

HERE + NOW

CONNECTING CULTURE + LANDSCAPE THROUGH WATER



COLLECTED WORKS FROM CANADA'S ATLANTIC COAST

PRESENTED BY CRAFT ALLIANCE ATLANTIC ASSOCIATION | CURATED BY BRUNO VINHAS

TABLE OF CONTENTS

ABOUT	2
Craft Alliance Atlantic	2
Team	2
CURATORIAL STATEMENT	4
THE COLLECTION	6
Alanna Baird	6
Teresa Bergen	8
Elise Campbell	10
Brigitte Clavette	12
Darren Emenau	14
Susan Furneaux	16
Debra Kuzyk	18
Lucus MacDonald	20
Rilla Marshall	22
Nancy Oakley	24
Emma Piirtoniemi	26
Heather Pitts	28
Pamela Ritchie	30
Ralph Simpson	32
Kye-Yeon Son	34
Gordon Sparks	36
Isako Suzuki	38
Anastasia Tiller	40
FUNDING	42
Funders	42
Supporting Organizations	42
Equity Statement	42
ARTISTS	43

CRAFT ALLIANCE ATLANTIC

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.

The Alliance is an industry partner in Canada with the Canadian Craft Federation (CCF). Craft Alliance has represented Canadian contemporary craft at SOFA Chicago through both educational missions and exhibition presentations from 2016–2018 and Collect Art Fair 2024 and 2025.

To see a complete list of Funding Partners and Supporting Organizations please see page 42.

TEAM



AYELET STEWART (SHE/HER)

**President, Craft Alliance Atlantic
Executive Director, Prince Edward Island Craft Council**

Ayelet Stewart holds a Masters in Jewelry Design from Kanazawa College of Art and a Bachelor from the department of jewelry at the Bezalel Academy of Arts & Design. Ayelet is currently the Executive Director of The PEI Crafts Council, and is also active with the Craft Alliance Atlantic, and the Canadian Craft Federation. Over the past 6 years in this role, Ayelet has been passionate about promoting and advancing the fine craft sector in Prince Edward Island, and the role craft plays in the culture scene on the island. She is dedicated to the advancement and support of professional and emerging Craft artists and through education, she is exposing the public to exceptional craft. +



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 37 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 & 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 Collect 2024, 2025 and SOFA Chicago and was involved with that event for over ten years.

Bernard was recently named an *Honourary Fellow* of the New Brunswick College of Craft & Design. He is also Vice President of the Canadian Crafts Federation. He is also Past-President of World Craft Council – North America and 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, Canada. +



BRUNO VINHAS (HE/THEY)

**Curator, Here & Now – Connecting Culture + Landscape through Water
Manager Export Program, Craft Alliance Atlantic**

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). He 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. Bruno curated the Craft Alliance exhibition at Collect 2024 and 2025. Bruno officially joined the team at Craft Alliance Atlantic in fall 2024 as Manager of Export Programs. +

CURATORIAL STATEMENT

CURATORIAL ESSAY BY BRUNO VINHAS

HERE + NOW CONNECTING CULTURE + LANDSCAPE THROUGH WATER

I always thought about
Find my way to the sea.
For the animals and the river
Being born is finding its way[...]
The rivers all have names[...]
[...]on their path to the sea [...]
[...] Better companion does not exist
In the journey ahead of me.

MELO NETO, João Cabral de,
(O Rio/ Morte e Vida Severina, 1953-1955,
translated from Brazilian Portuguese)

We were first connected by water. Nomads followed the rivers' course and the oceans edge looking for their next habitable space. Settlements were first built by water's edge and the world was vastly explored through sea voyages. In all these scenarios, mark-makings on where to find this element were left first on stone, then on paper, and it soon migrated to art.

Since time immemorial, humans have showcased water in artworks as an eye-appealing, enduring, and sometimes threatening symbol of the time, emotion, or location where the story of the piece is being told. Water's nature lies in its ability to flow continuously. An essential part of human life, bodies of water have been used as a metaphor for metamorphosis, spiritual connection, renewal, sacred rituals, birth, violence, inspiration, or even death.

A pivotal element in human history, too many people still view water simply as a resource when in fact it is a way of life for coastal and riverside regions and it is a cultural expression for indigenous people both inland and near the sea. Water is an intrinsic part of human

and cultural development. In many cultures around the globe, this natural element has been portrayed as the cycle of life. Connecting the environment, culture, people, politics and belief systems, and representing the primary source of life as we know it. For the Canadian Atlantic Provinces, this element is present in the daily life of its artists, individuals and communities, indigenous and settlers alike.

Robert Henri (1923) said that "when we know the value of things, we can build without destroying". The language of craft is precise and evocative; bringing forth the value of its makers, their location and their cultural background. In their artistic and craft process, makers seek to understand their materials and bend

them to the best of their abilities. Water is so often used in one or many of the process steps even unbeknown to them. Just like the natural element, craft artists convey the tangible qualities of movement, sound, colour, and texture by understanding and altering the raw materials without destroying them. Through skillful choice of materials and imagery, the artwork, product of this transformation, evokes the same emotional resonance as water does, from tranquility to awe, from beauty to chaos. Moreover, these artworks consider the interrelationship between water and human existence, revealing the interconnectedness of all living things.

As we travel through Canada's Atlantic Coast, it is clear that the geography and landscape are powerful influences on its artists' work. The paths and bodies of water in this unique region have provided artists with tools to create simple yet exhilarating contemporary works of art, full of character and deep meaning. Artworks that overlap time, place and people, carrying memory from maker to object to viewer; flowing with power, contemplation, and beauty in a never ending river of emotion, an evocative remembrance of who they are, where they come from and their place in history.

Art is an empowering tool to facilitate critical dialogue, not only for artists but for the public. The presentation

of art and contemporary craft is in itself complex, as arts and crafts express and communicate not only ideas but also emotions. Exhibitions present objects that appeal to and connect with the human senses. Drawing parallels between water's physical properties and human emotions, experiences, or ideas this exhibition expresses how the Atlantic region's craft community is connected. **HERE + NOW** highlights how "water" connects both the culture and the landscape of the region and how the connections to the other side of the Atlantic ocean helped shape the craft practices seen today.

HERE + NOW Connecting Culture + Landscape through Water presents the evocative properties of water through the lenses of 18 emerging and established artists taking the viewer through a journey beyond time and space. This exhibition connects two sides of the Atlantic Ocean acknowledging the link between Canada and the United Kingdom, aiming to shed a light on the past and looking towards a better, more understanding, future built on the fresh connection between the artists presented. The exhibit reflects the atmosphere of a region that has the deepest respect to the original people of Turtle Island and draws a distinctive quality of Canadian Art and its people to the international viewers. †

HERE + NOW Connecting Culture + Landscape through Water presents the evocative properties of water through the lenses of 18 emerging and established artists taking the viewer through a journey beyond time and space.

Alanna Baird

As one of New Brunswick's more diverse artists, Alanna Baird has maintained her creative arts practice for 47 years, beginning in ceramics as a studio potter. Now a multidisciplinary artist, Baird is one of the first creatives in eastern Canada using recycled materials to address environmental concerns and has become well known for her signature tin fish.

A material based practice has allowed Baird's work to crisscross techniques and includes printmaking, ceramics, plastic, metal and recycled materials. Constantly moving between materials and techniques, taking ideas from one to another, her work weaves ideas into stories intimately related to the sea and her shoreline.

With a 24 foot tidal range, Baird walks with her muse on the floor of the sea and is gifted treasures. Artifacts, organic or manmade, revealed by receding waters, speak to her. Sea creatures offer up their remains. Invasive species appear, others vanish. Plastic gathers. The ocean is the depths from which her work emerges.

The Bay of Fundy's influence surfaces in this series of bronze sea urchins. Baird dives deeply into her mathematical and science background while exploring pentaradial symmetrical patterns. This exploration of surface decoration in wax "pots" led towards removal of surface areas, exposing the negative space as its own presence. Leaving just enough, a partial shell, to maintain structural integrity while exposing the beauty of the interior. In keeping with the destructive forces at play in the sea, she delights in the surprises of process that allow light and air to flow through her work, casting shadows that become monumental. Physical work receding, while shadows proclaim continued presence.

Baird has received numerous awards for her environmentally themed work. Notably the 2024 Marie H el ene Allain Fellowship – Sheila Hugh Mackay Foundation for work in plastic for exhibition in Future Oceans: Awaken New Depths, Calgary, AB and the 2022 Eidlitz Award for Integration of Natural Science and the Arts – Sunbury Shores Arts & Nature Centre, NB. In 2023 her work in plastic was featured in High Tide/mar e haute, a component of the Fifth International Marine Protected Areas Conference, Vancouver, BC. +





Teresa Bergen

Teresa Bergen is a ceramic artist, living and working near Chester, Nova Scotia. Born in the West Coast of Canada, Bergen started her art education at Langara College in Vancouver and completed a Bachelor in Fine Arts from NSCAD University in Halifax (NS). With a flair for the whimsical and humour, Bergen creates intricate works of art, handbuilding each individual piece in clay.

With a more is more approach to surface design, pattern colour and texture adorn her forms, Bergen makes figurative ceramic sculpture, impractical toys and kinetic art. A staple on her body of work is the use of movement and references to myth and folklore tell personal stories. She has a keen interest in the push and pull of emotions and their power over actions, be they creative or destructive. Influenced by her roles as a community member, friend, wife and mother, Bergen looks at how humans cope, cooperate, work against and depend on each other.

Looking for the beauty in human flaws and foibles, Bergen aims to create something extraordinary that evokes an emotional connection with others. Primarily a hand builder,

the love for the ancient techniques of coils, slabs and pinching allow Bergen to create an infinite variety of complex forms bringing clay to life, and revealing the characters and stories as she masterly shapes them into place.

Life and movement invite interaction with her creations. Animated by the turn of a crank, Bergen stumbled her way into mechanical engineering making gears, pulleys, cranks and levers to invite the viewer to become part of the piece. Figures in her work take flight, perform banjo solos or spin in helpless circles surrounded by the chaos of Toddlers.

Bergen's work was selected for the NS Art Bank Purchase award in 2022, is part of the Art Gallery of Nova Scotia's permanent collection as well as private collections around the world. Major commissions include Tea Train for the Kamm Teapot Collection, The Founder's Tree for the Mental Health Foundation of NS, and a reinterpretation of a popular folk tale for a theme park in Tokyo. She was awarded creation grants from Canada Council for the Arts 2024 and Arts Nova Scotia 2023.+

Elise Campbell

Elise Campbell is a noteworthy textile artist and educator based in Stillwater Lake, near Kijipuktuk/Halifax, Nova Scotia, who uses wool and other natural fibres to create sculptural art that reflects nature's transient beauty and its enduring resilience. Working primarily with wool, silk, and other natural fibres, Elise creates sculptural pieces that transcend traditional craft boundaries; by pushing the limits of her medium she gracefully explores contemporary connections through texture, surface design, and form.

Raised on the Pacific Ocean and living by the Atlantic Ocean, Campbell draws inspiration from land and sea to reflect narratives of ecological movement and the delicate balance between humanity and the natural world. Her practice resonates with motion through both her creative process and her finished pieces: motion can be a conscious choice or a force of nature, always effecting change. Through the process of felting 3D sculptures and the handmade fabric in which to adorn them, Campbell uses repetitive movement to build her pieces.

Campbell's sculptures aim to elevate wool as a medium through powerful imagery and education about sustainability. Drawn to the power and beauty of water and its ability to both sustain and snuff out life, Campbell's roots of merchant seafarers and homesteaders comes through her family history of immigration from London, England. Her maternal Grandfather was a functional fibre artist—sheep to sweater creative—and travelled from the UK to Canada, bringing his practical talents across the Atlantic.

Campbell's work and creative research, including an international felting study and several artist residencies, have been supported by grants from the Canada Council for the Arts and The Robert Pope Foundation. She has received awards and invitations from art galleries across Canada and travels throughout the Atlantic provinces and around the world, teaching, speaking and inspiring others through her art practice. Her art is included in various private and provincial collections, contributing to ongoing conversations about nature, community, and craft. +

PHOTO CREDIT: PRATEEK TAMTA



Brigitte Clavette

Brigitte Clavette challenges her viewer with every work she makes. Clavette graduated from jewellery 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.

Over the years, as a trained metalsmith, Clavette's artistic expression has encompassed sculptural and functional vessels as well as body ornament and jewellery. Her current works, however, challenge functionality. Still connected to ritual and utility, they are at times more evocative, more about contemplation than obvious function. This developing exploration imagines somewhat anthropomorphic or zoomorphic vessels rising from a primal environment. From the liminal space between water and land; the ocean, a stream... they rise, exerting self-determination. Having undergone an evolutionary transformation from material to form, they evoke darkness or aspire to light. They are singular and "other", their silver "skin" no longer mainly fit to retain liquid. They aspire to their own fluidity.

The surfaces holding ground for these objects are simple naked wood. Selecting wood as a substrate for her work allows Clavette to defy some conventions associated with silver. On these simple wooden platters or trays, objects emerge, casting shadows of pure gold leaf which lend them warmth, light and comfort.

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 Clavette interpelle le spectateur avec chacune de ses œuvres. Après avoir gradué du programme de joaillerie et d'orfèvrerie du Nova Scotia College of Art and Design en 1980, Clavette a été directrice du département de joaillerie et métaux du New Brunswick College of Craft & Design de 1985 à 2017. Elle y enseigne maintenant à temps partiel et agit en tant que conseillère auprès d'étudiants seniors. Son amour pour le métal et pour sa matérialité, l'a guidée tout au long de son parcours pour en faire l'artiste qu'elle est aujourd'hui.

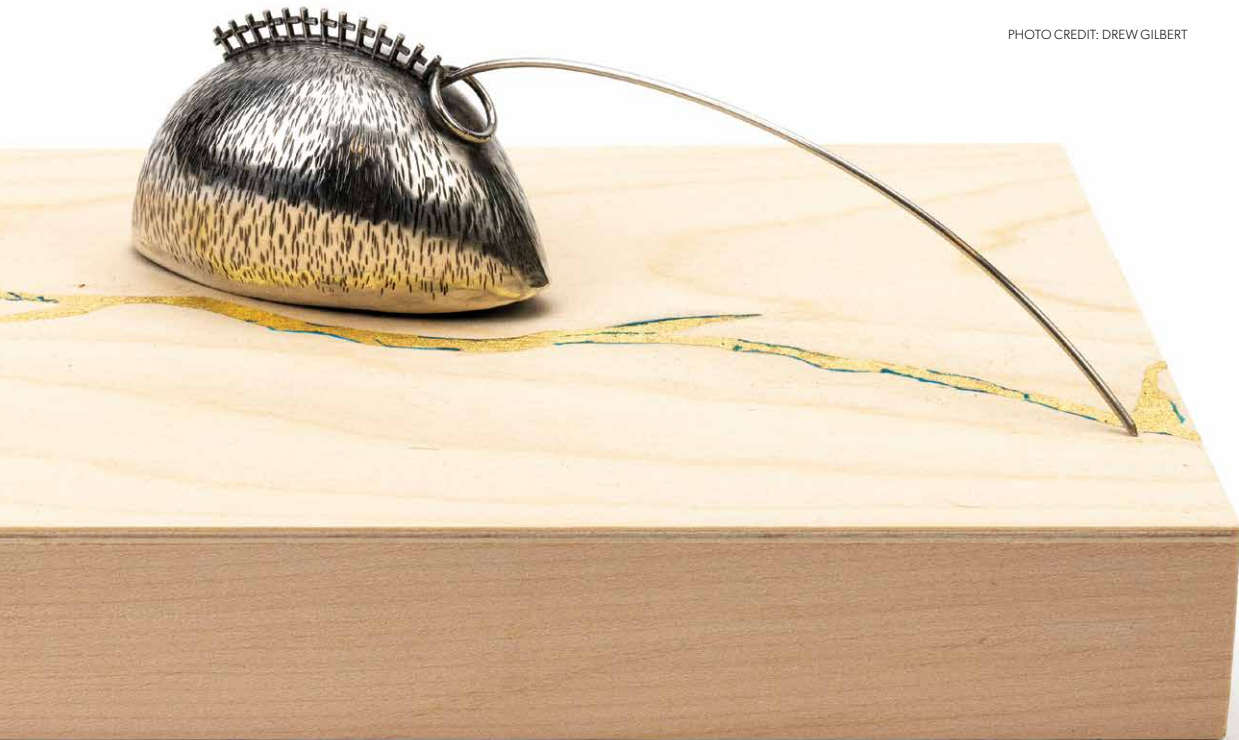
Au fil des années, Clavette s'est exprimée artistiquement par la création de pièces sculpturales et fonctionnelles, d'ornements corporels et de bijoux. Ses récentes œuvres remettent cependant en question la fonctionnalité. Tous jours liées au rituel et à l'utilité, elles sont parfois plus évocatrices, davantage axées sur la contemplation que sur un usage précis. Au fil de ses explorations, elle imagine des pièces aux attributs anthropomorphiques ou zoomorphiques semblant émerger d'un environnement primal. De cet espace liminal entre la terre et l'eau; l'océan, un ruisseau... elles semblent se dresser dans un élan d'autodétermination. Fruits d'une évolution transformative, elles passent du matériau à la forme, évoquant les ténèbres ou aspirant à la lumière. Elles sont uniques, « autres » : leur « peau » d'argent ne se prêtant parfois plus à retenir des liquides, elles cherchent leur propre fluidité.



Elles nous sont présentées sur de simples surfaces de bois nu. Le choix du le bois comme substrat pour ses œuvres permet à Clavette de défier certaines conventions associées à l'argent. Les objets émergent de ces simples plateaux, projetant une ombre de feuille d'or qui leur confère chaleur, lumière et douceur.

Nommée à l'Académie royale des arts du Canada en 2000, Clavette a gagné le prix Saidye-Bronfman / Prix du Gouverneur général en arts visuels et arts médiatiques, en 2022. En 2023, elle a reçu la médaille du jubilé de platine de la reine Elizabeth II de la province du Nouveau-Brunswick. Elle a exposé à travers le pays et ses œuvres se retrouvent dans les collections de grandes institutions muséales au Canada et en Grande-Bretagne. +

PHOTO CREDIT: DREW GILBERT





Darren Emenau

Rooted in contemporary art, Darren Emenau's work pushes the traditional boundaries of ceramic sculpture through the exploration of surface treatment, form, abstraction and installation. 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 Emenau's work come to life through his constant development and exploration of non-traditional techniques and push the traditional boundaries of ceramic sculpture. His new body of work draws its inspiration from the rugged beauty of New Brunswick's Acadian coastline along the Bay of Fundy, specifically the geological mechanical breakdown of the landscape shaped by water, wind, and the passage of time.

The surfaces of the works are marked by cracks, crevasses, voids, and bored-out holes; referred to as kolks, which emphasize the vulnerability of the material. Through the observation of natural forces, new forms and textures emerge, revealing the slow and deliberate physical change of the landscape. Textures and colours suggest the complex interplay between erosion and the elements. The resulting forms are presented as an abstraction of these natural occurrences, creating landscapes that challenge our conventional perceptions of nature and space.

The work presented here draws a parallel between the natural world's ongoing cycles of erosion and the human condition, where age, time, and life experiences leave visible marks. The colours portray an emotional landscape that may harmonize with or be in juxtaposition of the forms.

Emenau has exhibited extensively, both nationally and internationally including The Craft Biennale in South Korea and the International Ceramic and Glass Exhibition in Turkey. Solo exhibitions have occurred throughout North America, with work found in global public and private collections. His work has and continues to be recognized through ongoing publications, awards and grants. +



Susan Furneaux

Intimacy with materials in process, usage and place is the foundation of Susan Furneaux's work. Furneaux is an artist, educator and craft consultant in Newfoundland and Labrador. For over 30 years, Furneaux has specialized in natural dye and fibre techniques, learning, teaching, exhibiting her work has been collected internationally.

Furneaux's art practice is a ritual of connection and integration with my environment, the cycle of life and death ever-present. She grows, nurtures, forages and processes her materials blending her art practice and lifestyle. The ebbs and flows of nature are honoured and present in her

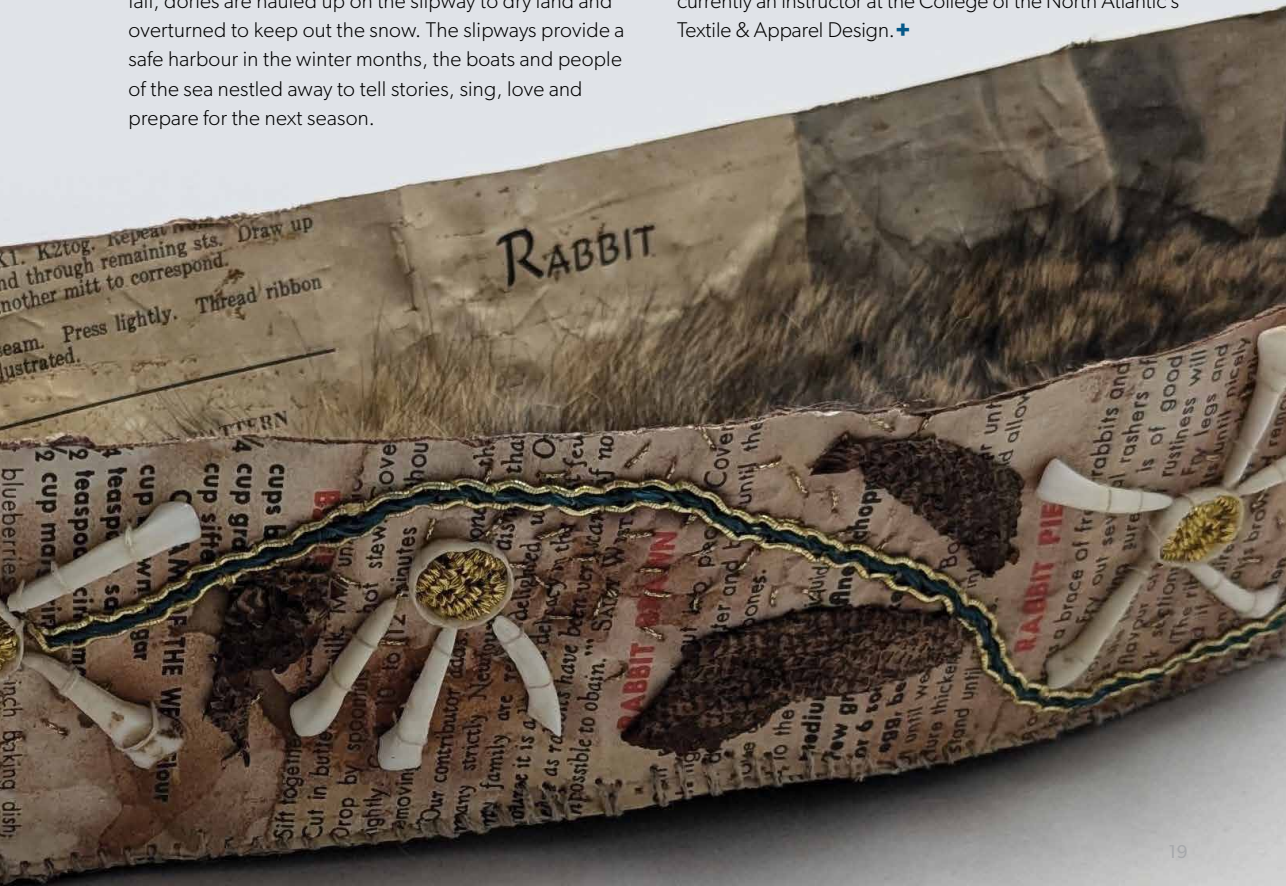
work. Using both traditional and unexpected natural fibres, and found objects, Furneaux creates finely crafted pieces that discuss the infinite offerings of the boreal forest and peat bogs of the Avalon Peninsula (Newfoundland).

Her body of work reflects her settler ancestors' tradition of 'making do', skilled makers who resourcefully created beautiful work with what was close by. Always prioritizing reciprocal knowledge sharing in her practice, Furneaux sees her art practice as one of constant learning and sharing of craft skills. With this intent the work presented in this exhibition discusses human migration across water. Their skills, culture, folklore, ritual and spirituality arrive with each individual to merge with those present on the shore to create new diverse ways of doing, creating and thinking.



The small fishing boats known as dories have come to symbolize our Newfoundland settler fishing rich cultural milieu made up of immigrants primarily from Ireland, England and France; setting off from and coming home to slipways. These slipways are a gateway to the sea. In the fall, dories are hauled up on the slipway to dry land and overturned to keep out the snow. The slipways provide a safe harbour in the winter months, the boats and people of the sea nestled away to tell stories, sing, love and prepare for the next season.

Susan Furneaux has won multiple awards for her embroidery, natural dye and innovative use of natural materials. As a typically bespoke fine craftsperson and artist with a holistic approach, Furneaux's career and practice are increasingly celebrated in contemporary art spaces. Susan is currently an instructor at the College of the North Atlantic's Textile & Apparel Design. +





Debra Kuzyk

Debra Kuzyk was born in a small village in rural Canada. Immersed in nature, she developed a reverence for life which has become foundational to her artistic and spiritual practice. Kuzyk's work is rendered with elaborate detail and joyful colour, and reminds us of the interconnectedness of the natural world. Between daily walks in an old forest or around a saltwater marsh, Debra creates ceramic portrayals of the animals in her environment in southwestern Mi'kma'ki (Nova Scotia). Her depictions of wildlife offer the viewer an opportunity to experience a whimsical and poignant relationship with these creatures.

Although it's painful for her to witness the destruction of wildlife habitats, Kuzyk celebrates the beauty and resilience of native species, and has committed to help preserve their wilderness homes. There is a visceral connection between the fragility of ceramics and the vulnerability of the natural world. Clay comes from the Earth. It is the material of life, the universal matter associated with many creation stories, and is an excellent material for expressing the sacredness

and importance of water, which flows through us and is essential to all life. As a ceramicist, Kuzyk belongs to the ancient lineage of artists who work in wet clay to form objects which will long outlive them, sending visual messages into the future.

Kuzyk studied at the University of Saskatchewan, NSCAD University, and the Banff Centre for Arts and Creativity and in 2024 served as artist-in-residence in the Zoology Department at the Museum of Natural History in Halifax, Nova Scotia.

Her work has been exhibited and published across Canada and in the USA and notably she was part of the Canadian Pavilion, Cheongju International Biennale, South Korea in 2009. Her work is held in permanent collections such as the Art Gallery of Nova Scotia, the Gardiner Museum, the Art Gallery of Burlington, the Canadian Clay & Glass Gallery, Canada Council Art Bank, Nova Scotia Art Bank, Newfoundland & Labrador Art Bank, to cite a few. +

Lucus MacDonald

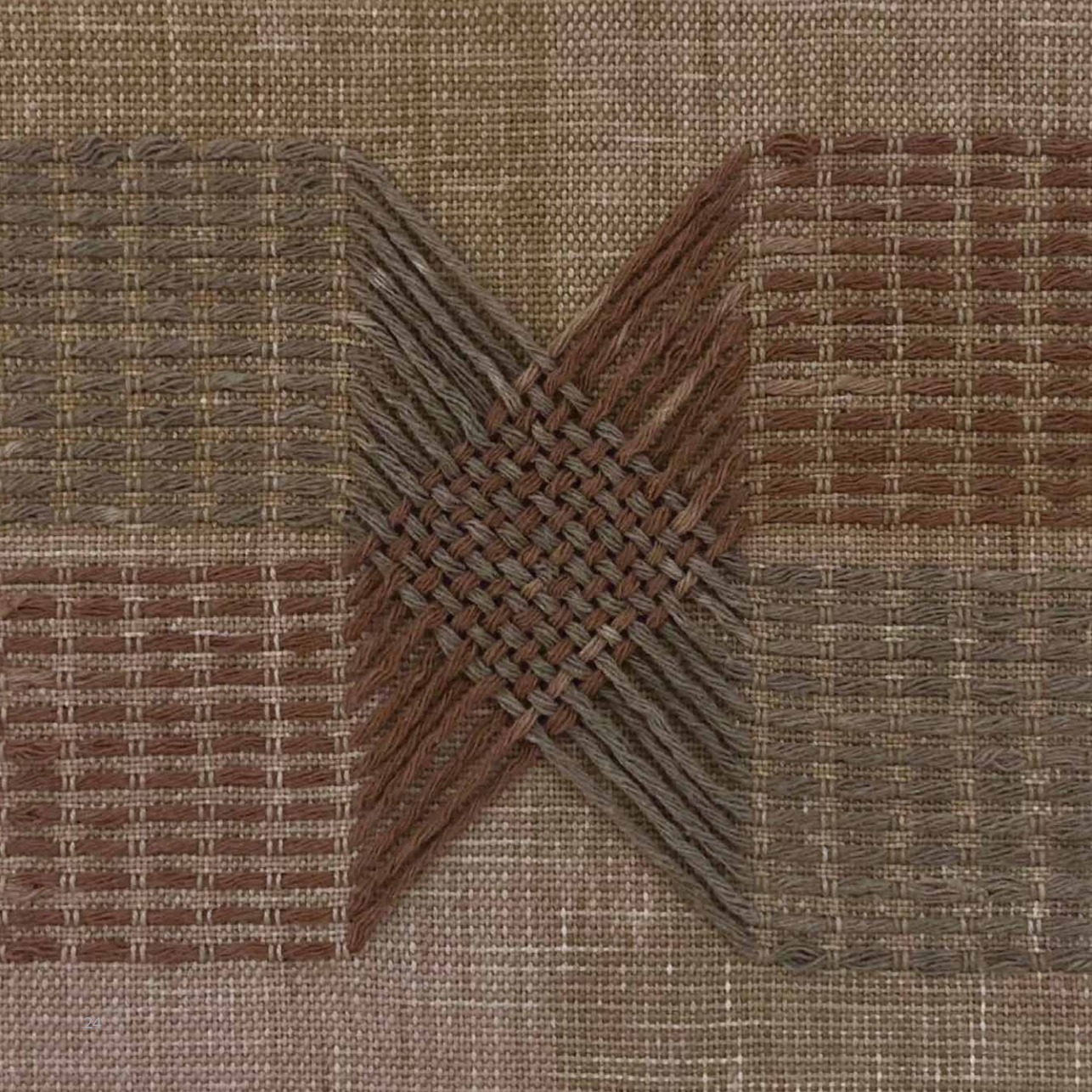
After 15 years as a musician Lucus Macdonald moved from the big city to his rural childhood home on Prince Edward Island. There, in the presence of his father's wood shop he shifted his focus to a more tangible art form. A self taught woodcarver, MacDonald artistic practice revolves around the intricate patterns time creates. Each line in his work represents the event of its own creation, each stroke of the chisel a document of time imprinted on a carved memory.

Drawn to the geometry of earthly landscapes and the orbits of astral bodies he began to translate these images into wood carvings. Using only hand tools, he conveys with repetitive patterns the radiance of energy that reflects and illuminates life. Working from his own studio out of an old barn, MacDonald continued development of his relationship with woodcraft and perception of the natural world invites the viewer to perceive the carved form beyond what is in front of their eyes.

Humans are pattern seekers. It makes traversing life easier if we're able to predict what's coming. We're drawn to patterns for safety, and so patterns have become a comforting sight. MacDonald grew particularly interested in the patterns that water creates. Rain drops in a puddle, light refracting through a glass of water, or the shimmering light off the surface of water on a sunny day. There's so much information packed into these fleeting moments. With the aim to capture the liminal beauty hidden in these transient moments that catch us off-guard he attempts to document these ephemeral events that are easily missed in our typically humdrum lives.

MacDonald has been part of several exhibitions and his work can be found in private collections such as the Innovation PEI Arts Awards (2023), Prince Edward Island Art Bank Collection (2019).+





Rilla Marshall

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. A textile artist based in Belfast, Marshall is inspired by the ever-evolving shorelines of her rural Island home, her handwoven work highlights the liminal spaces where land meets sea. The light, the water, and the seasonal cycles of change inform her weaving practice, interpreting ephemeral observations into the geometry of the woven grid. These works are a collaboration between the weaver, the materials and the loom, taking their cue from the tides and currents that shape the shoreline. Highlighting the poetry of textiles, her weaving plays with the formal elements of pattern, structure, accumulation, and negative space.

Marshall uses various textile processes and techniques to build her compositions, rich colours, textures, and structural layers. Plant-dyed cotton cloth has been hand-twisted

into cordage in a colour gradient and then used as supplementary weft to weave a moving column of textured light. Many of her new works are Meta Weaves, a weaving within a weaving: using supplementary weft brocade, Marshall constructs a secondary woven structure, created while weaving the background structure on the loom.

All warp and weft yarns are dyed before weaving, using local plant colour foraged from her immediate environment such as goldenrod, apple tree bark, and butternuts, as well as natural dyes from further afield.

Since graduating from NSCAD University with a BFA in Textiles in 2004, Rilla Marshall's textile artwork has been shown in group and solo exhibitions in Prince Edward Island, Nova Scotia, Newfoundland and Labrador, Alberta, Ontario, and the UK. She has received numerous grants for the creation and exhibition of artwork, as well as travel and research. Her work is in various private and public collections in Canada, US, UK, and Switzerland. +

Nancy Oakley

Nancy Oakley is a Mi'kmaq and Wampanoag artist living on Eskasoni First Nation reserve in Cape Breton, Nova Scotia, Canada. She is a graduate of the Institute of American Indian arts, in Santa Fe, New Mexico, where she studied photography and Pottery. She then moved to Nova Scotia, where she studied at Nova Scotia School of Art and Design, taking courses in photography, ceramics, weaving and jewellery making before leaving to start her family. She is now a mother of 6 and a grandmother of 7 and counting.

Oakley's artistic journey embodies the richness of indigenous heritage and a deep connection to the land. Through hand shaped softly curved pottery vessels, Nancy creates culturally significant pieces that imbue her traditional knowledge and honors her role as a woman, mother and grandmother. In an intrinsic collaboration with Mother Earth, Oakley's expression of knowledge, feelings and experiences can be seen in the processes of her pieces, which are polished with a stone and smoke fired with seaweed, sawdust and fir tips, allowing the smoke to talk through the pottery.

Nancy's new collection "SIPU" (River), expresses her culture's deep connection to water. Water is life, (Samqan na mimajuaqn) and is needed in all aspects of life. In her body of work she allows the sweetgrass to allude to the winding path of the river and by doing so she reflects the importance of water to her culture. Women go to the river each day to collect water in their vessels, to sustain their families; they also create new life: to carry a baby, is to be carrying water and the Mohawk word for midwife is lewirokwas, which means to pull the baby out of the water or wet place. The mirrored double curve is an ancient Mi'kmaq design showing people canoeing with their reflection in the water.

Every river eventually flows to the ocean, where Grandmother moon decides the flow of the tides.

Oakley is the 2023 recipient of Queen Elizabeth II's Platinum Jubilee Medal (Nova Scotia) and has exhibited works in the Smithsonian American Indian Art Museum, Washington DC (2024) 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 Oakley na elitekete'w wetapeksit Mi'kmaq aqq Wampanoag. Wikit Eskisoqnik, L'nue'kati etek Unama'kik, Nopa Skosia, Kanada.

Wejikina'masit kina'matnewo'kuo'm telusik Institute of American Indian arts, etek Santa Fe, New Mexico. Na'te'l etlkina'masip wasoqatetekemk aqq elitekemk ewe'wmumk pka'w. Eliwsip No'pa Sko'sia aji-kina'masip kina'matnewo'kuo'm telusik Nova Scotia School of Art and Design, ekina'masip wasoqatetekemk, elitekemk ewe'wmumk pka'w, elisknuemk aqq amalapska'tekemk ke'sk mu naqtmukek kisikwenan wunijink. Nike' asukom te'sitjik wunijink aqq l'uiknek wuji'jk aqq me' pemi-ajelkik.

Oakley ta'n teliteket nemitumk tetuji-keknuite'tk ta'n wetapeksit aqq wettaqne'wasit wksitqamu. Wpitniktuk eltoql keknuikk pka'we'l elitaqnn, Nancy eltoql keknuikk kisaqann ekina'muek L'nuijkijitaqnn aqq keknuite'tk teli-e'pitewij, teli kiju'ewit aqq nukmi'ewit. Keknuikk kisoqal ewe'wk wksitqamu, ta'n koqoey kisi-kina'masit, ta'n telita'sit aqq koqoey wejiet nemitumk wtlukwaqnn, ewe'wk wasoqita'sik kun'tew tuijw wiplaskl ewe'wkl etlamkutekl joqlsi'l, puksaqte'kn aqq stoqn, asite'k ntlu'tew jiltektn pka'w-iktuk.



Nancy piley wtlukwaqn SIPU (river) nemitumk ta'n L'nu'k tetuji kepmite'tmi'tij sam'qwan. Samqan na mimajuaqn (Water is life) aqq nuta'q wjit tel- mimajimk. Wtlukwaqn welima'qewey msiku kaqamik wjit teli-amnoqomkitk sipu aqq ta'n L'nu'k tel-kepmite'tmi'tij sam'qwan. Te'sikiskik e'pijik naji-nqana'pitijik sipuk, aqq elt piley mimajuaqn eltu'tij: eskmaqtmamk nkutey, pema'tumk sam'qwan, Kwetejk telui'ta'titl nuji-apoqnmuelitl weskijinua'tekemk lewirokwas, teluek ketalqa'lut mijua'ji'j sam'qwaniktuk.

Aputaluek na sa'qewey Mi'kmawey kisataqn wekiaq wenik pemisukultijik jijaqmiju'etjik sam'qwaniktuk.

Msit sipu'l elijuikl wkta'nuk , ta'n kukmijinu tepknuset nujo'tkl jikwapnn. 2023ek Oakley pekwatoqip Queen Elizabeth II's Platinum Jubilee Medal (No'pa Sko'sia) aqq me'sua'tasik wtlukwaqn Smithsonian American Indian Art Museum, Washington DC (2024) 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) ula pasik kijka'ewi'tasikl ta'n etekip kisa'toq. +



Emma Piirtoniemi

Emma Piirtoniemi admires the ability of jewellery to convey big ideas on an intimate scale. Originally from Bawaating (Sault Ste. Marie), Ontario on the unceded territory of the Anishnaabeg Nation, currently based in Kjiptuk (Halifax), Nova Scotia on the unceded territory of the Mi'kmaq Nation, Piirtoniemi draws inspiration for her jewellery and installation practice from her time growing up on the Great Lakes of Superior and Huron, as well as her more recent years on the Atlantic coast.

The granite islands and agate beaches of the Canadian Shield, along with sandstone cliffs and flats of the Bay of Fundy, inform how Piirtoniemi envisions our future geologies and the transformation of water systems. She makes tangible the abstract notion of the anthropocene and investigates how our now familiar surroundings might look and feel as waste plastics and industrial materials embed deeper and deeper in the physical makeup of the land and water.

Piirtoniemi explores the process of forming through gradual repetition: small, non-prescribed actions which slowly build to become something new: objects, geology, methods, or ways forward. She captures fluidity and play of light in her work by using acrylic and glass, and utilizes carving, forming, assemblage and mosaic techniques. Her contemplative objects and installations are alluring to the eye and hand, yet retain mystery in their construction. Circular design is integrated into much of Emma's work, as the same material lives several lives at the artist's bench until almost nothing remains.

Piirtoniemi completed her BFA Major in Jewellery Design and Metalsmithing and Minor in Art History at NSCAD University, and has participated in multiple residencies in Canada. She has exhibited in cities across the United States and Canada, including solo exhibitions at Harbourfront Centre in Tkaranto (Toronto), Ontario and Anna Leonowens Gallery, Kjiptuk (Halifax), Nova Scotia.+

Heather Waugh Pitts

From where the Nova Scotia's sea coast meets the industrial refinery lands her family lived by and worked at for generations, intently shaped into existence and carrying an unique palette inspired by the natural materials around her home, Heather Waugh Pitts' sensitive designs express the delicate features of a world full of wonders and carefulness. Based in Nova Scotia, Pitts, a self-taught ceramicist, holds a Bachelor of Science in Human Ecology which led her to several studies on inter and trans disciplinary relationships between humans in their natural, social and built environments.

Seagrass, shells, 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.

Following the shapes and lines of each piece in this body of work, Waugh Pitts promotes an ethereal interpretation of the hide and seek game of water's movement, casting doubts and revealing what lies beneath it to surprise and amaze the viewer.

Principal owner and designer of a successful interior design company 1999-2024, Heather has worked in several different projects and mediums such as oil paint, mural, Frescoes, Venetian plaster both in residential and commercial projects including Cathedrals in St. John. NB, resorts (Fox Harbour) and restaurants (Da Maurizio,), to name a few. Waugh Pitts has also 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).+





Pamela Ritchie

Pamela Ritchie combines intellectual energy, a fierce love of beauty, and the precise selection of shapes and materials, to create pieces that evoke the poetic and emotive side of art jewellery.

Her practice combines traditional and contemporary craft processes, the language of materials, visual representation, fantasy and nostalgia.

In her work, she calls attention to the concentrating effect of detail, and the paradox that an abundance of ideas, form, and pattern can be encapsulated in small poetic objects.

The pieces in this new body of work are inspired by the artist's experience of life and landscapes near the ocean. They employ imagery of erosion, marine life, and processes of transmutation.

For Ritchie, they are also like lost memories of a landscape imagined as a child—a time when free to roam and create kingdoms behind the branches of a weeping willow, and when the nearby Transtramar Salt Marsh (Bay of Fundy) became a magical flatland of endless novelty.

Today, those marshes and their immediate landscape are endangered by increasing wind and water erosion. And, despite our collective tendency to overlook those impacts, the resulting erosion patterns are now becoming inescapably evident.

Through observation, drawing, abstraction and reimagining, Ritchie has created art jewellery that celebrates the beauty of the ocean—while also highlighting changes to the land brought about by the inexorable effect of drops of water and persistent wind.

The results are sometimes visually whimsical—even mythological—while they also celebrate the resistance of the natural world in the face of man-made challenges.

Following a period of artistic research in Norway, Pamela Ritchie completed a Master in Fine Arts in 1982 at Nova Scotia College of Art and Design (NSCAD University) in Halifax, where she is now Professor Emerita of Jewellery Design.

As an advocate for Canadian jewellery, she has lectured in Canada, England, USA, and Korea, and has also served as the Canadian consultant for exhibitions and publications worldwide.

Ritchie's work has been exhibited in over one hundred solo and group shows spanning three decades, throughout North America, Australia, Asia, and Europe, and has regularly been featured in books, catalogues, and periodicals. Her work can also be found in many national, international, and private collections.

Pamela Ritchie was the winner of the Saidye Bronfman/ Governor General's Award in Visual and Media Arts, Canada in 2017. +



Ralph Simpson

Nationally acclaimed Canadian plant fibre artist, Ralph Simpson has developed an innovative method of weaving and sculpting plant fibre into pleasing sculptural forms. He was raised in the fields and forests of New Brunswick along the Petitcodiac River and there developed a keen interest in plants. His personal motivation arises from a deep connection with nature and an implicit desire to promote environmental sustainability.

His creative process begins by grounding himself in the natural environments to observe local plants in their natural element. Arising from these observations, his designs are inspired by the simplicity of natural forms resulting in beautiful complex contemporary organic sculptures. A sublime manifestation of his connection with plants, his work varies in form and style but always resonates the underlying investigation into ways that plant materials can be used to spark interest and insight into the natural world.

Simpson's foraging practice often involves the conscious harvesting of plants from and around water, both fresh and salt. As he weaves the fibres in and out, back and forth, and around, the material flows through his expert fingers, weaving warp and weft just as water winds its way through rocks on its way down stream. For the pieces in this exhibition, Simpson portrays the ebb and flow of water on the rivers near his studio, and the swell and fall of waves of Canada's Atlantic Coast can easily be recognized in the flow and rows of his work.

Simpson is an award-winning artist with grants from Arts NB and Canada Council, short-listed for the Salt Springs National art Prize (2021) and his work has been accessioned into New Brunswick's permanent art collection (2023). His work has been published in the US in *Basketry +* (National Basketry Organization), *Rewilding Magazine* 2023, and *Fibre Focus*, (2023). +

Kye-Yeon Son

Kye-Yeon Son is a metalsmith from Seoul, South Korea. She earned a Bachelor of Fine Arts from Seoul National University and a Master of Fine Arts in Jewellery Design and Silversmithing from Indiana University, USA. Fascinated by metal's resistance, she has been working to understand its various properties and manipulate it for visual expression.

Now settled in Nova Scotia, Canada, Son draws inspiration from the natural world, particularly the transformative qualities of perennial grasses and trees that adapt to their environments. Water, a vital ecosystem element, plays a crucial role in these transformations.

Her intricate vessels, created from thin steel wire, symbolize the resilience and fragility found in nature. Just as grasses respond to the availability of water—thriving and flourishing in accordance with its presence—Son's work reflects the duality of endurance and grace. The structure, volume, space, textures, colour, light, and shadow in her art highlight how nature navigates the challenges of its surroundings.

Using a palette of black, silver, and gold, Son seeks to encapsulate the tenacious beauty in nature's ecosystems, including the interplay between human activities and plant life. She hopes to convey the powerful messages of harmony and survival through her pieces, illustrating how these elements coexist and inform one another in a delicate balance.

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. She has exhibited in several solo shows and group exhibitions across Canada, the United States, Britain, Germany, Japan, and Korea, and had one of her pieces acquired to the permanent collection of the Victoria and Albert Museum (UK) in 2024. +

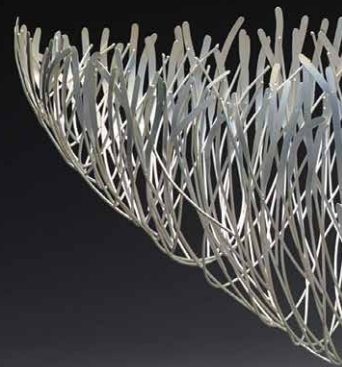
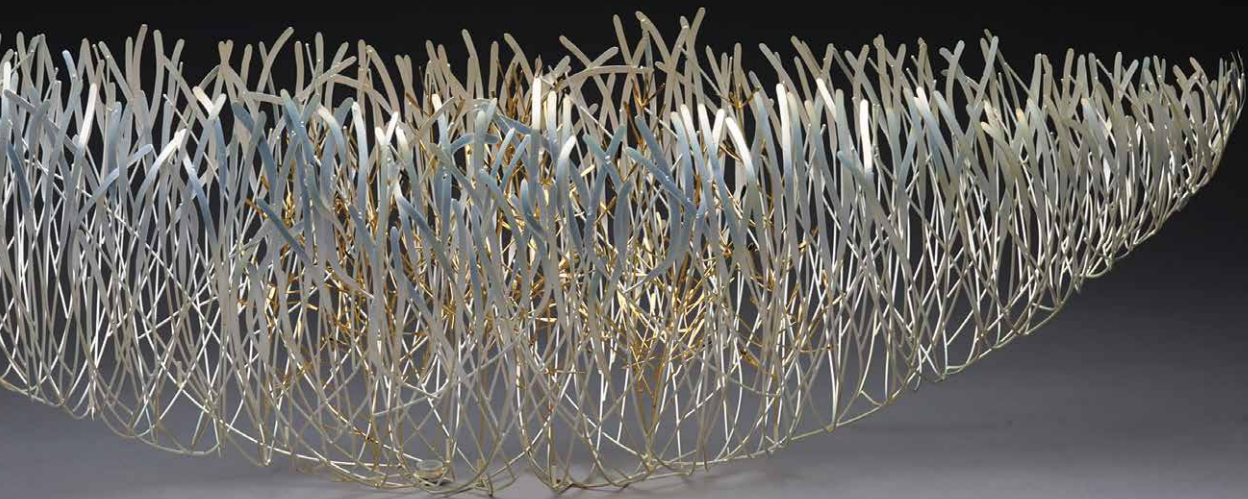


PHOTO CREDIT: KC STUDIO



Gordon Sparks

A steward of traditional stories, lore and medicines, Gordon Sparks is a Mi'kmaw 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'kmaw 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.

Traditional wooden mask carving is the medicine that connects Mi'kmaw people from the east coast of Turtle Island known now as Canada's oral stories to their visual language. Masks have the ability to bring people to gather in a

safe place to share oral history through stories, ceremonies, drums and dance. The knowledge of mask making has provided Sparks with the ability to discover his roots through the art of sculpture. Spark finds this artistic process to be an honour and obligation to continue the traditional wooden mask carving for his people and for his late mentor.

The masks that are in this exhibition reflect the importance of our waterways that were the highways of my ancestors. These waterways provide the life source for all things living, such as the birds, plants, animal's, mammals, insects, trees and fish. Each living thing has been able to provide people with clothing by tanning the animal skin, medicine from the plants, food from the animal, mammals, and fish. The hair on the masks are made from tanned ell skin and salmon skin, these fish are the main source of the Mi'kmaw food source that comes from our rivers. This hair contains the teachings of the tanning method of fish skin and ell skin. Bear fur for eyebrows, the animal that provides us a feast of meat, medicine from its fat, and the teachings of healing.

Sparks has participated in numerous exhibitions nationally and has taught workshops across Canada. +





Isako Suzuki

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. Suzuki creates tonal gradated bands from dark to white giving her pieces the appearance of texture without carving or fluting.

The visual asymmetry of the tonal bands, in her body of work, lend to the shape of the ceramic vases an integrated balance and tension, movement and stillness, and dark to light effects. Suzuki's spontaneous approach to the form is achieved as she played with the thrown cylindrical pieces by cutting, bending and pasting them horizontally to create one of a kind pieces.

Suzuki has a Diploma in Graphic Design 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), Shimpo 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. +

Anastasia Tiller

Anastasia Tiller is a multidisciplinary artist residing in Lethbridge, NL on Bonavista Peninsula and has been exhibiting her work in Canada and internationally since 2008. She takes a fun and whimsical new spin on the traditional Newfoundland and Labrador art of rug hooking. Hooking was a craft taken up by Tiller during the long winters in Lethbridge, NL. With a fantastical approach to ocean creatures, the imagery is a playful departure from traditional approaches.

Conceptually, Tiller's work combines real and imagined, old and futuristic, large and small, creating new, hybrid beings and ecosystems. Her artwork is focused on an idea of the Symbiotic relationship between humans and nature. Humans are encouraged to recognize and respect other forms of life. Loops of theatricality, bright pops of colour, and a flagrant optimism exude from these textile creatures which seek to brighten up the foggy or snowy days.

Tiller is influenced by flora and fauna as well as a rich geological history of Newfoundland and Labrador and Bonavista Peninsula in particular.

Tiller is actively involved in the provincial visual arts community as an art teacher as well as being a member of the Visual Artists Newfoundland and Labrador Board of Directors in the past. Among her notable exhibitions are "Loops to live by" collective exhibition at the Rooms Provincial Art Museum and Archives 2019, "Room for Happiness" solo exhibition at the Craft Council of Newfoundland and Labrador 2020, installation "Symbiosis" at the Bonavista Biennale 2023, "Symbiosis", solo exhibition at the Elora Center for the Arts in Ontario. Anastasia is a recipient of the Arts and Letters Award in 2023 in the senior artist category.+

Anastasia Tiller est une artiste multidisciplinaire résidant à Lethbridge, NL, sur la péninsule de Bonavista, et expose son travail au Canada et à l'international depuis 2008. Elle donne une nouvelle approche amusante et fantaisiste à l'art traditionnel du crochet de tapis de Terre-Neuve-et-Labrador. Le crochet était un artisanat adopté par Tiller pendant les longs hivers à Lethbridge, NL. Avec une approche fantastique des créatures océaniques, les images représentent un éloignement ludique des approches traditionnelles.

Conceptuellement, le travail de Tiller combine le réel et l'imaginé, l'ancien et le futuriste, le grand et le petit, créant de nouveaux êtres hybrides et des écosystèmes. Son art se concentre sur l'idée de la relation symbiotique entre les humains et la nature. Les humains sont encouragés à reconnaître et à respecter d'autres formes de vie. Des boucles de théâtralité, des éclats de couleurs vives et un optimisme flagrant émanent de ces créatures textiles qui cherchent à égayer les jours brumeux ou enneigés.

Tiller est influencée par la flore et la faune ainsi que par une riche histoire géologique de Terre-Neuve-et-Labrador, en particulier la péninsule de Bonavista.

Tiller est activement impliquée dans la communauté provinciale des arts visuels en tant qu'enseignante en art et a été membre du conseil d'administration des Artistes Visuels de Terre-Neuve-et-Labrador dans le passé. Parmi ses expositions notables figurent « Loops to live by », une exposition collective au Rooms Provincial Art Museum and Archives en 2019, « Room for Happiness », une exposition solo au Craft Council of Newfoundland and Labrador en 2020, l'installation « Symbiosis » au Bonavista Biennale en 2023, et « Symbiosis », une exposition solo au Elora Center for the Arts en Ontario. Anastasia est la lauréate du prix Arts and Letters en 2023 dans la catégorie artiste senior.+



FUNDING

Craft Alliance works with many industry partners across our region, including: Creative Export Canada, Craft Nova Scotia, PEI Crafts Council, Craft Council of Newfoundland and Labrador, Mawi' Art Collective,

Craft NB, Cape Breton Centre for Craft & Design, Anna Templeton Centre for Craft, Art & Design, New Brunswick College of Craft & Design, and our regional government funders.+

FUNDERS



CRAFT COUNCIL
OF NEWFOUNDLAND & LABRADOR



"We acknowledge the [financial] support of the Government of Canada."
« Nous remercions l'appui [financier] du gouvernement du Canada. »

SUPPORTING ORGANIZATIONS



CRAFT NB
MÉTIER D'ART NB



PEI CRAFTS COUNCIL



Mawi'Art
Wabanaki Artist Collective

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.+

ARTISTS

Alanna Baird



- 📍 /AlannaBaird
- 🌐 tinfish.ca
- 🗣️ English
- ✉️ tinfish@nb.sympatico.ca
- 👤 She/her



Teresa Bergen



- 📍 /teresabergenceramics
- 🌐 teresabergenceramics.com
- 🗣️ English
- 👤 She/Her



Elise Campbell



- © /fullofwoolfibreat
- 🌐 elliemae-fibreat.square.site
- 🗣️ English
- 📧 woolart@pm.me
- 🏆 She/Her/Hers



PHOTO CREDIT: PRATEEK TAMTA

Brigitte Clavette



PHOTO CREDIT: KELLY BAKER

- © /brigitteclavette
- 🌐 brigitteclavette.ca
- 🗣️ French | English
- 📧 brigitte.clavette1@gmail.com



PHOTO CREDIT: DREW GILBERT

Darren Emenau



PHOTO CREDIT: KELLY LAWSON

📷 /darren_emenau

🌐 mnoclay.com

🗣️ English

👤 He/Him



Susan Furneaux



📷 /susanfurneaux

🌐 susanfurneaux.com

🗣️ English

📧 susanfurneaux@gmail.com

👤 She/They



Debra Kuzyk



- 📍 /deb_kuzyk
- 🌐 debrakuzyk.com
- 🗣️ English
- 👤 She/her/they



Lucus MacDonald



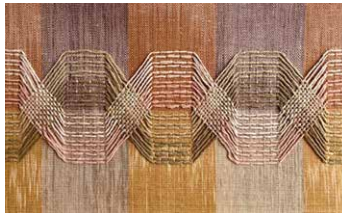
- 📍 /lucuscrafft
- 🌐 lucus.ca
- 🗣️ English
- 👤 He/Him



Rilla Marshall



- 📍 /rillamarshall
- 🌐 rillamarshall.com
- 🗣️ English | French
- 👤 She/her



Nancy Oakley



PHOTO CREDIT: COREY KATZ

- 📍 /oakleavesnativecreations
- 🌐 oakleavesnativecreations.com
- 🗣️ English
- 📧 nanoak@hotmail.com



Emma Piirtoniemi



PHOTO CREDIT: ADAM CARSCADDEN

📍 /e_p_

✉ emmapiirtoniemi.com

🗣 English

✉ e.piiirtoniemi@gmail.com

🗑 She/her



Heather Pitts



📍 /heatherpittsceramics

✉ hwpitts.com

🗣 English

🗑 She/her



Pamela Ritchie



PHOTO CREDIT: LISA PREVOST

- pamelaritchie.ca
- English
- info@pamelaritchie.ca
- She/Her



Ralph Simpson



- [/ralphasimpson](https://www.instagram.com/ralphasimpson)
- plantfibreatist.com
- English
- ralphasimpson@gmail.com
- He/Him



PHOTO CREDIT: MOMENTS BY KASSIE

Kye-Yeon Son



- 📍 /kyyeonson
- 🌐 kyyeonson.com
- 🗨 English
- ✉ sonkyyeon@gmail.com



PHOTO CREDIT: KC STUDIO

Gordon Sparks



- 📍 /gordonsparkstattoos
- 🗨 English
- ✉ gordonsparks883@icloud.com



PHOTO CREDIT: CAPTURED_BY_SASHA

Isako Suzuki



- Instagram: /isneriagepottery
- Website: isneriagepottery.com
- Language: English | Japanese
- Email: hspottery@gmail.com
- Gender: She/Her



Anastasia Tiller



- Instagram: /frozenpartridgeberry
- Website: anastasiatiller.com
- Language: English | French
- Email: anatiller@gmail.com
- Gender: She/Her





Craft Alliance Atlantic Association

PO Box 8802, Halifax RPO CSC
Halifax, Nova Scotia B3K 5M4 Canada
+1-855-567-4897 | craftalliance.ca

Bernard Burton, Executive Director
bernard@craftalliance.ca

Bruno Vinhas, Manager Export Program
bruno@craftalliance.ca

SEE ALL OUR ARTISTS AND EXHIBITIONS AT **CRAFTPORTFOLIO.CA**

CRAFT
alliance
MÉTIERS
d'arts