

# HERE + NOW



**COLLECTED WORKS FROM CANADA'S ATLANTIC COAST**

Presented By Craft Alliance Atlantic Association | Curated By Bruno Vinhas

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## EQUITY STATEMENT

Craft Alliance acknowledges the diverse communities in our region that make up our population, including Indigenous Peoples, the many descendants of African Nova Scotians, the Black Loyalists and other racialized individuals including immigrants and refugees; individuals from the 2SLGBTQQIA+ community; and physically and intellectually disabled makers and artists. We recognize that the lived experiences of these groups can often vary dramatically, and that considering the intersectionality of those lived experiences is also an essential factor when discussing issues pertaining to them.

## CRAFT ALLIANCE ATLANTIC ASSOCIATION

Craft Alliance is a Canadian based non-profit organization, incorporated as a society in 2009. Our mandate is to provide marketing opportunities and to encourage export of Canadian craft. The key objective is to enhance the professionalism, education and advancement of fine craft in Canada and abroad.

Craft Alliance is an organization comprised of regionally based craft organizations consisting of the provincial craft councils and guilds, craft media organizations and other craft related industry, educational or government organizations, interested in supporting the further development of craft.

Craft Alliance leads the industry by working to develop national and regionally based projects to assist in furthering the goals of the partner organizations.. The Alliance has four main priority program areas within its mandate. Those priorities include: Education, Market Development, Business Development, and Export.

We are industry partners in Canada with the Canadian Craft Federation (CCF) and World Craft Council - North America (WCC-NA). We have represented Canadian contemporary craft at SOFA Chicago through both educational missions with artists and with exhibition presentations in 2016 - 2018.

*To see a complete list of Funding Partners and Supporting Organizations please see page 48.*

# OUR TEAM



**BERNARD BURTON** (HE/HIM)

Executive Director, *Craft Alliance Atlantic*

Bernard is the founding Executive Director of Craft Alliance Atlantic Association. He was instrumental in forming the organization in 2009, after two years of research and development. Bernard has over 35 years of experience in the Canadian craft community, as a maker, gallerist, administrator and volunteer. In his capacity with Craft Alliance he has participated and coordinated export, trade and market intelligence missions for the craft sector to: Japan, China, Germany, Iceland, Ireland, United Kingdom and the United States. He has coordinated contemporary craft exhibitions and presentations at SOFA Chicago and was involved with that event for over ten years.

Bernard is currently President of World Craft Council - North America (WCC-NA) and Vice President of the Canadian Crafts Federation. He is also Past-President of Craft Nova Scotia. He has served on several many industry boards, including: The Cultural Human Resources Council, the International ECONOMUSEE Network and the National Steering Committee for International Trade Training. Bernard is based in Kijipuktuk (Halifax), Nova Scotia.



**BRUNO VINHAS** (HE/THEY)

Curator, *Here + Now*

A queer-identified artist and curator, Vinhas started his career in the arts through theatre in Brazil, where he worked as a director, set and costume designer, and teaching. Since leaving his home country he has been part of several different projects including but not limited to curatorial practices, visual arts with focus on textile and multimedia, theatre, film, and dance. He worked as the curator for the Craft Council of NL Gallery from 2018 until 2023 and also curated exhibitions at The Rooms (NL) and Northern Lights Cultural Pavilion (ON).

Bruno won the 2023 Mary MacDonald Excellence in Visual Arts Award which his award thanks an individual or organization whose efforts have helped to sustain and build the visual arts sector in Newfoundland and Labrador. His primary focus in curatorial practices regards accessibility and inclusion in public art space.



**ELLE TOMIE** (THEY/THEM)

Operations Coordinator, *Craft Alliance Atlantic*

The wearer of many hats, Elle's intersectional identity allows them to bring a myriad of skills and perspectives to the Craft Alliance ecosystem. Graduating from Memorial University of Newfoundland with their BFA (Visual Arts) in 2011, and Nova Scotia Community College with a certificate in Graphic Design (2017). Elle infuses their work with creativity and social awareness alike.

A creative, designer, textile artist, writer, podcaster and coach; Elle's strengths in communication and connection enhance their ability to support and uplift the craft sector locally, nationally and abroad. They are proud to advocate for artists and makers to strengthen their community ties and encourage the telling of each artist's unique stories through their work.

# HERE + NOW

## COLLECTED WORKS FROM CANADA'S ATLANTIC COAST

Curated by Bruno Vinhas

Crafts are material narratives that emerge from their creators' environmental, historical, and cultural contexts. It is, in its essence, an intricate process that draws inspiration from intangible oral traditions, experiences and accessibility to materials through which craft artists propose a reflection on our daily lives. Craft artists create as a means of self-expression and communication, experimenting with making and materials and see themselves perpetually exploring. Craft serves as a stage to share the stories of who we are and how we came to be. To appreciate craft is to understand individuality and communities.

The Atlantic Canadian provinces are a hub for resilient and creative people. The beautiful and powerful indigenous history combined with immigrant traditions has transformed the cultural landscape of the region. Here + Now, draws attention to the uniqueness of the ecosystem and the sustainable practices of the artists of New Brunswick, Newfoundland and Labrador, Nova Scotia and Prince Edward Island. This inaugural exhibition, by Craft Alliance Atlantic, presents a myriad of styles and techniques from well established, award winning and emerging craft artists from Canada's Atlantic Region Provinces.

Contemporary Craft is an empowering tool to facilitate critical dialogue, not only for artists but for the public; expressing and communicating not only ideas but also emotions, craft objects appeal to and connect with the human senses. The artists in Here + Now have deep knowledge of their mediums, understanding of their environment and utmost respect of each other's culture; they believe that knowledge sharing opportunities and different approaches to their practice can assist in the development of future generations; they are educators and mentors in the essence of the word.

The impact promoted by their practice, awards and labour led them to share this exhibition space with their pupils and their influence is a notable diversification of the Contemporary Canadian Craft scene. This diverse selection of contemporary works from the Atlantic Canada Region came together as a harmonious selection from the cultures and peoples of the rugged Atlantic landscape who need beauty surrounding them. These works live in a space in between where the respect for the artist behind them, their cultural background and place are revered and respected; works that are neither innovative nor functional or beautiful, but are all at the same time.

This diverse selection of contemporary works from the Atlantic Canada Region came together as a harmonious selection from the cultures and peoples of the rugged Atlantic landscape who need beauty surrounding them. These works live in a place in between where the respect for the artist behind them, their culture, place, and culture are revered and respected; works that are compelled to be innovative, functional - or not - and beautiful, neither one nor the other.

In bringing together materials, traditions and communities, the works presented in this exhibition express a contemporary approach to secular techniques and ask the viewers to reconnect to previously existing relationships with nature, community, and our intrinsic belonging in it. They present the artist's meaningful kinship with their place, culture and practice. They honour the people that came before them, their desire to expression and embody their experiences and relationship with the materials of the land.

Craft intersects with all cultural domains and creates social identities and relationships. Crafting the future is revising our roles in the world, respectfully promoting reconciliation, acceptance and through understanding in a knowledge sharing scale with the aim to encourage a space that is softer, cathartic, and compassionate. In Here + Now, the artists selected have pushed past the nostalgia of pre-existing objects, developed new visions, worked through the small details of their pieces and bodies of work, embracing methods of rethinking craft to make room for an expanded understanding of material and creative practice while remaining true to themselves and their culture.

The art of craft is timeless, as is its meaning. The connections that are made through the touching of materials by the hand of the maker, to their final destination, will ensure that the history and story of our culture will continue to live.



# HERE + NOW

COLLECTED WORKS FROM CANADA'S ATLANTIC COAST

## JUDY BLAKE

Walking through the vast landscape of New Brunswick and specifically of her garden, Judy Blake imprints sensory memories, embeds feelings and transports the viewers to a peaceful memory lane melded over the years in her work.

Born in Toronto, ON, Blake moved to New Brunswick where she developed her passion for ceramics through her degree at the NB College of Craft and Design where she taught the medium for 15 years.

Her devotion to the medium and techniques explores the mystery between light, texture and sensual beauty; Blake focuses on finding a subtle balance between strength of form and sense of presence, which gives her pieces a unique beauty and intricate surface qualities. She achieves these effects by extensive experiments with unglazed surface treatments using alternative firing techniques such as sawdust-firing, naked raku and saggar-firing.

Blake's work has been exhibited in galleries and exhibitions across Canada, the U.S.A. and Korea and are included in many private collections nationally and internationally such as the Art Gallery of Nova Scotia Permanent Collection and the Canada House in London, UK.

*Judy may be contacted with comission requests.*





## BRIGITTE CLAVETTE

SHE/HER/HERS

LANGUAGES: ENGLISH/FRENCH

Brigitte Clavette challenges her viewer with every work she makes. Clavette graduated from jewelry design and silversmithing at the Nova Scotia College of Art and Design in 1980 and was Head of Jewellery/Metal Arts at the New Brunswick College of Craft & Design from 1985 to 2017. She currently teaches part-time and is advisor to senior students. Her love for metal and for the response of the material has guided her on the journey to become the metalsmith sculptor she is today.

There is a singularly elegant, and tender-touching element to Clavette's body of work; it brings the viewer to a contemplative questioning state about the relationship between landscape, nature and humankind's overpowering ability to modify it. Finished throughout with an exquisite delicacy, and even severity of execution, her pieces demand attention to be fully understood.

Clavette was inducted to the Royal Canadian Academy of Arts in 2000 and was the winner of the Saidye Bronfman/Governor General's Award in Visual and Media Arts, Canada in 2022. In 2023 she received the Queen's Platinum Jubilee Medal from the province of NB. She has exhibited extensively across the country and her work can be found in permanent collections throughout Canada, the United Kingdom.

*Brigitte may be contacted with commission requests.*



## DARREN EMENEAU

HE/HIM/HIS

Darren Emeneau is a potter and ceramic artist whose process focuses on the intersection of science and art. A graduate of New Brunswick College of Craft and Design with honours in fine craft, Emeneau's sculptural works presents a dialogue between the unique Acadian coastline of New Brunswick and the landscape of this area which he calls home. His choice of materials have included locally sourced clays, potash, silica, shale and granite, which aim to reflect the environmental textures from where they are collected.

The surfaces in Emeneau's work come to life through his constant development and exploration of non-traditional techniques and push the traditional boundaries of ceramic sculpture. Moss, lichen, bark, bacteria, fungi and the rugged shoreline provide Emeneau with an infinite multitude of shapes, colours and textures to draw from in his pieces.

Emeneau has exhibited extensively, both nationally and internationally including in The Craft Biennale in South Korea. His work can be found in private and public collections in Fredericton, NB, CA; Saint John, NB, CA; London, ON, CA; Maine, USA; Florida, USA and Turkey. His work continues to be recognized through ongoing awards and grants.



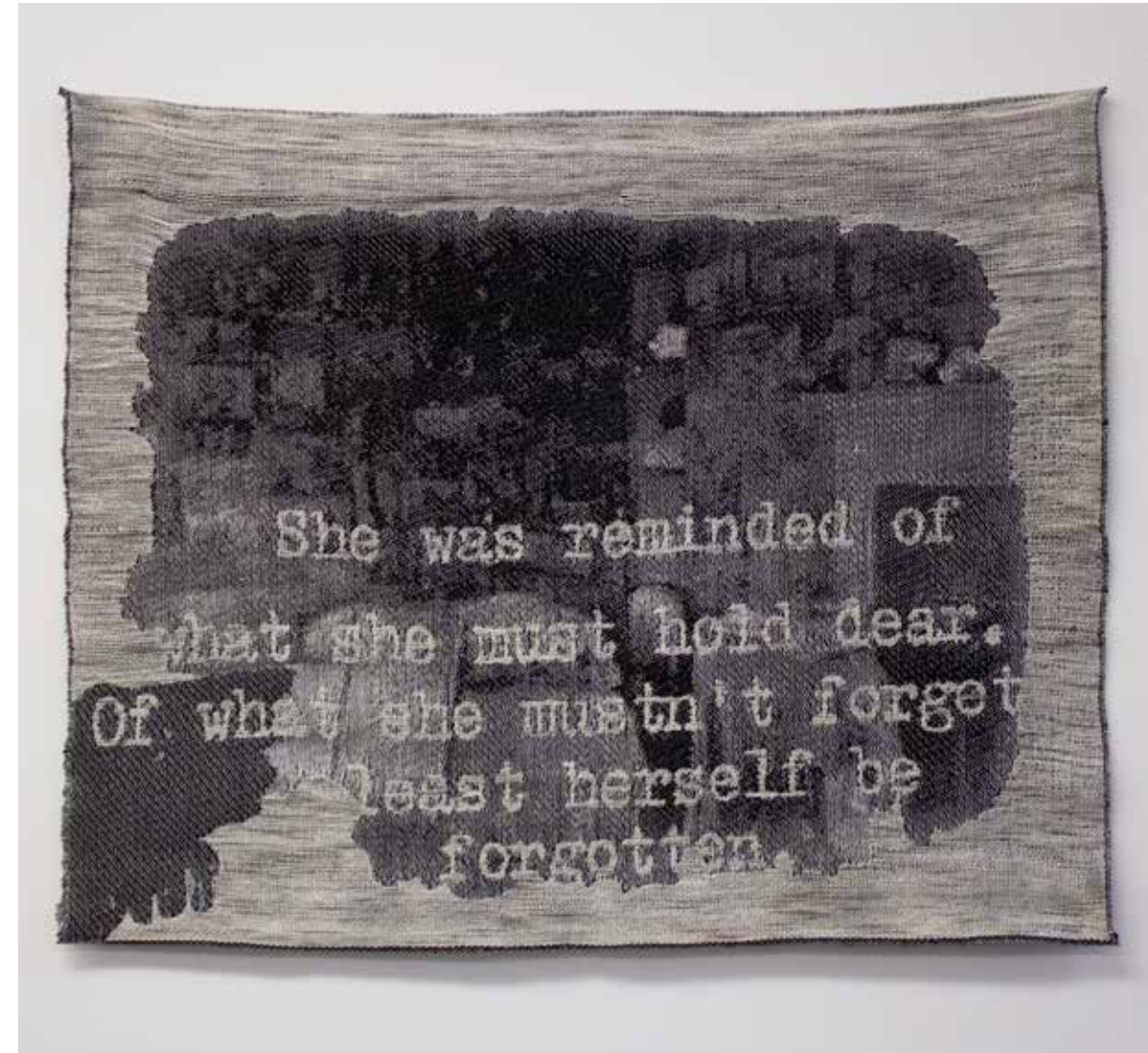
## JESSIE ANNE FRASER

SHE/HER/HERS

Weaving fragments of past and present, Jessie Fraser's practice focuses on the strong role cloth plays in the human experience. A Kijipuktuk/Halifax based visual and fiber artist, Fraser examines the interconnections of archival photographs, literature and textiles and the use of woven cloth in site-sensitive installation. Fraser completed an MFA in 2019 at the Alberta University of the Arts in Craft Media

Venturing into everlasting words and worlds, the warp is a clear canvas for Fraser's thoughtful placement of the weft. Each conceptual stroke of the shuttle basks the symbolic rituals of life and death, memory and place creating a unique combination of hushed truths, ghostly narratives and visual experiences; a collection of fragments woven back together to question realities and better understand oneself.

She is currently an instructor at Nova Scotia College of Art & Design as well as a weaving instructor and technician at the Centre for Craft in Nova Scotia. Fraser's participated in multiple residencies and exhibitions in several venues throughout Alberta and Nova Scotia; including solo shows at Viviane Art, Illingworth Kerr Gallery and the Mary E. Black Gallery. Fraser has also been featured in multiple national publications including a featured piece on "Visual Arts New" Mullally, Carley. "Jessie Fraser's I Hope You Are Both Well," in 2023



## REBECCA HANNON

LANGUAGES: ENGLISH/GERMAN

A journey exploring the relationships between colour, pattern and form, avidly observing nature and how human kind modify it, Rebecca Hannon's works are one of a kind experience for those in its presence. Hannon invites the viewer to question what is being revealed and what is being concealed in the shapes she creates. An associate professor and co-Director, Dr. Sandra Alfoldy Craft Institute NSCAD University MFA and Fulbright scholar at the Akademie der Bildenden Künste, Munich, Germany, 2005, Hannon draws parallel of the ideas applied in the theater of war, (Dazzle Camouflage), and in the theater of life.

Hannon uses laminate, a non-conventional material for contemporary jewelry, interlocking three-dimensional artwork pieces to express a beautiful dichotomy of bold and subtle statement of feelings, places, and memories.

Hannon has exhibited at SOFA Chicago, the Canadian Craft Biennial Ornamantum Gallery (New York), Galerie Noel Guyomarc'h (Montreal) and her pieces are in the permanent collections of the Museum of Art & Design (New York City), Musée des Beaux-Arts de Montréal, the Swiss National Museum (Zurich), The Marzee Collection (Netherlands) and the Racine Museum of Art (USA).



## WESLEY HARRIS, MFA RCA

HE/HIM/HIS

From his studio overlooking the ocean, Wesley Harris has come a long way since 1972 when he began silversmithing under his high school art teacher, who allowed him to work independently and to learn by trial and error. Harris lives and works in the western part of the island of Newfoundland in Atlantic Canada.

In 1981, Wesley Harris received his Masters of Fine Art (MFA) in Metalsmithing from Cranbrook Academy of Art in Michigan, U.S.A. and, until 1986, he worked as a commercial tabletop silver designer with Lunt Silversmiths in Massachusetts, U.S.A. Since returning to Canada in 1986, Wesley has been self-employed as a silversmith and goldsmith. In 2015, he was inducted into the Royal Canadian Academy of Arts (RCA). Wesley has exhibited his work extensively in Canada and has pieces in public and private collections throughout Canada, U.S.A., U.K, Australia and Norway.

Nature inspires Mr. Harris. Nature offers endless examples of variety within order, which parallels Wesley's preference to create one-of-a-kind yet familiar objects. Nature also offers endless examples of form and function fused, which are like recipes for beauty, and which inspire Wesley as primarily a maker of utilitarian pieces. In his designs using precious metal and stone, he strives to create objects that simply feel right. Feelings of thickness and substance, lyricism, clarity, and the play of light in Wesley's work all reflect Nature on some level.



*Wesley may be contacted with comission requests.*

# RILLA MARSHALL

SHE/HER/HERS

LANGUAGES: ENGLISH/FRENCH

Throughout history, textiles have told stories and recorded information about the place and the people that made them. Through warp and weft, Rilla Marshall's works translate the ephemeral impressions of the seasons and landscapes of Prince Edward Island, telling a story of coastal transition and change. Marshall graduated from Nova Scotia College of Art and Design University with a BFA in Textiles in 2004, and in 2012, Marshall was the recipient of the W.B. Bruce European Fine Art Travel Scholarship and traveled to Sweden to research hand-weaving traditions.

Exploring the relationship between humans, the ocean, natural spaces, and the effects of climate change, image clusters are unified through woven structure, colour choices, and pattern, inviting the viewer into the liminal space of Marshall's surrounding environment. Sublime details are woven through her work, and a closer look at her landscapes reveals more than meets the eye.

Rilla Marshall's textile artwork has been exhibited in group and solo shows in PEI, NS, Alberta, Ontario, and Newfoundland and Labrador. Her work can be found in the PEI Provincial Art Bank collection (2018 and 2022 acquisitions), the Confederation Centre Art Gallery and various private collections. Marshall currently works in her home studio in a century-old school house in Belfast, PEI / Epetwitk, Canada.

*Rilla may be contacted with comission requests.*



# SHAWN O'HAGAN

SHE/HER/HERS

Born in Toronto, Ontario, Shawn O'Hagan has been based in Ktaqmkuk (Newfoundland) since 1975. She holds a Bachelor in Fine Arts from the University of Guelph and a Master of Fine Art from the University of Waterloo focusing on painting. Despite her education, fiber arts have been her primary medium for the past 20 years, and she has developed a unique exploration of textures, colours, shapes and sustainability through them.

O'Hagan's work combines the paradigms of self-reflection as well as the reflection of the world. Precise and pristine stitching combined with reclaimed textiles express the turmoil of human feelings and the search of belonging to the surrounding environment. The vividness of the work and the slow and meditative stitching consciously placed in the combination of fabrics, invites the viewer to sharpen their senses to a not only visceral and nostalgic, but tangible representation of the world the artist is immersed in.

O'Hagan has exhibited her work in solo and group shows across the Atlantic provinces of Canada. Her work can be found in many collections including: the Canada Council For The Arts' Art Bank and The Rooms Provincial gallery. In 2022 she was nominated for the Saidye Bronfman Award due to the excellence of her work and her development as an artist; in 2023, she was recognized with the Tara Bryan Endurance Award by Visual Arts Newfoundland.



*Shawn may be contacted with comission requests.*

## NANCY E. OAKLEY

A multidisciplinary Mi'kmaq and Wampanoag artist, Nancy Oakley found in pottery a way to make reverence and to connect to Mother Earth, expressing traditional knowledge, feelings, experiences and impressions. Oakley's work focus on femininity and motherhood. She is a graduate of the Institute of American Indian Arts in Santa Fe, New Mexico, and studied for a year at the Nova Scotia School of Art and Design, taking courses in Photography, ceramics, weaving and jewelry making.

Oakley creates culturally significant vessels that imbue her spiritual and traditional knowledge. The combination of sweetgrass and black ash basketry weaving, beading and ceramic, brings together a sense of connection to the land and ancient practices, reminding the viewer of the human need for connection and communion which allow her vessels to clarify where they belong in the world and their intended function. There's so much beauty imbued in the composition of her works that uses a combination of commercial and locally sourced clay, plants and other materials from the traditional Eskasoni First Nations territory.

Oakley is the 2023 recipient of Queen Elizabeth II's Platinum Jubilee Medal (Nova Scotia) and has exhibited works in Plymouth Center for the Arts, Plymouth, MA (2023), Gallery on the Queen, Fredericton NB (2021-2023) Yorkville Village: Toronto, ON (2022), Beaverbrook Gallery, Fredericton, NB (2022), Abbe Museum, Bar Harbor, ME (2019-2020) to name a few.

*Nancy may be contacted with comission requests.*



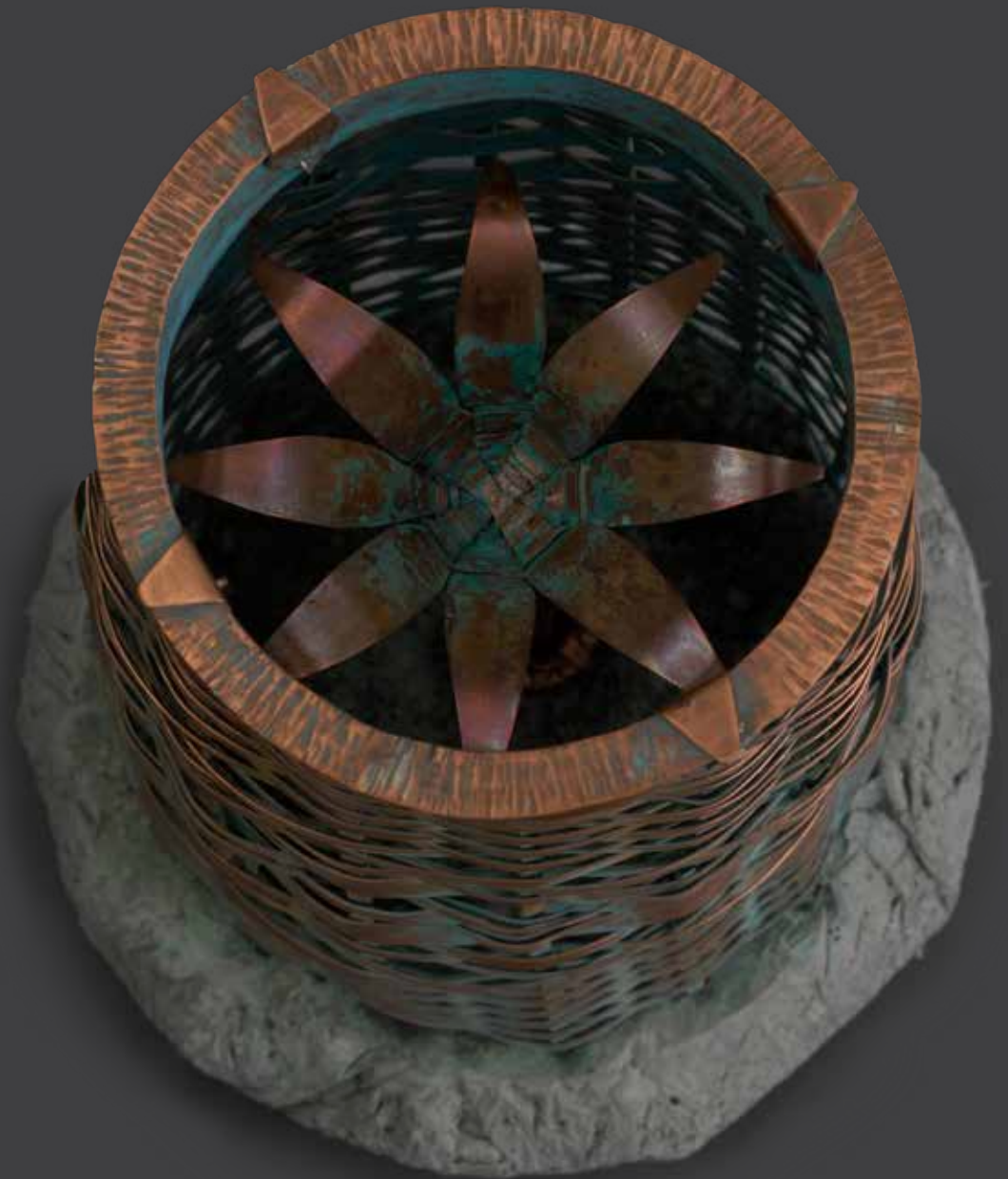
## SHANE PERLEY-DUTCHER

LANGUAGES: ENGLISH/FRENCH

A Wolastokew (Maliseet) mixed media artist from Wolastoqiyik Nekohtuk (Tobique First Nation) in New Brunswick, Aduksis Kinsus Wiptuk/Shane Perley-Dutcher's work speaks to "Reconciliation" by analyzing regional histories of scalping proclamations and recorded/lived experiences of the elders who survived the atrocities of the white settler in the Indian Day Schools and Residential Schools.

Perley-Dutcher's work is incredibly intricate and is inspired by the Wolastoqiyik traditional practice. With grace and precision he pushes the limits of representation of Indigenous Art through, what he calls, "reweaving" - [a] process of unlearning and then relearning many facets of his own identity and history. He repairs the metaphorical gaps by listening and learning from elders to better align his sense of self as Skicinuwok (a Native person).

Perley-Dutcher has been an artist since a young age; he has been formally trained at the New Brunswick College of Craft and Design, earning a Diploma in Natives Art Studies and Jewellery Manufacturing graduating with honours and distinctions. He has exhibited in New Brunswick, Nova Scotia, Toronto (Canada) and has pieces in several private and public collections worldwide.







## HEATHER WAUGH PITTS

SHE/HER/HERS

Molded and shaped into existence, unable to replicate, a stark black and white palette with natural materials express the delicate features of Heather Pitts' sensitive designs. Based in Nova Scotia, Pitts, a self-taught ceramicist, holds a Bachelor of Science in Human Ecology which led her to several studies on the relationships between humans and their environment (natural, social and built).

Inspired by the surrounding nature, antlers, dried botanicals, driftwood, worn out stones, rusted metals and bleached bones shape the pieces created by Pitts in her home studio. Through singularly beautiful and tangible ceramics works, she expresses a myriad of emotions about humanity and nature in each curve, pattern, and rawness of her pieces.

Pitts has exhibited extensively in North America and had her work published in the *Globe and Mail* (2023) and *House & Home* (2022). Pitts work can be found in many private and public collections such as the Vessel and Sticks Gallery (Toronto), Elte Handmade Gallery (Toronto), and Hugh Jones MacIntosh (Australia)

*Heather may be contacted with comission requests.*

## MENGNAN QU

LANGUAGES: ENGLISH/MANDARIN

Rooted in the connections between Chinese and Canadian culture, Mengnan Qu's conceptual work evokes personal experience and memory and the memory of objects themselves. A graduate from the BFA program at Nova Scotia College of Art and Design University and holds an MFA from State University of New York at New Paltz. Qu captures every day life and presents them in thoughtfully detailed jeweler/metalsmith work.

With a unique perception of reality, a sensitive eye and mind, Qu's body of work exercises due diligence of the interconnections and differences between Eastern and Western societies in a subtle and powerful way.

Mengnan's work has been exhibited and published in Europe, Asia and North America. The National Museum of Decorative Arts, Madrid, Spain (2023) Craft Ontario Gallery, Toronto, Canada (2023), Beijing International Jewellery Exhibition, Beijing, China (2022), SNAG New York Jewellery Week Exhibition, New York, NY, USA (2021) and Inverness Museum and Art Gallery, UK (2021) are some of the highlights where the public has seen her exquisite pieces. She is currently teaching in the jewelry department and NSCAD.

*Mengnan may be contacted with commission requests.*



## PAMELA RITCHIE

SHE/HER/HERS

Pamela Ritchie combines intellectual energy, a fierce love of beauty, and precise selection of shapes and materials to create pieces evoking the poetic and emotive side of art jewelry. Following research in Norway, Ritchie completed a Masters in Fine Arts at Nova Scotia College of Art and Design (NSCAD University), Halifax, (1982). She has focused her practice in combining traditional and contemporary craft processes, language of materials, visual representation, fantasy and nostalgia. Her work celebrates a multitude of details and ideas encapsulated in small objects.

Ritchie's body of work is also influenced by the boundless landscape that surrounds her. Each singular piece carries within it the paradox of both being a 'foreigner' and 'belonging' to a place - an ongoing reflection on the complexity of finding ourselves in time and space.

A Professor Emerita of Jewellery Design at NSCAD University, Ritchie's work has been exhibited and featured in books, catalogues and periodicals throughout North America, Australia, Asia and Europe. She is the winner of the Saidye Bronfman/Governor General's Award in Visual and Media Arts, Canada in 2017. The Montreal Museum of Fine Arts, Montreal, Quebec, CA, Nordenfjeldske Kunstinstitutt, Norway, The Canadian Museum of History, and the Craft Nova Scotia Permanent Collection, Nova Scotia, CA are some of the national and international collections where her work can be found.



*Pamela may be contacted with comission requests.*

# KYE-YEON SON

LANGUAGES: ENGLISH/KOREAN

*Featured Artist: Collect Open 2024*

Kye-Yeon Son is a metalsmith artist from Seoul, South Korea. Son earned a Bachelor of Fine Arts from Seoul National University and a Master of Fine Arts in Jewellery Design and Silversmithing from Indiana University. Fascinated by the resistance of metal, she has been working to understand its property and manipulate it. Her love for the creation process follows the premise that nothing in nature is predetermined and the environment dictates the shapes and forms taken.

Now settled in Nova Scotia, Canada, Son is heavily inspired by the trees surrounding her in the local landscape. Her works evoke nature's delicate, fragile, elegant and tenacious qualities. Emotions that speak to resilience, memory, loss, endurance and harmony are portrayed in her pieces through structure, volume and texture, carefully researched and considered through her intuitive process of making.

Son has been a professor at the Craft division at The Nova Scotia College of Art and Design University since 1995 and has won the Saidye Bronfman/Governor General's Award in Visual and Media Arts, Canada (2011) and the Queen Elizabeth II's Platinum Jubilee Medal (2022) and was a Finalist on the Loewe Craft Prize, Loewe Foundation, Spain (2019). Son has given lectures and workshops nationally and internationally and has exhibited in several solo shows and group exhibitions across Canada, the United States, Britain, Germany, Japan, and Korea.

*Kye-Yeon may be contacted with comission requests.*



# GORDON SPARKS

## MIKMAW WOODEN MASK CARVER

A steward of traditional stories, lore and medicines, Gordon Sparks is a Mi'kmaq artist, carver and tattooer whose cultural identity forms the roots of all he creates. Sourcing inspiration through the ongoing quest for knowledge from his community elders and the wisdom of the Mi'kmaq people's oral history and traditions, it is plain to see these influences of story, ceremony and medicine guiding his spirit and hands through their work.

Raised at Pabineau First Nation and now settled in Rough Waters (NB) Sparks attended the College of Arts and Design Craft School (1998) in New Brunswick and was further mentored by master mask carver Edward Ned Bear. He has spent the last 25 years perfecting his technique and deepening his respect and appreciation for the nature and landscape that surrounds him. Each of his works is imbued with a meaningful story that follows the path from birth, life, death and rebirth of each tree he carves. Sparks has participated in numerous exhibitions nationally and has taught workshops across Canada.

Image Credit: Captured by Sasha, Sasha Robichaud



## ISAKO SUZUKI

SHE/HER/HERS

Isako Suzuki grew up surrounded by ceramics in her father's studio in Japan. Suzuki was initially trained in wheel-throwing by him in the late 90s and after some years of an on and off relationship with pottery, she started working on a full-time basis, creating her own style of pottery which eventually led to the pursuit of Neriage pottery. She currently resides in Prince Edward Island working from her private studio and dedicating time exclusively to Neriage pottery.

The beautiful lines created by Suzuki speak to the essence of her practice as each line is stained separately, then brought together to create the appearance of tonal gradation. Emotions and/or sensations able to flow from object to viewer are present in the layers of gradated coloured bands.

There is an illusory intention in each piece which is achieved by exposing an elegant multitude of whirling patterns after a labour-intensive process that challenges her patience. Suzuki creates tonal gradated bands from dark to white giving her pieces the appearance of texture without carving or fluting.

Suzuki has a Diploma in Graphic Design from Holland College, Charlottetown, PEI and a Bachelor of Arts in Linguistics Carleton University & University of Ottawa, Ottawa, Ontario. She has exhibited at Kasama Ceramic Awards Exhibition 2021 (Japan), the 13th Contemporary Tea Ceramics Exhibition 2020 (Japan), Shimo Teabowl Show at NCECA 2017 (where she won first place) (United States), Joint Ceramics Exhibition on the Art of Neriage III, Touch Ceramics 2021 (Hong Kong), Confederation Centre Art Gallery, Charlottetown 2020 (PEI, Canada) to name a few.



## ANNA TORMA

LANGUAGES: ENGLISH/HUNGARIAN

Needle, thread and bold statements; Anna Torma's work elevates what was once considered "women's work" to an impeccable and respected contemporary art form. Torma, originally from Hungary, graduated from Moholy-Nagy University of Arts and Design (Budapest) in 1979 and emigrated to Canada in 1988.

The playfulness and fluidity in Torma's work is a delight to the eye. Every hand stitched piece in her large scale panels carries deep personal meaning to the artist and evokes memories of times of yore. The themes and combination of imagery presents themselves as if the needle and thread were given a chance to speak through the hands of the artist. The threads become patches of celebration of human cultures and relationships; through the transformative power of the needle, Torma gives meaning to cloth and brings attention to its beauty and fragility.

Torma's pieces can be found in private and public collections such as the National Gallery of Canada, Fidelity Investments London, Royal Bank, TD Bank and BMO Art Collection, Canada House London, Richard Harris Collection Chicago, Museum of Art and Design of New York to name a few. Her work has been exhibited in numerous solo and group exhibitions throughout Canada, USA, United Kingdom, China and Netherlands. She won the Governor General Award for Visual and Media Art- Saidye Bronfman Award in 2020, the Lieutenant-General's Award for High Achievement in Visual Arts in 2014 and Award of Excellence, from Lausanne to Beijing 7th International Fiberart Biennale Nantong China in 2012.



*Anna may be contacted with comission requests.*

# SORREL VAN ALLEN

SHE/HER/HERS

With intricate detailing and meticulous particularity, Sorrel Van Allen's work stimulates both the artist and the viewer to think beyond limits and regard her creations as a one of a kind work of art. Allen is an award-winning contemporary jewelry and object maker with a background in red seal welding and artistic blacksmithing. She studied jewelry and metals at the Nova Scotia College of Art and Design (NSCAD), Halifax, Canada, and the National College of Art and Design, Dublin, Ireland, receiving her BFA in 2020.

Van Allen's high contemporary design is inspirational and motivational. Inspired by the natural and urban landscape of the region, her pieces have wit and insight into both itself and the human condition. With a playfulness between light and shadow, patterns and colours, Van Allen's combination of modern technologies with traditional methods creates simple but yet complex pieces that awe the viewers from every angle.

Van Allen's jewelry and objects have been exhibited and published in Canada, the United States, and Europe, notably in Germany and the U.K. and are part of private and public collections including the Nova Scotia Art Bank. Currently a Kijipuktuk/Halifax based artist, Sorrel teaches jewelry and metalsmithing in the NSCAD University Extended Studies Department part-time.



*Sorrel may be contacted with commission requests.*



# FUNDING AND SUPPORTING ORGANIZATIONS

Our exhibition at Collect fair 2024 would not have been made possible without the generous support of the Government of Nova Scotia, the Government of New Brunswick, the Government of Prince Edward Island, the Craft Council of Newfoundland & Labrador, Mawi' Art: Wabanaki Artist Collective and the Sheila Hugh MacKay Foundation. Individual artists and organizations may have received funding assistance from the Canada Council for the Arts or other regional sources.

Craft Alliance Atlantic works with many industry partners across our region, including: Craft Nova Scotia, Prince Edward Island Crafts Council, Craft Council of Newfoundland and Labrador, Mawi' Art: Wabanaki Artist Collective, Craft New Brunswick, Cape Breton Centre for Craft & Design, Anna Templeton Centre for Craft, Art & Design, New Brunswick College of Craft & Design, and our regional government funders.

Image: Tim Foster

# OUR FUNDERS



# SUPPORTING ORGANIZATIONS



**KYE-YEON SON**

Collect Open 2024 featured artist

Inspired by the movement of tall grasses swaying in the breeze, the artist has sought to interpret their beauty and emotive qualities such as grace, fragility, resilience and endurance by employing very thin steel wire. Line creates movement through direction, space, volume and texture in her works. With controlled but intuitive manipulation of the physical characteristics of fine metal wire, she explores various delicate structures interplaying between positive and negative spaces while creating volume, textures, space, colour, light and shadow in these forms. Black, silver and gold colours are employed to express the tenacity and graceful beauty of nature. The artist hopes these pieces speak to their endurance and harmonious survival in their environment.

# ARTISTS



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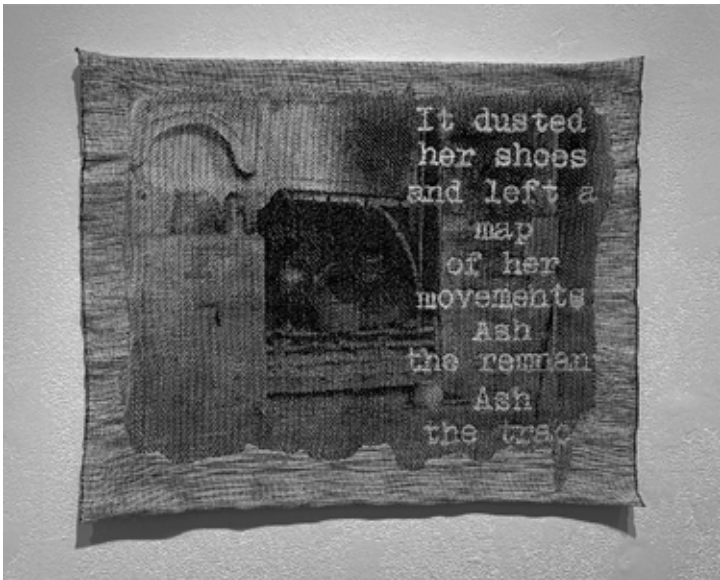


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Photo Credit: Marvin Moore



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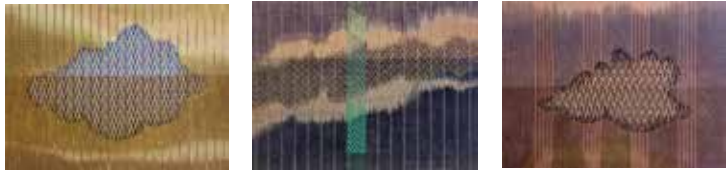
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Photo Credit: David Muir





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Photo Credit: Sasha Robichaud



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ALSO FEATURED AT COLLECT FAIR 2024

# TONI LOSEY

SHE/HER

Canadian artist Toni Losey (1977) is known for her organic ceramic sculptures. Her emphasis on texture and form are what she has become recognized for. The biomorphic ceramic sculptures she creates, emerging as if they exist of their own volition. Her complex and highly saturated sculptures referencing the ceramic art objects we saw surface in Los Angeles in the 1960s. Through abstraction and reinterpretation of commonly recognized plant life, her work is then uniquely articulated through the use of wheel thrown and altered parts. Her many layers of process, from the construction of complex patterns, to the colourful and deeply textural surfaces that emphasize light and shadow, create a viewer experience that she has become internationally recognized for.



## HARVESTED

Drawing inspiration from botanical illustrations, my colour palette was derived from the chromolithography process the Victorian's developed. The works themselves, reference various plant life growth, seemingly removed from nature while still full of potential. The work poses the question, "Does potential still exist or has it been forever paused?"



## Pik'd

*Toni's work is presented by Pik'd Gallery, Beirut, Lebanon and can be found in Somerset House, EAST WING, E14*



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SEE ALL OUR ARTISTS AND EXHIBITIONS AT **[CRAFTPORTFOLIO.CA](http://CRAFTPORTFOLIO.CA)**

