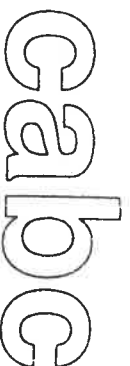


craft contacts



Crafts Association of British Columbia
1386 Cartwright Street
Granville Island
Vancouver, BC V6H3R8 (604) 687-6511

MAY 1993

ISSN 0319-8873

MEMBER NOTIFICATION ANNUAL GENERAL MEETING POSTPONED UNTIL SEPTEMBER

The Annual General Meeting of the Crafts Association of British Columbia has been postponed until September. Please watch for the new date which will be published in the June/July newsletter.

NOMINATIONS FOR THE CABC BOARD OF DIRECTORS NOW BEING ACCEPTED

The Board of Directors are responsible for the direction of the Crafts Association of British Columbia. It is important that the craftspeople of B.C. get involved in the CABC. If you think you might be interested in making a difference within your Association, fill out the Nomination Form on page 16 and mail to the CABC, 1386 Cartwright Street, Granville Island, Vancouver, B.C. V6H 3R8 by July 15, 1993.

GRACE CAMERON ROGERS SCHOLARSHIP REMINDER! Deadline: May 31, 1993

The Grace Cameron Rogers Scholarship Fund was founded by the Board of Directors of the CABC in 1988 to commemorate the mother of Gail Rogers, Executive Director of the CABC from 1974-1991. This scholarship is awarded annually to a practising and/or emerging craftsperson to attend a recognized school or course designed to upgrade craft skills. This year, the award is approx. \$1,500. Applicants should submit a resume of their educational and/or professional background, up to five slides of current work, a description of the selected courses they would like to take, costs, etc. Not necessarily limited to one person. Deadline: May 31, 1993. Send to: Awards Committee, Crafts Association of B.C., 1386 Cartwright Street, Granville Island, Vancouver, B.C. V6H 3R8 687-6511.

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We gratefully acknowledge the financial support of the Government of British Columbia through the Ministry of Tourism and Ministry Responsible for Culture.

Crafts Association of British Columbia

1386 Cartwright Street
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CRAFT CONTACTS

Editor: Erinne Pantages

Deadline for June/July issue:

May 25, 1993

Advertisements must be camera ready.

Costs are as follows:

1/8 page \$30

1/4 page \$40

1/2 page \$60

Whole page \$160

Classified ads \$10, max. 30 words.

Non-profit organizations free classified ads.
(limited space available).

EDITORIAL

Well Spring is finally here and that also means that I will be graduating soon from Emily Carr College of Art & Design with a degree in Printmaking. I am planning a trip to San Francisco and New Mexico in June as a well deserved holiday. I also just received a scholarship from the Malaspina Printmaking Society to print in their studio in July & August, so I have a busy summer ahead of me. Because I will be away for June, the next newsletter you will receive will be the June/July issue, instead of a June and a July/August. I will do a separate August newsletter upon my return, that is if I don't get attacked by a cactus and forced to spend the rest of my life in New Mexico - Oh what a pity that would be! I am planning on a trip to Ghost Ranch, where Georgia O'Keefe spent many years painting in New Mexico. In particular, I want to take a course on *Navajo Weaving* but the schedule may not permit it so, I may have to take *Jicarilla Apache Pottery*.

So, I promise I will write a great article on Ghost Ranch for the August newsletter and take lots of pictures and make you all really jealous when I get back. If you are at all interested in Ghost Ranch, there is still time for you to register for classes and it is really inexpensive. The Casitas (formerly Teepee Village) consisting of adobe "casitas" (bunkhouses) are provided with cots and you bring your own bedding and towels for only \$26 per person per day. From what I understand this includes three glorious meals a day also. There are horses you can rent if you want ride up into the mountains that made Georgia O'Keefe famous, and pools for a quick cooling off after an intensive day of making art. If you want the summer events catalogue call: (505) 685-4333.

Have a wonderful Spring and thank you for all of your wonderful comments on the newsletter. I really enjoy hearing from you!

Addendum:

Please accept my apologies for the tardiness of this newsletter. I have taken ill and have been in the hospital for the past week. But, worry not dear readers your faithful new/setter editor will triumph over this temporary illness.

CABC NEWS

THANK YOU!

The CABC would like to thank all the volunteers that helped to make our Casino Night in February successful:

Beverly Gardiner, Ann Wray, Leslie Wray, Margaret Hyslop, Richard Kristen Laurence Heppell, Joan Hornal, Mr. Hornal, Teresa Farrel & Erinne Pantages.

It was a fun filled evening as always and you helped to raise much needed funds for the CABC! Thanks again for your hard work!

CABC VIDEO LENDING LIBRARY

The Crafts Association of British Columbia is offering a selection of craft-related videos for rent through its Resource Centre. These videos are intended as a resource for artists/craftspeople, teachers, curators, architects, designers, and others interested in the field. The following titles are currently available.

- * Sam Maloof: Woodworking Profile
- * The Complete Metalsmith with Tim McCreight
- * Dale Chihuly: Glass Master
- * Special People: Beatrice Wood (Clay)
- * The Art of Carole Sabiston (Fibre)
- * Arts Edge Series: To See The Object (CABC)
- * Glass Arts Association of Canada Conference 1992

Loan period is for one week, not including mailing time. Videos are available for use only in B.C. and may not be rented for continuous viewing, shown for profit, or copied.

Rental Fees: \$10 to CABC members, \$15 to non-members and free to CABC Regional Representatives.

Contact the CABC office at 687-6511 to reserve.

Recommendations for video titles to be purchased by the CABC are now being accepted by Lou Lynn, Video Library Coordinator. If you have an area of interest or a specific video in mind please write to Lou Lynn, c/o CABC, 1386 Cartwright Street, Vancouver, B.C. V6H 3R8.

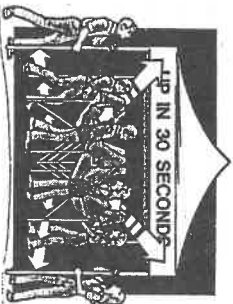
PORTFOLIO REGISTRY

The CABC is encouraging all members to update their portfolios in the Portfolio Registry by July 1, 1993. We have been contacted by a major U.S. buyer who will be visiting us in early August to select work through the Registry. For more information contact Leslie Wray at the CABC office at 687-6511.

PORTFOLIO REGISTRY POLICY

The Resource Centre of the Crafts Association of British Columbia houses the Portfolio Registry, a file of current work of B.C. craftspeople. The intent of the Registry is to recognize and publicize craftspeople to a wide variety of user groups: architects, designers, retail store owners, museum and magazine staff, researchers, teachers and students. All professional craftspeople who are members of CABC are eligible to submit their work. A 10% fee is payable to CABC on the first order or if a work is commissioned through the Portfolio Registry. This fee goes towards the maintenance and administration of the Portfolio Registry.

ORIGINAL KD KANOPY KD MAJESTIC PRO VINYL



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Reflections of Stitched Textiles: Challenges For the Future

by Michele Hardy

Michele Hardy was awarded the CABC 1992 Grace Cameron Rogers Scholarship.

In September 1992 I attended Stitched Textiles - An International Conference in Egham, England. This proved to be a very exciting and ground breaking event with speakers from many parts of the world. Artists, educators, and researchers were brought together to share ideas about the current state of embroidery. The issues raised have relevance to all crafts.

A number of themes ran through the proceedings. On the one hand the roots of embroidery, were discussed and old myths exposed. On the other, we discussed the future of embroidery noting the importance of embroidery education and the need for more challenging work. A third theme was the importance of bringing together the hand and the mind, the practical and the theoretical, to create embroidery which pushes the boundaries of convention without ignoring history.

The first speaker, Tony Ford of the British Craft Council, and later Linda Parry of the Victoria and Albert Museum, outlined some of the misconceptions surrounding crafts and embroidery in particular. Ford noted three myths associated with crafts that he attributed to the romantic, nostalgic idealism of the Arts and Crafts Movement and, more recently, the Green Movement. Firstly, craft is often viewed as having been made by craftspeople in isolation and in control of the whole process. The second myth: crafts represent an idyllic way of life. Thirdly, crafts share a common history. Ford quickly pointed out that crafts have always been rooted in economics, involved specialized, team efforts, and that craftspeople have always suffered from low wages.

That the history of embroidery is different from that of other crafts was illustrated by Linda Parry's talk, "The Social History of British Embroidery." She pointed out that there have always been both professional and amateur embroiderers. During the Middle Ages men and women worked side by side and on equal terms. It was not until late in the 15th century that men began to surpass women in terms of control and wages. With the publishing of pattern books in the 16th century, the professional embroiderer lost status. Furthermore, from the 17th century, embroidery education was restricted to the home and young girls. This resulted, Parry suggests, in the association of embroidery with women and the domestic space. The 19th century saw a "mania" for amateur embroidery. It was seen as a suitable occupation for women. Berlin wool work was particularly popular as it was easy and could be counted from printed patterns. Embroidery thus became more intimately associated with women and frivolous pastimes.

The ideals associated with the Arts and Crafts Movement not only influenced how objects should be made but what was made and how it looked. Berlin wool work, Parry suggests, was made unpopular "philosophically and politically" by the Movement which dictated its own fashion.

Democratization is a contentious issue among embroiderers. I noticed a distinct bias against kits and hobbyists of all kinds at the conference. Artist and educator, Jean Draper, claimed that the status of embroidery was further denigrated in the 19th and 20th centuries through its association with pattern books and women's popular magazines. I contend, however, that the popular media is more about the denigration of women than embroidery. Kits and enthusiastic hobbyists spawn interest and keep alive skills if not creative design. Embroidery does not become better by becoming elitist.

The 20th century saw necessary changes in all craft media not excluding embroidery. Starting with May Morris, then Jessie Newbury of the Glasgow School of Art, and later Rebecca Crompton, embroidery design became increasingly expressive. Tony Ford pointed that once the functional requirements of craft had been met by industry, craft had no choice but to develop its expressiveness. The history of embroidery in the 20th century is thus one of increasing experimentation with the expressive possibilities of stitchery.

Expressive certainly describes the embroidery shown at the three exhibitions held in conjunction with Stitched Textiles: The 62 Group Retrospective at Hampton Court Palace, The 62 Group Show at the Commonwealth Institute, and Out of the Frame at the Craft Council Gallery.

Embroideries ranged from the minutely detailed machine stitching of Paddy Killer to the large almost aggressive stitches of Julia Capara; from the narrative evocations of Audrey Walker or Janet Poulton to more formal investigations such as those of Polly Birns and Myrium Gilby. The best of these works I felt transcended merely personal statements and connected with larger issues. Others remained expressions of personal feeling, emotions or involvement with the medium.

Interestingly, before attending Stitched Textiles, I was slightly apprehensive that it might be dominated by elderly ladies obsessed with perfect, regular stitches to the exclusion of any other consideration. While I realize the misconceptions I held about embroidery and embroiderers, it is interesting that almost the opposite was true. There was a distinct obsession with expression at the expense of thoughtful technique.

Several speakers at the conference noted the necessity of uniting the head and the hand; the practical and the theoretical. Referring to the explosion of "experimental" textile work recently, Jean Draper and Professor Anne Morrell of Manchester Polytechnic, condemned shocking theatrics and gimmicks. Morrell warned against "using experimentation as an excuse for unthinking activity," and urged embroiderers to engage in "ideas." Draper similarly promoted a slower, more thoughtful, more "ethical" pace. "Stop the euphoria and think!" she said.


The "practical" for me means technique. Many of the pieces in the exhibitions were said to "break the rules" and indeed seemed to flout them. Yet I maintain that to break the rules for the sake of breaking the rules is neither progressive nor very interesting beyond the first fifteen minutes of fame. It is ultimately nihilistic. It is work which quietly and ethically challenges those rules or techniques and subverts historic assumptions which captivate.

By "theoretical" I infer ideas. Craft work is unavoidably a personal expression. At the root of the art/craft debate I believe there lies a difference of intent and intensity. **Art** may be more self-consciously expressive and it may more readily express ideas which transcend the personal and connect with the general. I do not mean to imply that what I call art should engage in explicit ideas like the effects of war or funding cuts (although that may not be a bad idea!). Ideas can be implicit.

One of the participants whose work and words I particularly admired was Michael Brennard-Wood. In his presentation "Reflection on Japan," Brennard-Wood discussed his experiences working and teaching in Japan and his subsequent work in Britain. He admires Japanese art works for their "control of organic material" and their "edited" nature. His work is rather less minimal than the Japanese yet influenced by it. I felt it was distinctly British, rather like a Dickens novel full of quirky details and diversions. It is selective and eclectic, drawing on a number of traditional and non-traditional materials and techniques. The motifs he constructs seem to refer to ancient signs or symbols. Clearly his work is intensely personal and yet makes connections beyond. Brennard-Wood asserts "thinking through making" which implies active, self-conscious decision making. The intellectual process of making shapes the results, not just the techniques or materials.

(1) I use this as a qualifying term not restricted to painting and sculpture.

...continued on page 6



Up until now I have talked about the meaning a craftsman invests in piece of craftwork. At the beginning of the conference Tony Ford asked, "Where is the avant garde?" Many speakers further noted the need for good, critical crafts reportage. It would appear that in Britain, as in Canada, few journalists have the specialized knowledge necessary to write penetrating reviews of craft exhibitions. I believe the avant garde is partly a result of the meaning assigned to craft by the public. The need for good, knowledgeable crafts reporters is therefore doubly important.

Attending Stitched Textiles afforded me the opportunity to meet and exchange ideas with a number of embroidery enthusiasts. The information I gathered has not only assisted in my research but has helped to fix ideas I have been toying with for some time. Stitched Textiles provided an important pause to reflect on the history of embroidery and propose new directions, new challenges for the future. Based on what I learned and observed I have made my opinions clear. I look forward to the challenges!

In conclusion I would like to situate this conference in the context of my research work. I am currently pursuing graduate studies in the Department of Clothing and Textiles at the University of Alberta. I am a textile artist and an academic although these seem mutually exclusive at times! Though I am not producing any art work at the present, my experiential knowledge of textiles informs my research on Indian embroidery. I am interested in the interface of different ways of knowing; how will the Academy react to my claims of experiential, intuitive, or aesthetic knowledge? Attending Stitched Textiles was the first phase of a multiphase research project. It included examining Indian embroidered textiles in museums in London and Paris and an extended research trip to Gujarat and Rajasthan in Western India. I am hoping to return to India shortly to conduct an apprenticeship with an embroiderer there. I want to investigate the experience of embroidering and the significance of embroidery from an Indian woman's point of view. Ultimately I hope to compare Western and Indian ways of working and thinking.

I would like to thank the Crafts Association of British Columbia for its continuing moral support. I would also like to thank the CABC for awarding me the 1992 Grace Cameron Rogers Scholarship which enabled me to attend the conference.

LESLEY RICHMOND NOMINATED FOR THE BRONFMAN AWARD

The CABC Awards Committee has nominated CABC member Leslie Richmond for the 1993 Prix Saidye Bronfman Award. This annual award of \$20,000 was created in 1977 by the Bronfman Family to honor their mother on her 80th birthday. It is to be given annually until 1996 through the Canadian Crafts Council.

Lesley was born in Cornwall and came to Vancouver in 1969 with a background of studying and teaching art. She taught high school art for two years, then decided to take a masters degree in Art Education at Western Washington University specialising in textiles. She taught a textile printing course at Douglas College for the fashion and interior design students, and also taught design in the Fine Arts Programme at Langara for one year. She has since been teaching textile printing, (now called Surface Design) at Capilano College in a two year diploma programme called the Clay and Textile Programme. For the past two years her main focus has been reorganizing and restructuring a new Textile Arts Programme. This is now a specialised 2 year program for full time students with courses in all aspects of textile art, both studio and academic, with a more academic and fine art focus.

Caledar

CALL FOR ENTRY EXHIBITIONS

CRAFTHOUSE ALCOVE CALL FOR SUBMISSIONS

Deadline August 31, 1993.

The Crafthouse Committee is now accepting proposals for exhibitions in the Alcove in 1994. For a proposal application form, please contact: Jo Darts, Crafthouse Committee, Crafthouse, 1386 Cartwright Street, Granville Island, Vancouver, B.C. V6H 3R8 (604) 687-7270.

COMMUNITY ARTS COUNCIL GALLERY

Artists and artisans interested in exhibiting at the Community Arts Council of Vancouver during the 1993-94 season are invited to answer our annual CALL FOR SUBMISSIONS. The deadline for submitting proposals is **JULY 1, 1993.**

Interested artists should pick up an EXHIBITION INFORMATION & SUBMISSION FORM at the Arts Council. Contact: Theresa Best, Gallery Assistant, The Community Arts Council of Vancouver, 837 Davie Street, Vancouver, B.C. V6Z 1B7 683-4358

CERAMIC PROPOSALS

Deadline: August 15. Alberta Craft Council accepts exhibition proposals biannually. Include slides/photos of artwork, resume/bio, and statement of purpose. Details: Gallery Coordinator, Alberta Craft Council Presents..., No. 206, 10150-120 St., Edmonton, AB T5J 4C7 (403) 425-0909.

XXX - TAKING TEA WITH EROS

The Metal Arts Guild is calling for submissions for the 1993-4 Members' Show, those people being members as of 31 October 1993. XXX-Taking Tea With Eros will explore all his manifestations, romantic, erotic or frankly sexual. This theme can be applied as broadly as desired, and holloware, design, production and student awards are offered to encourage work in these areas. Deadline for submissions, 10 November 1993 5pm. For entry form contact the Metal Arts Guild at 1179A King Street West, Suite 007, Toronto, ON M6K 3C5 (416) 588-3282.

CALL FOR ENTRY COMPETITIONS

INTERNATIONAL ART & CRAFT COMPETITION 1993

Art 54 Gallery, Soho, New York
Deadline July 31; exhibition
December 8 to 26, 1993
\$25,000 in awards; \$5,000 grand prize.

Three distinguished judges:

Susan Kismaric-Curator, Museum of Modern Art, New York.

Douglas Hyland - Director, San Antonio Museum of Art, Texas.

Kathleen Derringer - Curator, The Discovery Museum of Modern Art, Connecticut.

Categories: Clay, Glass, Fibre/ Textiles, Paper, Jewellery, Metalwork, Stone, Marble, Wood, Furniture, Fine Arts, Photography. Contact: Artfolio: Craft Dept.; Suite 206; 500 Summer St.; Stamford, CT 06901; (203) 359-4422 or 1-800-359-9531

SKIN AND BONES

JOHN B. AIRD GALLERY,
TORONTO

Deadline for slides September 1; exhibition November 2 to 27, 1993

JURIED exhibition of new fabric construction and embellishment by members of Surfacing: The Textile Dyers and Printers Association. Works may be in any textile/fibre medium. Fee: \$15 current members, \$35 new members (includes membership), \$30 new student members (includes membership) Submit: entry form, available with self-addressed stamped envelope - Surfacing; Box 6828, Stn. A; Toronto, ON M5W 1X6

CALL FOR ENTRY CRAFT FAIRS

B.C. CREATIVE ARTS SHOW - UNIQUELY BC

September 19 to 21, 1993
All applicants must be a B.C. home-based business, and must be first-time exhibitors at Southex Western Gift Shows. Application deadline: **June 7, 1993.** For further info: Barb Mowat, trade show coordinator or Cathy Heppner, 520-5720 or 857-1788

VANCOUVER CRAFT MARKET-Vandusen Botanical

Gardens
Now accepting applications for 1993 show dates.
November 12, 13 & 14,
26, 27 & 28.

December 17, 18 & 19, 1993
For further information contact Simone Avram at 275-2724, 8540 Demorest Drive, Richmond, B.C. V7A 4M1

Crafts Calendar Pull-Out section

PACIFIC NATIONAL EXHIBITION

August 21 to September 6, 1993
The Pacific National Exhibition has opportunities for Artists and Craftspeople, both amateur and professional, to exhibit and/or sell their work. Locations include The ArtCraft Market, The Courtyard Market, Fashion Crafts. Artists in the Park, The Garden Gallery and the amateur Arts & Crafts exhibition. For a brochure, call Joyce Wong at 253-2311.

OUT OF HAND CRAFT FAIR

November 18 to 21, 1993
The 5th Annual Out Of Hand Christmas Fair at the Victoria Conference Centre. Juried Craft Fair - applications available now. This four-day professional Fair showcases the best crafts available in B.C. For more information contact: Ramona Froehle-Schacht at 592-4969 or write to: Out Of Hand Craft Fairs, PO Box 35028, Victoria, B.C. V8T 5G2.

CREATIVE CRAFT FAIRS

Now accepting applications for 1993 Christmas Show. Victoria 16th Annual show is November 11 to 14 at the G.R. Pearkes Rec Centre, 3100 Tillicum Road. Fraser Valley show is December 2 to 5 at Tradex Exhibition Centre, Abbotsford Airport. Contact Terri Heit 977 Kentwood Tc., Victoria, B.C. V8Y 1A5, (604) 658-2901. Only high quality fine art and craft; also, food, music, and craft demonstrations.

EDUCATION

THE CRAFT INSTRUCTION TRAINING PROGRAM FOR INSTITUTIONAL & COMMUNITY NEEDS

This one-year part-time Certificate Program is designed for individuals who are experienced in a craft or art discipline. The focus is on teaching instructional skills, human relations and adaptation techniques for people with special needs. Students are required to complete a two week practicum in an institution of their choice. This course has been developed with direct input from the professionals who work in various institutions or centres that teach arts and crafts and continues to receive their input. It therefore has had a high success rate for placing graduates in jobs. For further information contact the Textiles Arts Programs Division of Visual & Performing Arts at Capilano College, 2055 Purcell Way, North Vancouver, BC V7J 3H5 (604) 984-4911

BRITISH COLUMBIA GLASS ARTS ASSOCIATION WORKSHOPS

"Painting on Glass" - Walter Lieberman July 16, 17, 18, \$175. Includes all materials and 20 hours of instruction. Hours: Friday 6 - 10 pm Saturday & Sunday 10am - 6pm. For more information about this workshop call 733-8527.

POTTERY FOR YOUNG PEOPLE - VINCENT MASSEY

July 19 to 23
Basic pottery instruction for children. Techniques will include the wheel, slab and mold and the extruder. Mon-Fri. 9 to 10:30am. Tuition \$60.00 Okanagan Summer School of the Arts, PO Box 22037, Penicton, B.C. V2A 8L1 (604) 493-0392

EXHIBITIONS

VANCOUVER MUSEUM PRESENTS...

BROWN STONEWARES OF THE YIXING KILNS-THE CAROL POTTER PECKHAM COLLECTION

Through September 26, 1993
SPIRIT OF THE EARTH: MASKS BY DAVID NEEL
Through March 1994

ART NOUVEAU/JUGENDSTIL/MODERN STYLE

Through September 26, 1993

ROBERT BATEMAN: NATURAL VISIONS

Through September 6, 1993
Vancouver Museum, 1100 Chestnut Street, Vancouver, B.C. (604) 736-319

PORT MOODY ART ASSOCIATION PRESENTS: 1993 GOLDEN SPIKE 'ART SHOW'

July 2 to 4
There will be a variety of media demonstrated during the show. Come out and see a first class show of originals, framed and unframed from some of the artists' performing their various talents. To be held at the Port Moody Recreation Centre, 300 loco Road, Port Moody, B.C.
For further info: Judy Shield, 941-1555.

STRAIGHT FROM THE PILE: CONTEMPORARY ROCOCO SCULPTURE

May 14 to June 27, 1993
Ken Gerberick, Carole Iiter, Andre Petterson, Marcia Pitch & Lunar Suede
Burnaby Art Gallery, 6344 Deer Lake Avenue, Burnaby, B.C.
V5G 2J3 291-9441

.....
Lesley Richmond
.....
PERSONAL STATEMENT

I first encountered the use of fabric collage as a medium in my last year of college in Engand. Until then I had specialised in painting and drawing. I found the rich contrasts of colours and textures created more drama and excitement than paints on canvas.

Fabric collage was my focus when I first came to Canada in 1968 and I created many wall hangings exploring the textural contrasts of fabrics and threads.

It is important to me that people can enjoy my work in their everyday life so I began working with interior designers and architects, adapting my designs for site specific projects. I found the specific limitations required created the need for a disciplined approach to the technique, which I later found useful when I would work in more expressive media.

As a result of teaching fabric printing and dyeing at Capilano College, I began to explore the possibilities of this medium in my own work and I felt that this knowledge of the career possibilities of the interior design and art clothing field was very useful for my students at Capilano College. However, I found the restrictions of the interior commissioned pieces caused me to react against the traditional preciousness of these pieces and I began to experiment with dyes and fabric in a more expressive way.

A visit to England and a Fortuny exhibition of pleated Italian fabrics inspired me to take a Shibori workshop on Japanese pleating techniques, then a request from a Toronto architectural company for large quantities of pleating for an installation caused me to discover a pleating factory in Vancouver, and led me into an exploration of pleating and how it changes the depth and character of the silk with which I worked. I developed a layer dyeing technique where the pure colours would mix on the fabric in many different applications, disregarding the normal dyeing procedures and forcing the fabric to react to an overload of dye. I combined the wonderful rich transparencies of colour with the textures of pleating in a series of delicate garments.

The pleated fabric had a life and richness of its own, its forms suggested earth patterns. I began to introduce contrasting materials and to move from the body to the wall. I had come full circle and was now back to my original inspiration of working with the interplay and contrasts of different materials.

The pieces began to suggest other worlds or dimensions, the organic coiling of the pleats suggested sand patterns, coral and the underside of mushrooms. I have been working with the idea of the contrast of the pleated forms suggesting nature, and the human presence, represented by structural grids, nails and computer parts.

I have been using paper for the last three years, experimenting with intricate casting techniques and combining unusual materials to create surfaces suggesting fossilized forms. The crumbling human structures I depict symbolise faded power and decayed glory. I have developed methods of applying dyes and paints to paper in a direct way to achieve richly textured surfaces that give the illusion of depth.

The triangular format recurs in my work to suggest stability and power as well as a variety of cultural and religious connotations.

I want to work further on this theme, in a large scale series concentrating on strata forms with subtle indications of the human presence and a smaller series exploring the surface ornamentation of power structures of real or imagined cultures.

I find the techniques and knowledge I need for teaching inspire me to expand my work in different ways and conversely the concepts I use in my work often influence my teaching. So it is a two way movement of excitement that keeps both my teaching and my work alive.

IN THE REGIONS:

West Kootenay National Exhibition Centre

"Journey To India At the NEC"

The National Exhibition Centre in Castlegar is presenting two exhibitions on India from April 2 - May 16th. In the large gallery, **India: Eye To Eye** is an exhibition comprised of 39 Fuji super gloss prints, taken by Vancouver photographer, Brian Harris, during a study trip in India in 1989. This exhibition focuses on traditional life in India and emphasizes the primary elements of Indian society through visual imagery and sound. The intent is to evoke universal feelings of compassion, joy, folly, humour and reverence that play an integral part in our common existence. The text and quotes from various spiritual traditions accompanying this exhibition are written as a key to the allegorical content within the four groupings of the show. These include - Pilgrimage, Alchemy, Love and Marriage.

Brian Harris has been using his camera for the past 20 years to explore and express the depth and beauty of traditional cultures. His photography is an expression of his concern for the quickly disappearing world of tradition and at the same time suggests that we have much to learn and remember from our vanishing heritage. He says of his exhibition, "These photographs represent work collected on my recent travels to India. This inner journey, just as others I have undertaken, was not by intention a traditional pilgrimage. However, I like travelling. It is the inherent qualities of the journey, which are reminiscent of the inner pilgrimage that attract me. As Loa-Tzu wrote 2 1/2 millennia ago... "A good traveller has no fixed plans, and in not intent on arriving."

Over the years, Harris' travels have taken him to Mount Athos, Greece, Jerusalem, the British Isles, Thailand, India, Nepal, China, Tibet and Korea.

In the small gallery the traditional crafts of India will be exhibited in **Crafts of India**. From a culture where craft is synonymous with daily life and where colour and form has been born from instinct rather than formal training, crafts are a way of life in India steeped in legend and folklore.

Curated by CABC member Maggie Tchir, who has travelled extensively in Asia and is herself a textile artist, Tchir has gathered together a rich variety of examples of old and contemporary craft from different parts of India for this exhibition. Collected from Kootenay residents who have lived, worked or travelled in India, these objects reflect the diversity and long heritage of creative genius which has permeated the sacred and everyday environment of India. Examples included in Crafts of India are beautiful textiles, rugs and footwear, exquisite wood carvings, terra cotta figurines, silver and glass jewellery, temple lamps, musical instruments and a group of handmade toys.

Included in both these exhibitions on India are a soundscape and video component. Videos include traditional weaving, dying, spinning and applique techniques while the soundscape includes folk music, temple and devotional singing and chanting, village fishermen singing songs of the catch and women washing clothes.

The West Kootenay National Exhibition Centre is located across from the airport in Castlegar. For further information call: 365-3337.

CRAFTHOUSE

by Jo Darts

The April alcove show entitled "Still Life" by Gwyn Hansen Pigott was the first international show that has been held here. It was an exciting exhibit for everyone who came to see it and more exciting to meet Gwyn at her artist's reception. The shop and Alcove took on a minimal feel as the pots gracefully sat in their tight still life groupings surrounded by lots of space. Crafthouse thanks Gail Rogers and Ron Kong for their foresight in planning this show three years ago. Everyone seeing these pots were visibly moved by the "presence" of this work, and I think a few quotes from our Comments book sum up the general feel.

"I am deeply moved by this body of work. You have caught a compelling spirit. Your muse speaks clearly and eloquently".

"These pieces are so damn beautiful I could hardly drink my wine. Thank you for their grace."

"So compelling - delicately sensual and beautifully refined. Exquisite!"

.....

The May show entitled "Dream Window" by Naoko Takenouchi opens on May 6. This will be the first solo exhibition of work by this glass artist. Naoko trained in design and glassblowing at Tama Art University in Tokyo, Japan. She has also worked at the Swedish Glass Centre in Sapporo, Japan and currently works at New-Small & Sterling Studio Glass. Naoko is known for her transparent glass vessels which have been sandblasted with whimsical imagery. She has won awards for her work and recently had two pieces accepted for the CABC "Made by Hand" exhibition. The show promises to be exciting as well all wait to see this new body of work. The show continues until June 1.

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Crafthouse will be open daily from Victoria Day to Thanksgiving.

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If anyone knows the whereabouts of the following artists:

Ken Tollefson - jewellery
Kathy Knight - baskets
Lori Kenney - jewellery
Gary Merkel - ceramics
Leslie Leslie - jewellery
please contact Jo Darts at 687-7270

.....

Crafthouse is looking for volunteers for retail sales on Tuesdays and Fridays. Please contact Jo Darts 687-7270 for more information.

.....

Crafthouse recently mailed copies of policies for handling artist's work. If you have work in Crafthouse and did not receive a copy, please contact Jo Darts.

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CRAFTHOUSE ALCOVE CALL FOR SUBMISSIONS

The Crafthouse Committee is now accepting proposals for exhibitions in the Alcove in 1994. For a proposal application form, please contact: Jo Darts, Crafthouse Committee, Crafthouse, 1386 Cartwright Street, Granville Island, Vancouver, B.C. V6H 3R8 (604) 687-6511.

Deadline for proposal submission is August 31, 1993.



Vase by
**Naoko
Takenouchi**
Presently
showing in
Crafthouse
Alcove.

At The Canadian Craft Museum

**"Objects used to
decorate, make
beautiful, or adorn"**

November 25 through December 5, 1993

The Canadian Craft Museum is pleased to announce an exciting new format for its 3rd annual Exhibition and Sale in the Museum from November 25 to December 5.

FESTIVE TREASURES

1993 will feature the following components:

***Wreaths** created and donated by invited Craft Artists.

***Gingerbread Houses** created and donated by invited Architects and Designers.

***Ornaments** juried from entries submitted by Craft Artists working in all media.

CALL FOR ENTRY - ORNAMENTS

The Canadian Craft Museum invites all Canadian Craft Artists to have their ORNAMENTS considered for FESTIVE

TREASURES 1993. Accepted work will be exhibited and sold in the Museum from November 25 through December 5. **Deadline for entry is July 15, 1993.**

Application forms can be obtained from the Museum at 687-8266.

SUMMER CALENDAR

MAY 20:

"ICE" Fundraising Event and Jewellery Raffle. At the Museum, 6:30 p.m. Tickets \$75.00

MAY 25:

Annual General Meeting. Call the Museum for the location @ 687-8266. 5:30 p.m. All members welcome

MAY 30:

WALTER DEXTER, Raku Exhibition - Last Day!

JUNE 4:

MADE BY HAND
Celebrating the co-opening of
MADE BY HAND: Pleasures of
Making and JUGS: Pitchers,
Dippers and Metaphors. At the
museum 5:30 to 7:30 pm

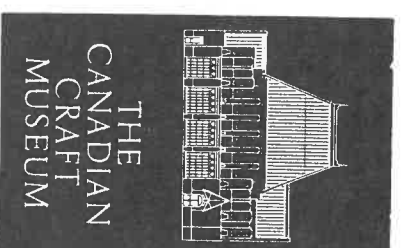
JUNE 10:

TEA & TREASURES
A free day for Seniors hosted by
the Membership Committee!
Guided tours exploring the
pleasure of hand-crafted objects
followed by tea and strawberries in
the outer courtyard.
Tours at 1 & 3 pm.

JUNE 18, 19, 20:

PACIFIC RIM ARTISAN
MARKETPLACE

At the Canadian International
Dragon Boat Festival, B.C.
Enterprise Hall, Plaza of Nations.
A showcase of Pacific Rim
artisans demonstrating arts and
crafts in a variety of mediums:
wood carving, jewellery making,
potting, weaving silk-screening
and more! Free with admission to
festival.



**639 HORNBY STREET
VANCOUVER, B.C.
CANADA V6C 2G3
(604)687-8266**

CANADA COUNCIL - 1992 SUMMER ROUND OF CANADA COUNCIL EXPLORATION GRANTS TO ARTISTS IN BRITISH COLUMBIA.

Juliet C. Belmas, Vancouver, \$16,000 (film script development)
Frances M. Benton, Victoria, \$14,000 (mixed-media installation)
Daniel J. Conrad, Vancouver, \$8,734 (dance film production)
Valia K.E. Eiriksson, Victoria, \$15,480, (cast-glass works)
William M. Evans, Vancouver, \$10,307 (film production)
Andrea M. Fatona, Vancouver, \$16,000 (video production)
Dennis Foon, Judith Ann Mastai, Morris Panych, Vancouver, \$3,500 (performance interventions)
Full Circle: First Nations' Performance Society, Vancouver, \$16,000 (organizational development and workshops)
Paul C. Gibbons, Richmond, \$10,000 (short stories)
Garry Gottfriedson, George Littlechild, Reisa Schneider, Linda Spaner, Dayan Frimer, Vancouver, \$14,140 (illustrated literary works)
Clint Hutzulak, Victoria, \$10,000 (novel)
Barbara E. Myers, Vancouver, \$16,000, (experimental film production)
Claude-Michel Prevost, North Delta, \$15,300 (interactive computer novel)
Celine RumaLEAN, Vancouver, \$6,415 (video production)
Shawnigan Artists' Collective, Shawnigan Lake Community Centre Association, Shawnigan Lake, \$15,547 (visual arts production)
Barbara L. Stowe, Vancouver, \$16,000 (interdisciplinary performance)

For a complete listing of all provinces see the Resource Centre Info Board at the CABC.

ABOUT EXPLORATIONS

The Exploration Program offers project grants in support of innovative approaches to artistic creation and new developments in the arts. The grants, which are intended for artists in the early stages of their careers, professional artists who are changing disciplines, and new arts organizations, may be used for the creation of new work in any arts discipline, drawn from any cultural tradition. An important aspect of the Explorations Program is the recognition of the regional, cultural and artistic context in which artists wish to develop their skills and ideas. Based on a regionally structured assessment process, the Program mirrors many of the developments and trends taking place in the different arts communities throughout the country.

Deadlines:

The three deadlines for the submission of applications to the Explorations Program are:
15 January, 15 May, 15 September. Brief project descriptions are due one month before deadline, applications will then be sent.

Assessment process:

Applications for Explorations grants are assessed by six regional committees representing British Columbia, the Prairie provinces, Ontario, Quebec, the Atlantic provinces and Northern Canada. The names of the committee members, who are drawn from a variety of artistic backgrounds within each region and have a collective experience in the various areas of the performing, literary, visual and media arts, are available on request.

For further information:

For more information about the Exploring Program, call:
Head: Helen Eriks 1-800-263-5588, ext. 4530, or (613) 598-4336.
British Columbia and Northern Canada: Richard Holden
1-800-263-5588, ext. 4532, or (613) 598-4337.

CABC BOARD OF DIRECTORS NOMINATION FORM

Nominee:

Name Address Phone Signature.

Nominator:

Name Address Phone Signature

Second:

Name Address Phone Signature.

* Please include a short biography of the nominee
to be included in the newsletter.

DEADLINE: JULY 20, 1993

Please submit to:

Crafts Association of B.C.

1386 Cartwright Street

Granville Island, Vancouver, B.C.

V6H 3R8

687-6511 (fax)

Join the Crafts

Association of British Columbia

BENEFITS OF MEMBERSHIP

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STUDENT/SENIOR \$30

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newsletter

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Address

* Resource Centre- magazines,
newsletters and resource files

City

* Portfolio Registry

Province

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gallery/shop

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* Grace Cameron Rogers

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Scholarship awarded yearly to
a craftsperson.

Craft

* Video Lending Library.

*"The Craftsperson's Resource

Guide to British Columbia" for
\$7.49



Yes, I would like to volunteer my services.

Mail your cheque to: C.A.B.C. 1386 Cartwright Street, Vancouver, BC V6H 3R8