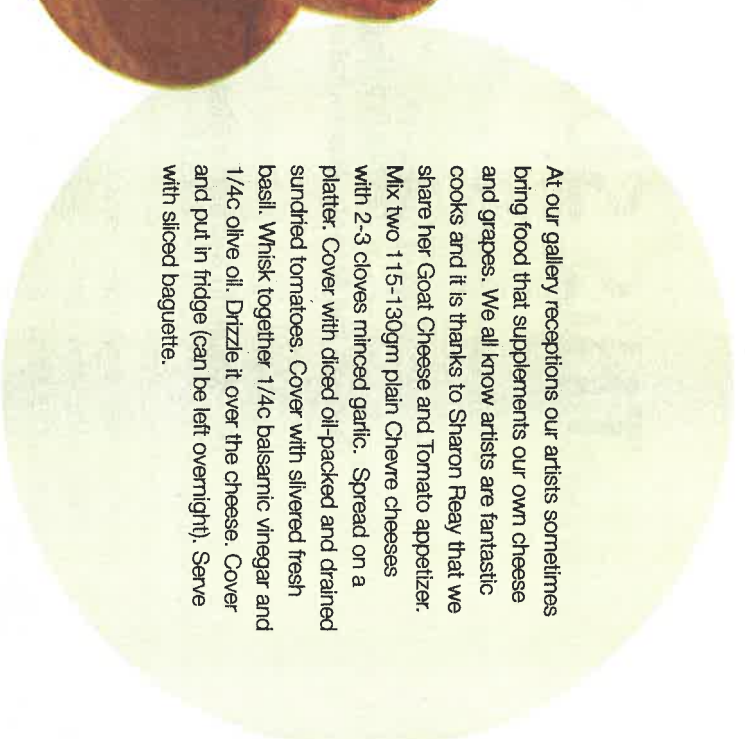
Brock Craig has recently designed a series of fused glass plates. Each is 4.25" square, and can be used for sushi, pâté, candies, desserts, hung on a wall or even grouped on a coffee table. They are \$45 each.



Orly Ashkenazy fabricates unique Judaica (Jewish ceremonial art). Her visions and memories of Jerusalem inspire her sculptural precious metal "canvases". Orly's work encompasses a vast range, and covers all aspects of jewellery-making from simple wedding rings, to exquisite one of a kind pieces. Her collection of artwork also includes unique hair pins and book marks. The sterling silver hairpins start at \$180.



Crafthouse welcomes the return of Colin Delory. Colin is a woodturner, known for his segmented vases. Recently he has turned some small lidded boxes as well as this fun non-functional cup and saucer made out of maple burl, \$70.



At our gallery receptions our artists sometimes bring food that supplements our own cheese and grapes. We all know artists are fantastic cooks and it is thanks to Sharon Reay that we share her Goat Cheese and Tomato appetizer. Mix two 115-130gm plain Chevre cheeses with 2-3 cloves minced garlic. Spread on a platter. Cover with diced oil-packed and drained sundried tomatoes. Cover with silvered fresh basil. Whisk together 1/4c balsamic vinegar and 1/4c olive oil. Drizzle it over the cheese. Cover and put in fridge (can be left overnight). Serve with sliced baguette.



Perfect for the upcoming wedding season are these conical salad bowls and servers created by Ontario woodturner, Mark Salustbury. Each bowl is 12" diameter and height 5", and turned using figured maple. Mark's sense of design makes each of his pieces stand out from the crowd. Salad bowls \$225 each, cherry servers, \$42.



Excursion 1



Excursion 6

“Small Excursions into Colour and Form” by Eleanor Hannan

Exhibition: June 18 - July 22, 2009

Opening Reception: June 18, 6 - 8pm

Craft Council of British Columbia Gallery, 1386 Cartwright Street, Granville Island, Vancouver, BC

Gallery Hours: Daily 10:30 - 5:30pm

Telephone: 604-687-6511, www.cabc.net

In an attempt to draw the observer into one of her most essential experiences, Eleanor Hannan has translated the images of watercolour painting into embroidered images of brilliance. “As threads, what they gave up in transparency and immediacy they gain in brilliance, texture and momentum (the visible action and direction of the stitch).”

Machine embroidery, silk-screening and hand painting are the tools that Eleanor Hannan uses to translate the images of watercolour painting into visually stimulating and gratifying embroideries. Small Excursions is made up of the artist's exploration of the creative unconscious. They consist of machine embroidered abstractions that represent the artist's desire to play with the development of form through colour and vice versa.

Eleanor's exploration of textile art was heightened during her studies at the University of Manitoba, where she obtained a Bachelors of Fine Arts in 1975. The machine embroidery techniques that she has used in her works have allowed her to capture and promote the texture and momentum of the initial painting.



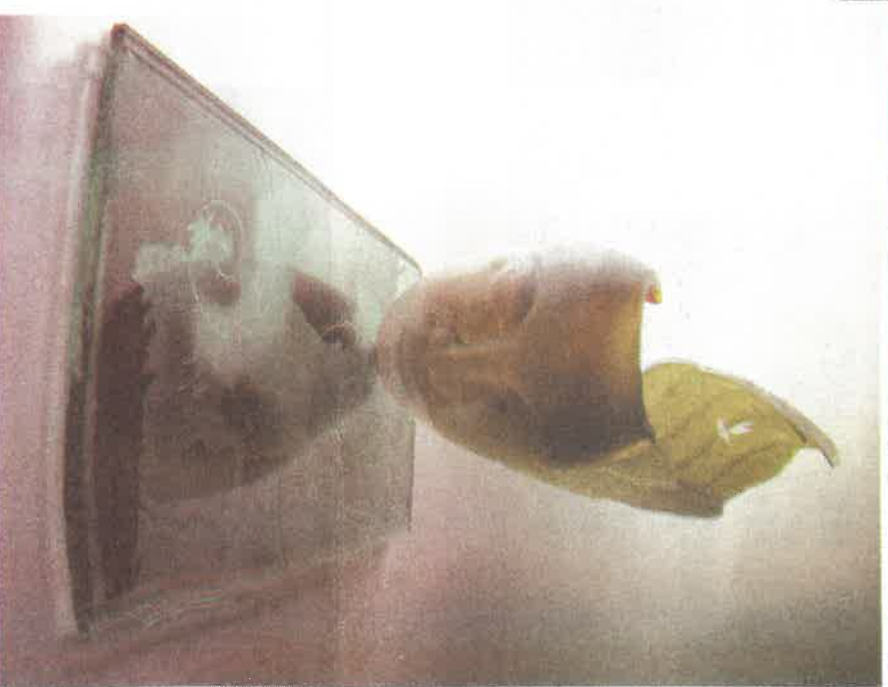
Top: The artist,

Naoko Takenouchi

Bottom: “Sacred

Ground”, Blown and

Plate Glass



“Celestial Navigation 2” by Naoko Takenouchi

Exhibition: August 6 – September 6, 2009

Opening Reception: Thursday, August 6, 6 - 8pm

Craft Council of BC Gallery, 1386 Cartwright Street, Granville Island, Vancouver, BC

Gallery Hours: Daily 10:30 - 5:30pm

Telephone: 604-687-7270, www.cabc.net

Naoko Takenouchi's exhibition features exquisite handblown and sandblasted glass pieces inspired by her recent exhilarating visit to the Santiago de Compostela in Northern Spain. “Celestial Navigation 2” is an exploration and interpretation of her inner journey through her experience of walking meditation. Naoko visited Camino de Santiago in 2005 and 2007. She walked sections of this ancient pilgrimage route and found the experience profound and inspiring on many levels.

Naoko has an extensive background in glass art. She has a degree in Design and Glassblowing from Tama Art University in Tokyo and was trained in art schools, such as Atlin Art Centre, Vancouver Contemporary Artworks, and Pritchuck Glass School. Her awards include Award of Merit at the British Columbia Glass Arts Association Biennial Exhibition at the Simon Fraser University Gallery, and Unanimous Juror's Choice for “West Coast Glass Art.” She was also chosen as a finalist in the Goblet category for a tableware competition for His Honour Lieutenant Governor, David C. Lam.



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Debra and Robyn Sparrow, UBC Museum of Anthropology Collection.

7ax™estaleam Sharing a Musqueam Gift

Exhibition: Feb 4 - 28, 2010
CCBC Gallery Exhibition
Opening Reception: Feb 4, 6-8pm
Gallery Hours: Daily 10:30 - 5:30pm

By Candace Thayer Cue

The Musqueam is a living culture and we recognize them as the first residents of Vancouver and one of our Four Host Nations of the 2010 Winter Olympics.

The Musqueam Indian Band is the only First Nation whose reserve resides within the boundaries of the City of Vancouver. Social scientists say the Musqueam are the oldest-known residents of Vancouver. They are descended from the cultural group known as the Coast Salish Tribe. Although Vancouver has developed in the heart of Musqueam territory, their community maintains strength culturally with traditional beliefs. Today their population numbers close to 1200 and they live on a small portion of their traditional territory, known as the Musqueam Indian Reserve, located south of Marine Drive near the mouth of the Fraser River. Near their main residential area in the Musqueam Middle there are archeological findings 3,000 to 4,000 years old which include shell deposits and household debris, along with woven objects and weaving tools.

With this exhibition we are celebrating the life of Musqueam weaving, the women who weave and their work which they generously share with us through the hands of their ancestors. Their weaving is a gift created with a respect for their heritage and facilitated with love from the Musqueam soul. Weaving is a lifestyle of academic pursuits that includes math, science and social studies. The weavers have achieved an understanding of their oral and physical history which has allowed the return of the traditional ways with a certain pride and dignity.

The women responsible for the weaving re-education taught themselves by studying examples of old weavings, traveling to museums, talking with elders and collaborating with the Vancouver Anthropology Museum. The first revival of Salish weaving occurred at Sardis, 90km up the Fraser River from Vancouver in the early 1960s. Wendy Grant John, founder of The Musqueam Weavers, revitalized traditional Musqueam blanket weaving in the 1980s which had been neglected for 85

years. Her sister Robyn Sparrow joined her along with Krista Point, and three years later Debra Sparrow also became a member. Together they taught Vivian Campbell among many others. In a special relationship with the Anthropology museum they organized the Musqueam Museum School to focus on the academics of art and culture and to study their history and present firsthand knowledge of their weaving experience.

In the past the Musqueam woven blankets were made from scarce materials, the wool of mountain goats and the hair of dogs along with plant fibres. Today they use sheep's wool and still practice cedar bark weaving. The blankets were and still are highly valued possessions often presented as gifts during ceremonial occasions. Occasionally these blankets, as well as burrush and cedar bark weavings, were hung as moveable walls, providing privacy for families living in the Long House. Now Musqueam weavings can be seen hanging at the Vancouver International Airport, the University of British Columbia, the Anthropology Museum and the new CBC building. The Musqueam weavers have one foot in tradition and one in the contemporary world. They assist the weaving evolution guided by the old design elements, which speak to them and lead them to new directions.

We welcome Debra Sparrow, Robyn Sparrow, Krista Point and Vivian Campbell as educators and artists who have re-kindled a Musqueam gift with their inspirational weaving and desire to educate others in the woven ways of the Musqueam.

For further information about this upcoming exhibition, read the next issue of Craft Contacts.

Disaster Relief: A Community to Prepare

By Mel Mundeal

"Genuine creativity seems to require a certain naivety and abandonment of logic. Unfortunately this is not a virtue when it comes to protecting home, studio, income, records, health, old-age, etc."

*—Tom McFall, Executive Director,
Alberta Craft Council*

Disaster preparedness in the craft/arts community as in any community is a kind of quality topic - many of us feel we should be prepared, but why aren't we? After speaking with members of national and provincial craft councils, makers, insurance and readiness organizations what can appear to be people's lack of interest is in fact caused by a lack of resources, reliable insurance information and cost.

The issue, although it has come up in the Canadian craft sector in the past, has recently been sparked back into discussion after the Saint John River Flood in May last year. Members of provincial and national craft councils have been trying to gauge how ready craftspeople are for disaster in Canada, to discover what the barriers are in seeking security and how to overcome them.

Although many artists and people in general, "live in the moment and feel they can not afford insurance" says CEEF Executive Director Cornelia Carey, craftspeople and their supporters in New Brunswick had time stand still last May when the Saint John River Flood hit. "There was a lot of damage done to personal property," explains Maegeen Black, Canadian Craft Federation Executive Director. Black talks us that Connexion Gallery, located on the waterfront, was

damaged so severely that they were forced to relocate and have been moving around since without a permanent location. What helped the most according to Maegeen was the, "talking together of the community" and advises the craft community that, "although it is good to have insurance, preparation is key."

Seeing as home-based plans cover little to no home business related risks, studio and business insurance is an additional cost many artists simply cannot afford. Local assemblage artist Val Arntzen says, "A lot of people support studios by another job. When you're paying art, home and business, disaster insurance is low on the list." Adding earthquake insurance to Val's plan is an additional \$100/month she is not prepared to spend.

Arts-related risk factors can cause insurance costs to increase for craftspeople that may need the most protection. Val's husband Art Arntzen pays more for welding and woodworking coverage, as well as local metalsmith/jeweler Chi Cheng Lee. Chi confirms that there are few people in the craft community with insurance and that there is little understanding of home-based business insurance, even that it exists.

Insurance brokers Nancy Chang and David Keen from Vancouver based Vanguard Insurance say that it is possible to produce a group-rated package, although difficulty can arise with risk variation among the craft mediums. The folks from Vanguard say that in their experience location is a major barrier for artists. For some in remote areas of the province, "there is often no fire hydrants or protection, unless an artist makes a lot of money they can not afford the premiums."

Insurance companies and the arts community most often clash on the subject of value. The insurance company sees the value in materials and labour only, while the artist and purchaser take a more subjective approach, "artistic value, for [insurance] purposes, has no dollar amount. The fact that it turns into a Rembrandt is only in the eyes of the purchaser." Although the groups can clash, Vanguard states that they are, "pleased to work with the arts community".

Val suggests that when dealing with insurance, artists would be wise to find a broker whom you can "develop a relationship with" and further urges, "artists to seek brokers who deal with artists directly, and to seek referrals within the [arts and crafts] community." Beyond insurance coverage, Chi suggests that artists consider "what works you can and cannot live without" when thinking about coverage.

A preparedness plan for craftsmakers can consist of back-up suppliers out of the disaster region, business continuity plans, and even precious documents kept safe off site, untouchable by water or fire. Val Arntzen takes a lighter approach to planning, "[if disaster strikes] someone is going to want jugs of water, wine and cash - we'll do the barter system." Part of Chi Cheng Lee's preparedness plan consists of, "a flashlight and old sneakers under the bed, and a plan to run to the local school" with her family.

In the United States, craftsmakers, councils and other members of the community started the Craft Emergency Relief Fund (CERF) in the 1980s. "Artists were passing the hat to help support [others effected by disaster] and they continue to do so" explains Cornelia, "The community wanted to institutionalize the grass roots effort and develop a sustainable long-term organization made available to artists." Therefore the work of CERF is a continuation of the craft community, not a separate entity. Today CERF is an emergency relief aid organization helping craft makers who have suffered disaster and has many educational programs available to American craftsmakers. In the last two years, CERF has been working on preparedness issues as a way to lessen disaster impact.

Without a similar organization to CERF in Canada, we need even more, "talking together of the community". By looking ahead and sharing information with other makers all the while hoping for the best, artists can plan for the worst. Like Val Arntzen says, "In this beautiful life now, you get to make art, can you imagine if you were suffering?"

Exploration of Turkey



By Amy Robertson/ Kaija Rautainen

In September of 2008, Kaija Rautainen joined Meltour.com on a tour of West Turkey, along with 11 others. Among those were Jennifer Love, Mary Bentley and Enneke Allen, also CCBC members. For 40 years, Mei and her daughter have taken small groups to Turkey to share their knowledge of the Turkish textiles, culture, art and history. Each member of the tour was asked to keep a journal and submit one page daily for the website.

I asked Kaija to share with me the highlights of her trip. With beautiful picture books in hand, she flipped open to a photo of a nomadic tent made from woven goat hair. These naturally black tents provide shade in the summer and are porous, allowing a certain amount of ventilation. But when the rain comes, they swell to offer a waterproof shelter. Inside the tents, the floors and benches are covered in rugs that are frequently made by the inhabitants. This tent would be used in the mountains in the summer. Come winter, they would borrow a tractor to cart their goods and return to a house in the village. Occasionally, you might see donkeys packed up with a families belongings, but carniels are very rarely used for transportation anymore.

Turkish women tend the cows, goats, and do the household chores, as well as make rugs. There are two types of woven rugs in Turkey. The nomadic women weave on an upright loom, a kiliam, and the rugs have short silts within their weave where patterns change. The other is a floor loom and the rugs have a knotted pile. The men take the rugs to the market to sell, then spend the latter part of the day in the cafes. In the tent where Kaija visited, there were two teenage girls who wore very western clothes to school. Their ambitions to be a nurse and a teacher led Kaija to believe that these girls would most likely leave the nomadic lifestyle before too long. Another hint of the western world was the plastic machine woven carpet as underlay to their handmade ones. Many women now knit socks and embroider headscarves to sell, while other are commissioned by merchants to weave at home and are given all the necessary patterns and materials.

The tour bus then drove to Capadocia, a unique geographic area known for its mushroom shaped rock formations and caves. It was in this limestone landscape that the early

Christians escaped persecution over 2000 years ago. They built elaborate cave systems where entire villages could live underground and still have all of the amenities. They tapped into the ground water and built ventilation for their cook fires that emerged far enough away from their entrance that they could not be detected below. While many are still in good condition, they are starting to crumble. UNESCO, the United Nations Educational, Scientific, and Cultural Organization, is protecting these sites.

The tour also visited an ancient small village where Kaija and three others from the tour stayed in a traditional home together. The homeowner's husband had died a few years ago, and Mei assisted her in building an addition on the back. This prevented the woman from having to move to a big city to find work as a house cleaner, which is the common practice for widows. Instead, she ran a bed and breakfast, retreating to her addition and giving her main house to her guests. One morning she made breakfast for the entire group, and served it to the cross-legged seated guests on 2 large round tables. These tables were covered in big cloths that extended onto laps in order to catch crumbs. The meal consisted of feta cheese, several types of olives, eggs, white buns, mild yogurt, cucumber, tomatoes and tea.

The image of the tulip was predominant in Turkey. While most people think of Holland with regards to tulips, the flower originated in Turkey and was given as a gift to Holland. Kaija drank from tulip shaped glasses, and saw that flower image along with carnations and pomegranates included in many art forms. While you may not see these items in recent works of Kaija's, do look for the influences of the Dorian and Corinthian pillars used in their architecture.



Clockwise from left top:
Wall Paintings in an Early Christian Church Carved into the Rock.
Marble Pillars of the Libran in Ephesos.
In the Nomad's Tent- Grandmother Spinning Goat Hair.

Contact Calvin Taplay for display ad rates and details. info@cabc.net.
Tel: 604-687-6511.

Next deadline: August 3, 2009

Craft Calendar entries researched by Wulfinf Van Schleinitz

Call For Entry

craftcontacts@cabc.net

Deadline: June 22, 2009. The 2009 Cheongju International Craft Biennale seeks submissions on the theme 'Outside the Box'. Contact: Cheongju International Craft Biennale Committee, 329 Heungdeok-ro, Heungdeok-Gu, Cheongju-Si, Chungcheongbuk-Do, 361-828, Republic of Korea, +81 43 277 2501 -3, cjcraft@korea.com, www.cheongjubienale.or.kr (for application forms).

Deadline: June 30, 2009. ArtKudos International juried art competition & exhibition is accepting entries in a variety of media. Contact: Artshow.com, 4388 Wickershire Way, Norcross, GA 30092-1695, USA (<http://www.artkudos.com/californiaentries.html> for entry forms).

Deadline: August 21, 2009. Fiberart International 2010 seeks to exhibit the best of contemporary art and invites submissions that reflect a wide range of works related to the fiber medium. Contact: Mary McDowell Jordan • 7024 Meade Place • Pittsburg, PA 15208-2429 USA (or go to Mary McDowell Jordan • 7024 Meade Place • Pittsburg, PA 15208-2429 USA).

CCBC Events

July, 2009. Celebrating Fine Craft on Canada Day. CCBC will be holding demos on Granville Island. Contact: 604-687-6511 for further information.

August 3, 2009. BC Day on Granville Island. CCBC will be holding demos. For further information contact 604-687-6511.

August 11, 2009. "Extra Ordinary 2009" Craft Council of BC Fundraising gala. Concourse Gallery, Emily Carr University. For further information contact 604-687-6511.

Current Exhibitions

Until June 2, 2009. Susan Cain. An exhibition of figures and animals that are hand constructed made with appliquéd fabrics and mixed media. Circle Craft, 1 - 1666 Johnston Street, Net Loft Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, 604-669-8585, shop@circleart.net, <http://www.circleart.net>.

Until June 6, 2009. An exhibition featuring work by emerging craft artists who are in the first five years of their career or in the last year of their formal education. Discovery Gallery, Alberta Craft Council, 10186-106 St. Edmonton, AB, T5J 1H4, 780-488-6611, Fax: 780-488-8855, acc@albertacraft.ab.ca, <http://www.albertacraft.ab.ca>.

Until June 14, 2009. Anni Hunt, "Containment". This exhibit features special vessels/containers for storing secrets and memories. Vessels are made of fibre and mixed media, some will open, others you will only be able to peer into and just make out a secret! Calvin Taplay, Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, tel: 604-687-6511, info@cabc.net

Until June 15, 2009. Mary Sullivan Holdgrafer, "Then and Now". A look at the work of Edmonton fibre artist Mary Sullivan Holdgrafer from 1995 to the present. Storefront Studio, 6324 -106 Street, Edmonton, AB, 780-452-8251, maryholdgrafer@shaw.ca.

Until June 20, 2009. Faux. Third Annual National Juried Exhibition. Friend or Faux? True or False? Real (fur) or Faux? Is it authentic or an imitation? Is it the concept and execution of our visions or the materials we use that validate art jewelry? INFLUX Jewellery Gallery, #201 - 100 - 7 Avenue SW, Calgary, AB, T2P 0W4, 403-266-7527, info@influxgallery.com, <http://www.influxgallery.com>.

Until June 28, 2009. Sheila Groman, "Vision in Fibers". Sheila Groman's fiber art can be described as "original contemporary traditionals." Karin Franzen, "Birdscapes". Karin a 26-year resident of Alaska and a full-time studio artist, creates art quilts that are both innovative and soundly tied to tradition. Siddy Knopf, "Textile Lifework of Siddy Knopf". Siddy produced beautiful award-winning quilts that reflected her fine sense for color and design. La Conner Quilt Museum, 703 S. 2nd Street, PO Box 1270, La Conner, Wa 98257, info@laconnerquilts.com, <http://www.laconnerquilts.com>.

Until July 12, 2009. Toshiko Takeezu, "Recent Gifts". Museum of Contemporary Craft features for the first time the 17 ceramic pieces granted to the Museum by internationally recognized artist Toshiko Takeezu. Museum of Contemporary Craft, 724 Northwest Davis, Portland, Oregon 97209, 503-223-2654, Fax: 503-223-0190, <http://www.museumofcontemporarycraft.org>.

Until August 2, 2009. "Edo: Arts of Japan's Last Shogun Age (1603-1868)". Paintings, prints, ceramics, lacquerware, metalwares, textiles and clothing accessories, religious art and samurai paraphernalia of that age. Art Gallery of Greater Victoria, 1040 Moss Street, Victoria, BC, V8V 4P1, 250-384-4101, Fax: 250-36-3995, <http://aggv.bc.ca>.

Until August 9, 2009. "Clay Carvases: The Fine Art of Painted Ceramics". Examples of painted ceramics from all three historical periods. Pablo Picasso, Marc Chagall, Karel Appel, Jun Kaneko, and Grayson Perry are just some of the notable artists represented in this show. Gardiner Museum, 111 Queen's Park, Toronto, ON, M5S 2C7, 416-586-8080, Fax: 416-586-8085, mail@gardinermuseum.on.ca.

Until September 27, 2009. Sally Michener. Sally Michener's life size figurative ceramic work has often reflected her environmental concerns. This exhibition, an outdoor site specific installation, examines the relationship between man and his environment. Burlington Art Centre, 1333 Lakeshore Road at Brock, Burlington, ON, L7S 1A9, 905-632-7796, info@burlingtonartcentre.on.ca, <http://www.burlingtonartcentre.on.ca>.

June 4 - 7, 2009. Marilyn Lee and Angelika Werth, "BC Achievement Award for Art and Design". Ceramics and Fibre works. Kootenay Gallery Art, History and Science, 120 Heritage Way, Castlegar, BC, V1N 4M5, 250-365-3337, info@kootenaygallery.com, www.kootenaygallery.com.

June 4 - July 2, 2009. "Place des Arts Student Exhibition". Group Exhibition. Multiple Media. Place des Arts, 1120 Brunette Avenue, Coquitlam, BC, V3K 1G2, 604-664-1636, Fax: 604-664-1658, info@placedesarts.ca, www.placedesarts.ca.

June 5 - 30, 2009. "Off The Grid". In June 2009, the Surface Design Association will be holding their international conference in Kansas City, MO. To continue with this celebration and education of this medium, this group curated show promotes the work of BC artists who are members of Circle Craft and of the Association. Circle Craft, 1 - 1666 Johnston Street, Net Loft Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, 604-669-8585, shop@circleart.net, <http://www.circleart.net>.

June 6 - August 9, 2009. In honour of the International Year of Natural Fibres, the Fraser Valley Quilters' Guild will present an exhibition of recent works by its members. Quilts will range from natural images to creative explorations of patterns. The exhibit will also include a selection of premie quilts, a special part of the Guilds' community work. Surrey Art Gallery, 13750 - 88 Avenue, Surrey, BC, V3W 3L1, 6604-501-5189, <http://www.arts.surrey.ca>.

June 6 - 29, 2009. Darrel Hancock, Opening Reception: Saturday, June 6, 1-3 pm. Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3R7, 604-669-3606, <http://www.bcpotters.com>.

June 12 - August 15, 2009. Lou Lynn, "Retro-active". Selected work completed between 1990 and 2008. Grand Forks Art Gallery, 7340 - 5th Street, Grand Forks, BC, V0H 1H0, 250-442-2211, Fax: 250-442-0099, gflagh@direct.ca, <http://www.galleries.bc.ca/grandforks/index.html>.

June 18 - July 22, 2009. Eleanor Hamman, "Small Excursions into Colour and Form". Not so much imitations of as translations from painting - works began as watercolour studies on paper and are embroidered to give brilliance, texture and

momentum. Calvin Taplay, Crafthouse Gallery, 1386 Cartwright Street, Vancouver, BC, tel: 604-687-6511, info@cabc.net

July 1 - September 27, 2009. "Contemporary Concepts: The Fiber Quest". Fiber Optix Textile Group. Northwest artists. La Conner Quilt Museum, 703 S. 2nd Street, PO Box 1270, La Conner, Wa 98257, info@laconnerquilts.com, <http://www.laconnerquilts.com>.

July 3 - August 4, 2009. Linda Doherty & Lynnette Gullackson, "Earth & Pine". This exhibition is an expression of the collaboration of work in clay and pine needle basketry symbolizing the connection and the interdependency of the Pine trees and Earth and Man. Circle Craft, 1 - 1666 Johnston Street, Net Loft Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, 604-669-8585, shop@circleart.net, <http://www.circleart.net>.

July 4 - 27, 2009. Heather Dahl. Opening Reception: Saturday, July 4, 1-3 pm. Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3R7, 604-669-3606, <http://www.bcpotters.com>.

July 31 - September 13, 2009. Helen Ormiston Smith, "numunents". A body of work by the artist and inspired by the ambiguities that exist between the permanent and ephemeral or temporal qualities of the physical earth. Kootenay Gallery Art, History and Science, 120 Heritage Way, Castlegar, BC, V1N 4M5, 250-365-3337, info@kootenaygallery.com, <http://www.kootenaygallery.com>.

August 1 - September 7, 2009. Karel Peters. Opening Reception: Saturday, August 1, 1-3 pm. Gallery of BC Ceramics, 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3R7, 604-669-3606, <http://www.bcpotters.com>.

August 7 - September 1, 2009. Katherine Soucie & Amber Churchill. Nature is a major influence in both artists work and this exhibition combines their common interests using textiles and jewellery. Circle Craft, 1 - 1666 Johnston Street, Net Loft Granville Island, Vancouver, BC, V6H 3S2, 604-669-8021, 604-669-8585, shop@circleart.net, <http://www.circleart.net>.

August 14 - October 30, 2009. Jeff Molloy, "In Search of Ritual". A powerful, primal and ritualistic collection of artifacts created from beach debris near the artist's home. Discovery Gallery, Campbell River and District Public Art Gallery, 1235 Shopper's Row, Campbell River, BC, V9W 2C7, 250 287-2261, contact@crartgallery.ca, <http://www.craftgallery.ca>.

August 25 - November 7, 2009. Gert Borch, "Bound Together: Fractals of Form". Ceramics by the artists. Grand Forks Art Gallery, 7340 - 5th Street, Grand Forks, BC, V0H 1H0, 250-442-2211, Fax: 250-442-0099, gflagh@direct.ca, <http://www.galleries.bc.ca/grandforks/index.html>.

Funding

Deadline: June 25, 2009. Janet Riedel Pigott, Endowments & Prizes Officer, Cabbada Council for the Arts - Saidee Bronfman Award. Nominations being accepted now for five eligible crafters. Self-nominations are not accepted. Amount: \$25,000. Contact: Janet Riedel Pigott, Endowments & Prizes Officer, Cabbada Council for the Arts, 350 Albert Street, P.O. Box 1047, Ottawa, ON K1P 5V8, 1-800-263-5588, ext. 5041, 613-566-4390, janet.riedelpigott@canadacouncil.ca, www.canadacouncil.ca/prizes/gygavma

Deadline: July 31, 2009. Robert Achtemichuk, Director, Canadian Clay and Glass Gallery - Winifred Shantz Award for Ceramists. Award is presented annually to a practising early career artist to allow the recipient to undertake a period of independent research or other activities. Amount: \$10,000. Contact: Robert Achtemichuk, Director, Canadian Clay and Glass Gallery, 25 Caroline St. N., Waterloo, ON N2L 2Y5, 519-746-1882, 519-746-6396, robert@canadianclayandglass.ca, www.canadianclayandglass.ca.

Deadline: July 31, 2009. Robert Achtemichuk, - RBC Award for Glass. The award is for a practicing early career glass artist. Amount: \$5,000. Contact: Robert Achtemichuk, 25 Caroline Street North, Waterloo, ON N2L 2Y5, 519-746-1882, Ext. 231, www.canadianclayandglass.ca.

Craft Calendar

Deadline: September 15, March 15. BC Arts Council

- Professional Development Assistance. Study assistance, project assistance and travel assistance is available. Amount: 50% of costs up to \$1,500 for study or travel assistance and \$5,000 for project assistance. Contact: BC Arts Council, Box 9819, Stn Prov Govt, Victoria, BC V8W 1N3, 250-356-1718, www.bcartsCouncil.ca.

Deadline: October 1, January 1, March 1, June 1.

Ongoing. Melinda Mollineaux, Visual Arts Section, Canada Council for the Arts - Travel Grants to Professional Artists in Visual Arts. Contributes toward expenses incurred to travel to an event important to the artist's career. Amount: Up to \$2,500, depending on need and destination. Contact: Melinda Mollineaux, Visual Arts Section, Canada Council for the Arts, 350 Albert St., PO Box 1047, Ottawa, ON, K1P 5V8, 1-800-263-5588 or 613-566-4414, ext: 4122, 613-566-4332, www.canadacouncil.ca.

Deadline: October 1 of odd-numbered years. Shepparton Art Gallery, International Ceramic Award - The Sidrey Myer International Ceramics Award. A biannual award to a ceramist. Amount: Premier Award - AUD15,000 with an additional AUD9,000 in other prizes. Contact: Shepparton Art Gallery, International Ceramic Award, Locked Bag 1000, Shepparton, Vic. 3632, +61-3-5632-9861, +61-3-5831-8480, sidreymyerca@shepparton.vic.hov.au, <http://www.sheppartonartgallery.com.au/>

Deadline: October 1, ongoing. Tricia Watson, Plichuck Glass School - The Professional Artist-in-Residence (PAIR) program. Enables experienced professional artists to use Plichuck Glass School facilities for a specific period of time in Winter-Spring, to work on experimental, exploratory, or challenging projects. Residencies can vary from a few days to a week or more. Artists are entirely responsible for their own project expenses, housing and food. Campus housing for PAIRs and their project

assistants may be arranged for a modest fee. Amount: studio & facilities. Contact: Tricia Watson, Plichuck Glass School, 1201 - 316th Street NW, Stanwood, WA 98292-9600, 360-445-3111 ext: 29, 360-445-5515, registrar@plichuck.com, www.plichuck.com.

Deadline: October 15, 2009. Jim Logan, Visual Arts Section Officer, Canada Council for the Arts - Aboriginal Traditional Art Forms Program. This program supports Aboriginal artists (working individually or together), groups, collectives, cultural centres and other organizations to undertake activities that contribute to the knowledge, sharing, understanding and development of Aboriginal traditional art forms. Amount: Up to \$20,000. Contact: Jim Logan, Visual Arts Section Officer, Canada Council for the Arts, 350 Albert St., PO Box 1047, Ottawa, ON, K1P 5V8, 1-800-263-5588 or 613-566-4414, ext: 5266, 613-566-4332, louisa.profeit-leblanc@canadacouncil.ca, www.canadacouncil.ca.

Deadline: October 31, ongoing. Residency Program, The Corning Museum of Glass The Studio The Corning Museum of Glass - Artist-in-Residence and Researcher-in-Residence Programs. Month-long residencies are held in March, April, May, September, October and November. Amount: Transportation, room and board, and basic supplies. Contact: Residency Program, The Corning Museum of Glass The Studio The Corning Museum of Glass, One Museum Way, Corning, NY 14830-2253, 607-974-6467, 607-974-6370, thestudio@cmog.org, www.cmog.org.

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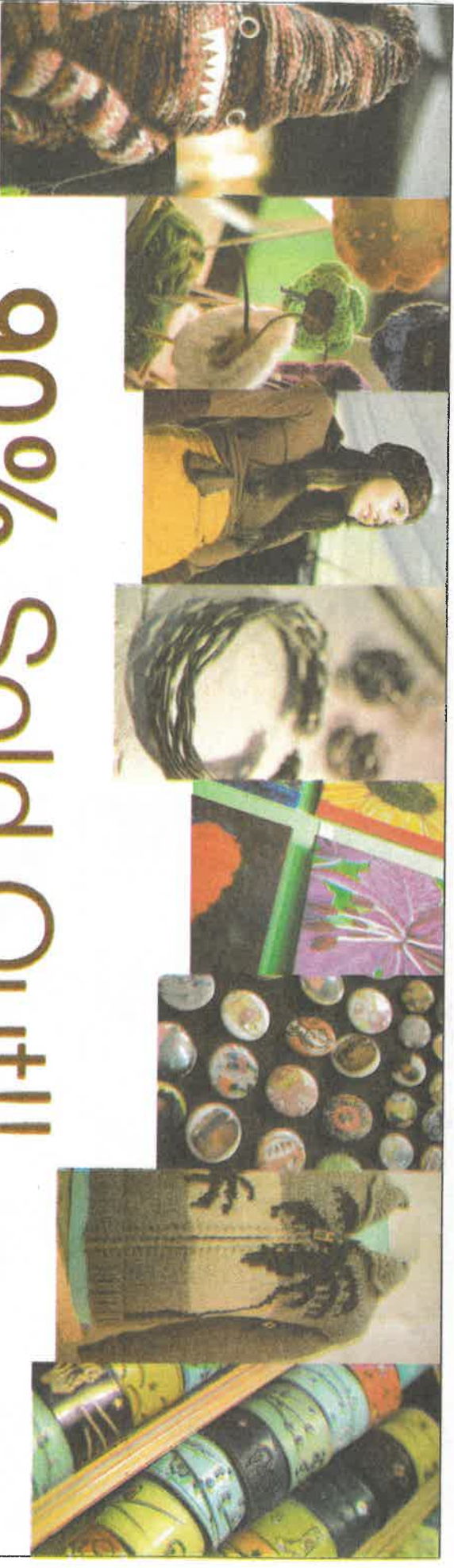
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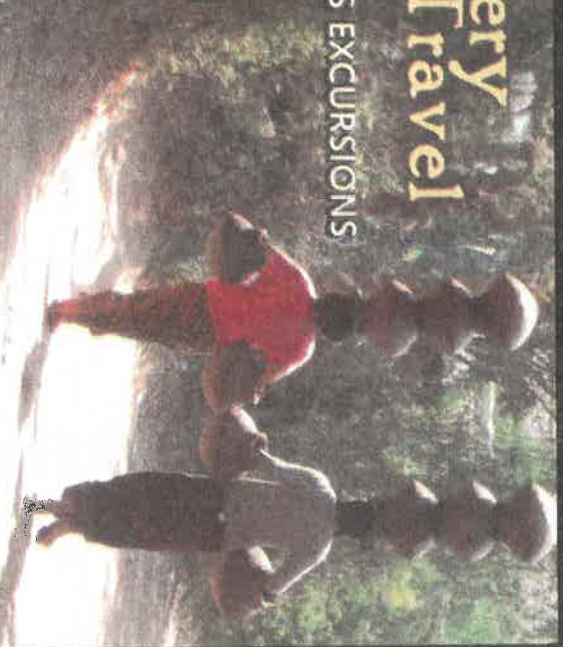
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