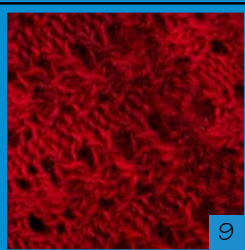
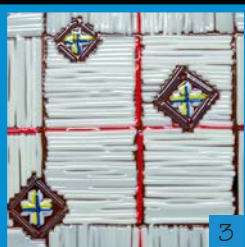


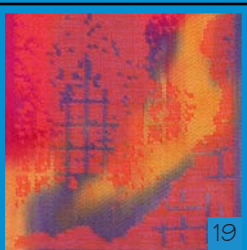
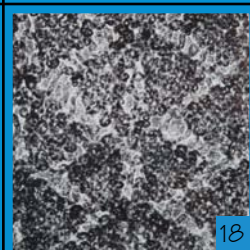
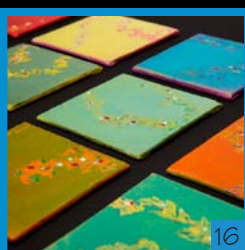
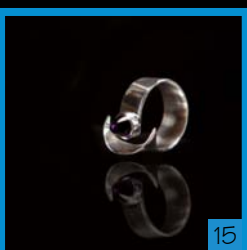
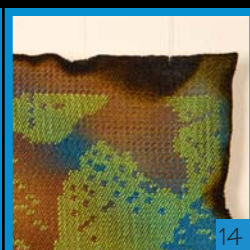
Members of Nova Scotia Designer Crafts Council



Inspired

june 10 - july 24, 2011

new works inspired by Nova Scotia's heritage



- Jean Archer 7
- Catherine Beck 15
- Clare Bridge 8
- Wilma Butts 5
- E. Del Zoppo 14, 19
- Philip Doucette 3
- Gladys Hann-O'Neill 6
- Dawn MacNutt 20
- Henriette Maier - Jurors' Choice 12
- Jennifer Marlow 23
- Alexandra McCurdy 22
- Beverley McInnes 13
- Bob Morouney 10
- Carol Morrow 1
- Louise Pentz 21
- Julie Rosvall 2, 9, 18
- Chris Shute 11, 17
- Jacqueline Steudler 16
- Stephen Zwerling 4

Welcome to *Inspired*, the 2011 exhibition of work by members of the Nova Scotia Designer Crafts Council.

Earlier this year, the NSDCC challenged our members to visit any museum or heritage site in Nova Scotia, select an artifact, and then reinterpret that artifact through the creation of a new work of craft. Our members responded with an astonishing array of works: silk evocative of a coal mine shaft, a ring echoing the hilt of a cutlass, Mi'kmaq quillwork translated into both clay and glass. From the many submissions put forward, our panel of invited jurors selected these 23 works to comprise the exhibition. We asked our artists to describe how or why they were inspired, and now share their stories with you as part of this exhibition.

I hope you enjoy your visit, and leave the show similarly Inspired.

Susan Hanrahan
NSDCC Executive Director

JURORS

Joleen Gordon
John Macnab
Scott Robson

Photos - © Perry Dyke Photography
Design - Craig Dix

Members of Nova Scotia Designer Crafts Council

Inspired

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new works inspired by Nova Scotia's heritage



www.nsdcc.ns.ca



Mary E. Black Gallery

free admission • tue-fri 9-5, sat/sun 11-4 • 902.492.2522
1061 marginal rd, suite 140, halifax, NS • www.craft-design.ns.ca

opening reception
thursday, june 9, 6 pm

Jean Archer - Dartmouth, Nova Scotia

Jean was born in 1931 in Stirling, Scotland. She studied at the Stirling Royal Infirmary to become a registered Nurse and later a Mid-wife. In 1954 she immigrated to Canada with her husband where they raised three children together. She continued to pursue her nursing education by completing a BSC from Mount Saint Vincent University.

Jean's first introduction to working with textiles was in grade nine when she was taken out of public school and became a draper's apprentice. Finding little training in this except selling, she left the apprenticeship after 2 years. In 1997, she joined the Rug Hooking Guild of Nova Scotia and attended many of their classes in Truro. Her husband often helped her draw designs and she hooked them. After his death in 2002 she decided to attend NSCAD to learn how to draw and create her own original designs. She feels fortunate to have been "sucked in" by the result of obtaining a much wider view of the practicalities of making art.



Just One More Song: NS Milling Frolic

Wool and hose on cotton warp
(81cm x 106.5cm)
Neocraft milling frolic &
traditional reenactments in Nova
Scotia

Gaelic College - St. Ann's, Nova Scotia

I really feel that my life
experiences and how I was
brought up was almost like living
in a museum. My interests lie
with people and what they do.

Just One More Song – NS
Milling Frolic, is a piece inspired

by an image viewed at the 2007 Neo Conference held in Halifax. When I designed this piece I included my close friends as the characters depicting the milling frolic as they thump on the tables passing the fabric along, hand to hand while singing Gaelic songs. I am just old enough to say I have witnessed a milling frolic in action in Scotland and know that this tradition continues in Nova Scotia. It is the celebration that signifies the completion of the production of tweed and all the steps in between, from shearing and spinning to weaving and dying.

Catherine Beck - Halifax, Nova Scotia

Catherine Beck has been a jeweller for the past 15 years while living and working in Halifax. She was educated in jewellery at NSCADU and gemology at VCC in Vancouver. Catherine has received many awards of recognition for her work which include, Best Piece with Gemstone, 1997 Metal Arts Guild Competition and Exhibition; Best Body of Work, 1998 Festival of the Arts; Best Piece with Alternative Material, 2005 Metal Arts Guild Competition and Exhibition. Catherine's most recent shows include both the 2007 and 2009 NSDCC group exhibitions Fashion Forward and Just for Fun at the Mary Black Gallery.

Cutlass ring

Sterling silver, amethyst (2cm x 2cm)
18th Century Cutlass Sword

Maritime Museum of the Atlantic - Halifax, Nova Scotia



The source of my inspiration is located at the Maritime Museum of the Atlantic. It is an 18th Century Cutlass Sword, which is part of the Pullen's Collection. In particular, it is the hilt of the Cutlass that inspired me to create my submission.

The hilt of the Cutlass inspired me because of its form and function. I was intrigued by the way the hilt was so organic and flowing. Its design flows around the hand that

holds it, terminating at the base and creating a line between the handle and the point of the sword. I wanted my design to interpret these same sensitivities. The organic form of the ring mimics the wrapping of the hilt, and comes up high enough to offer protection to the stone. I chose to use a bullet cut amethyst in the design to reflect how the sword terminates to a point and also because it is a native stone of Nova Scotia.

Clare Bridge - Aston, Nova Scotia

Living in Maine, with its rugged coast, originally drew me to fabricating mixed-media sculptures, harmonizing a wealth of discoveries from both the land and sea: glass, rusted metal objects, driftwood, gnarled wire, etc. Now with my home in Nova Scotia, the province's diverse coastline continues to nourish my intrinsic style.

In 2001, I was awarded a scholarship to Haystack Mountain School of Crafts, Deer Isle, Maine, to study under Tim McCreight, a renowned metallurgist from Maine, who has written the compendium for jewelry making. It was during that course that my discipline changed. The malleability of the smaller, fine metals was contagious, and my wall sculptures were transformed into wearable art.

I am an intuitive, hands-on/visual jeweler, who thrives on gathering information/techniques from small applicable workshops, reference books, and sometimes, my own mistakes. I relish the satisfaction from problem solving, and integrate that into my designs and creations, resulting with my organic, one-of-a-kind jewelry.



Untitled - cuff bracelet

Sterling silver and 24K gold (4.7cm x 5.3cm)

Bridle buckle

Fortress of Louisburg National Historic Site, archeological archives - Louisburg, Nova Scotia

By creating my former mixed-media sculptures, I was drawn to the complex textures and undulating forms of the found objects, be it rusted hardware, or petrified bones. Rightful objects of art in themselves, I incorporated those inspirations into my jewelry, echoing nature's hallmarks.

The theme and intent of Inspired gravitated me towards Fortress Louisbourg, rich in architecture and archeological treasures; one of them being a harness buckle that inspired my chosen piece. The buckle's simplistic yet rugged form, the aged pitting of its metal, and the deterioration of the leather bridle scraps, attracted my attention; it was my style. I reveled at hand-forging those attributes into sterling silver, with 24K gold enhancements; hence, my cuff bracelet.

Wilma Butts - Halifax, Nova Scotia

Wilma Butts is a textile artist who works from her home studio in Halifax. Wilma experiments with traditional Japanese shibori (shaped-resist) techniques, creating work that is innovative while still respectful of the traditions of the past. Her latest interest is shaped textile and fibre as a sculptural medium.

“My work is influenced by the patterns, textures and quality of light I encounter on the Atlantic coast. Shibori 'shaped resist' patterns can be seen everywhere in nature. Just as the energy of the sun, rain, wind and fire imprints on the environment, shibori techniques imprint the energy of the creative process on fibre.”



Dusting

Paper, silk fibre, ink
(35.5cm x 96.5cm)

Photo: Stone Dusting
**Cape Breton Miners’
Museum - Glace Bay,
Nova Scotia**

This piece was inspired by a photo with the caption “Stone Dusting”, on display at the Glace Bay Miner's Museum. The photo shows a miner in the process of applying stone dust or calcium carbonate which helps to reduce the propagation of coal dust explosions in

underground mines. The shock of white stone dust stands in dramatic contrast to the complete blackness of the mine.

The true inspiration for this piece, however, is my grandfather Wm. Butts who worked underground as a coal miner for 48 years with amazing strength and good humour. “Dusting” acknowledges the coal dust that flows through my veins.

Philip Doucette - Halifax, Nova Scotia

Currently, Philip is a staff associate of the Nova Scotia College of Art and Design, instructing the Stained Glass course for Extended Studies. He is also an advisory member of the Halifax Crafters Collective, and mentor to Art students at Citadel High School participating in a project which will produce Gaelic themed windows for the library of the new school.

His commissioned works in leaded glass, stained glass and sandblasted glass are installed in numerous homes throughout Halifax and its surrounding communities. As well, several large installations of his work can be found in public buildings within the city. His studio, located in a historic warehouse in the Gottingen Street area, is open by appointment only, and primarily produces individually commissioned work tailored for a specific site. Philip's sculptural fused glass is represented by Secord Gallery. Philip is an accredited Master Artisan of the NSDCC.



The Dancing Sisters

Fused glass (32cm x 24cm)

Mi'Kmaq quillwork boxes

Nova Scotia Museum of Natural History - Halifax, Nova Scotia

My piece comes from a long fascination with pattern and how it functions both as decoration and as cultural information. Pattern is a pervasive element of craft; widely separated civilizations used patterns in similar ways, and whether it was carved in wood or knotted in wool, patterns were used to support the oral history of the culture.

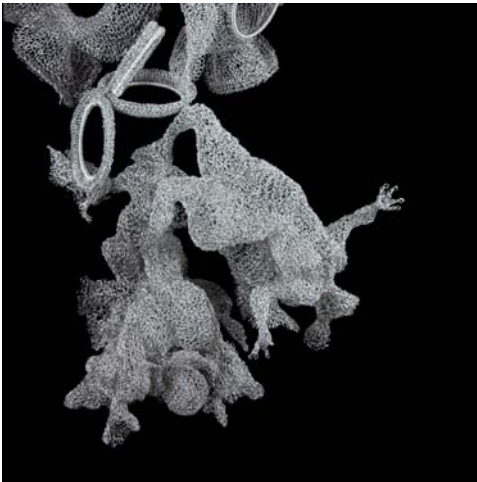
When I was asked to select an inspirational object, I was drawn to the delicate and intricate patterns of Mi'kmaq quillwork from the Nova Scotia Museum, and how the patterns and colours of their designs could be used to chart the developing influence of European contact.

For the last five years, I have been depicting constellations as a major part of my design work in fused glass. In studying the history of astronomy, I had come across the stories of the Native American star lore. Thus I was able to modify my design to indicate the story of the Dancing Sisters, an Algonquin tale about the origin of the Pleiades.

Gladys Hann-O'Neill - Halifax, Nova Scotia

Halifax has been her temporary home where she has been exploring metal working processes and was juried into the Nova Scotia Metal Arts Guild. This knowledge will return with her to Sherbrooke, Quebec where she will continue to explore the unconscious images that flow naturally out of ritually respecting the process of simply doing.

Gladys received her Bachelor of Fine Arts Degree from York University in 1978. Her paintings and sculpture have been exhibited at the York University Gallery, David Mirvish Gallery in downtown Toronto and University of Maryland Gallery, USA. She has exhibited in a juried touring show in France. Her work has been juried and exhibited at numerous gallery showing for the past 33 years.



Salvation

Paddle wire (22cm x 23cm x 38cm)

Life saving device, Inuit sculptures

Maritime Museum of the Atlantic -

Halifax, Nova Scotia

IGNORANCE IS BLISS.....

Looking up at the lifesaving ring with the pants attached, I immediately thought about how I would be able to put both my legs into the knickers while I was floundering around in the water. My next thought was... By the time I would get my

feet into the contraption, I would be sleeping with the fishes.

Consequently during my process of working with wire, I crochet without an intended image. The repetitive process is a meditative means where thoughts are given up and the act of faith enters into the creation of the work. Images of animal and people transformations appear and tell me a story. I'm always fascinated by the gift of insight that is divined by open ones mind to the universe.

On day of the submission to the jurors, Chris Shute revealed the truth... The life rigging was meant to be used to transfer passengers directly from one ship to the next. It was never meant to be used directly in the water.

I thank the universe for ignorance.....

It's she a creative spirit?

Dawn MacNutt - New Glasgow, Nova Scotia

Dawn's miniature to monumental sized sculpture is generally inspired by human form. Her work is usually woven from metal or natural materials, and sometimes cast in bronze. Her new work involves colour and is created in her 'new' 170 year old studio. The work submitted is a departure from her signature work, but it also comes from the heart.

Dawn has exhibited throughout Canada, and the USA, Switzerland, Germany and Asia in more than 100 exhibitions over 35 years. Argyle Fine Art Gallery, Halifax will host her next solo exhibit in July 2011. Her work is represented in a number of public collections in Canada and the USA.

She is a member of the Royal Academy of the Arts in Canada, and has an Honourary Doctorate (Humane Letters) for her contribution to the Arts from Mount St. Vincent University, 2005; Queen Elizabeth 11 Jubilee Medal, 2002; Grants include a Senior Creation Canada Council Grant, 2000; and a Presentation Grant from Nova Scotia 2008



Imagining the Past

Window, sepia transparencies, shoe, linen, woven sampler (120cm x 64cm x 5cm)

Reid Genealogy #94-23

Hector National Exhibit Centre & Archives - Pictou, Nova Scotia

During the restoration of my studio, we discovered the house was built by Alexander James Reid in 1837. My father's official genealogy at the Hector Museum Archives confirmed the house had been built by my great great great grandfather!

The studio is full of memory: a signature AJR scrawled on a beam... an old window in the basement of the house... a child's shoe found in the wall symbolizing an old ritual assuring new life...the photograph of ancestors taken outside the house in 1908. Added is a sampler I wove in 1980 with handspun linen grown and spun in Pictou County by a Mrs. MacKenzie. The genealogy references two Reid ancestors marrying MacKenzies; maybe one was the spinner of the yarn.

Thanks to Dayle Crouse, Director for assistance with this project.

Henriette Maier - West LaHave, Nova Scotia

Born in 1961 in Weilheim, Germany, Henriette Maier did not begin life as a craftsperson. She married her husband Dieter in 1984, and together they have two grown sons. In 1996, Henriette and her family immigrated to Nova Scotia where they lived in Cape Breton for 10 years before moving to West LaHave in 2006.

In 2001, a friend took Henriette to visit the Rug Hooking Museum in Cheticamp. Rug hooking is not practiced in Germany, and Henriette was intrigued by this art form and started out with a small wooden frame (made by her husband), a crochet needle and some yarn to experiment. After her first few pieces she was “hooked”. Subsequently, Henriette’s work has been included in exhibitions, purchased by the Nova Scotia Art Bank, and she has written articles on hooking for publication. In 2011 Henriette was introduced to wet felting. She says that experimenting, trying her hands on a familiar but different form of wool, is pure fun for her.

In addition to rug hooking, Henriette’s passions include her family (she can’t wait to get everyone home for a visit), gardening, Tai Chi, and entertaining friends.



Our Icon

Wool hooked on linen (51cm x 90cm)

Bluenose II, Nova Scotia’s Sailing Ambassador - Lunenburg, Nova Scotia

Jurors’ Choice

Oh, we love our icon – but have a peculiar way of showing it. To make a mistake once is forgivable, but to make the same mistake twice could be considered stupidity, ignorance, apathy, or disregard for public opinion.

The bottom portion of *Our Icon* shows the fate of the schooner Bluenose I, left lying on the ocean floor after striking a reef and being deemed irreparable. The middle portion shows the fate of the hull of the Bluenose II after a questionable and controversial decision that saw it end up in a wood chipper and partially burned. The top portion shows the next Bluenose II with its two predecessors as ghost ships in the sky.

Both the Bluenose I and Bluenose II, either whole or in pieces, would have been valuable additions to our provincial museum and heritage collections, and their loss/destruction is now our loss. *Our Icon* is a commentary on our cultural heritage and decisions taken to preserve or destroy artifacts of meaning and significance.

Jennifer Marlow - Milford, Nova Scotia

Jennifer Marlow discovered her woodcarving skills 30 miles off the coast of Massachusetts on the island of Nantucket. Drawn to the island by Nathaniel Philbrick's fascinating, *In the Heart of the Sea*, her first sculptures made alongside Master Carver Paul McCarthy were of the whales that played an integral part in both the book and the region's survival.

Upon returning to her native Nova Scotia, Marlow opened her own workshop where she continues to practice the art of woodcarving carving. The wood carving tradition holds numerous attractions for Marlow as an artist. It embraces heritage, environment and art while demanding implicit trust between hand and eye, intricately linking the tactile with the aesthetic. It also encourages improvisation, whether in style or practice, the uncertainty of outcome rich in promise and surprise.



Red Netsuke (16.5cm x 11.5cm x 7.5cm)

Swift Netsuke (23cm x 11.5cm x 7.5cm)

Arctic Netsuke (19cm x 11.5cm x 7.5cm)

Red fox - Swift fox - Arctic fox

Wood, glass, cord

**Shubenacadie Provincial Wildlife Park
- Shubenacadie, Nova Scotia**

During the winter months I often spend an hour or two on a Sunday afternoon at the Shubenacadie Wildlife Park. This quiet season allows stillness and serenity to those animals that brave the elements

and the fox in particular, resting in its compact sphere, never fails to capture my attention.

The fox's perfect form lends itself beautifully to the Japanese art of netsuke, the carved button-like toggle used to attach a purse or basket to the obi (belt) by means of a cord. In this instance the trio is much larger than the traditional netsuke.

Each fox is nestled in a dish that represents not only the worn indentation made by the fox in the earth but also the diaza, a stand carved out of wood to hold a viewing rock in a Bonsai garden.

The Shubenacadie Wildlife Park is a wonderful place to visit, full of awe, peace and inspiration.

Alexandra McCurdy - Halifax, Nova Scotia

Alexandra McCurdy is a graduate of NSCAD (BFA) and the Cardiff Institute of Higher Learning in Wales (Masters in 3D Design-Ceramics). She was an Associate Curator of Ceramics at the Art Gallery of Nova Scotia, and has shown her work both nationally and internationally. Her most notable solo exhibitions include *The Ties That Bind* at the Canadian Clay and Glass Gallery in Ontario, and two solo traveling exhibitions; *Mothers/Daughters*, which originated at Halifax's Mary E. Black Gallery, and *S.O.S: Sources of Support*, originating at the Art Gallery of Nova Scotia. Alexandra's work is in the collections of the International Museum of Ceramics in Faenza, Italy; the Burlington Art Centre; the Canadian Clay and Glass Gallery; the Canadiana Fund and the Royal Ontario Museum; the Art Bank of Nova Scotia; the Nova Scotia Museum; the Art Gallery of Nova Scotia and of the Nova Scotia Designer Crafts Council. As well, her work is in numerous private collections.



Self Portrait: Wearing Many Hats

Clay, straw (23cm x 15.25cm)

Collins Eisenhauer: Self-Portrait -
Show of Hands ongoing exhibition

**Art Gallery of Nova Scotia -
Halifax, Nova Scotia**

My summers are spent in Lunenburg County, where folk art abounds, attractive because it is a commentary on humanity, with the added bonus of being humorous. Folk artists reduce life to its simplest form in order to lend meaning. In that way, Collins Eisenhauer's work is

exemplary. While I sit at my wheel in solitary seclusion, I wonder what I am doing and why. In order to make sense of things, I break my life down into sections which represent the activities and tasks that define me. It seems to me that Collins is doing that very same thing in his self portrait. He is sitting on the chair carving, with a look of concentration on his face, an activity that defines him as a human being. He inspired me to try to do something similar in this self portrait of my life, while poking fun at myself at the same time.

Beverley McInnes - Chester, Nova Scotia

As a multi-media fibre artist and Bag and Purse maker, Beverley McInnes lives in Chester, is a juried Master Artisan of Nova Scotia Designer Crafts Council; a Juried Member of The Society of Layerists in Multi Media. She belongs to the Nova Scotia Printmakers Association in addition to many national and international organisations; teaches widely and exhibits frequently. As co-coordinator of The Fort Anne Tapestry Project in Annapolis Royal in SW Nova Scotia, she was appointed in 1990, by Parks Canada to oversee this Textile (approx 150 square feet), and the remarkable 400 year history of our province.

It is said that everything creatively has already been done.

Experimentation with traditional methods, however, allows for new dimensions. This fascinates me!

I look closely at new techniques and push boundaries. As my multi-media and fiber work, in addition to being a Purse and Bag maker, has evolved, I have found an escape, in my recent pieces exploring collage and print making. Innovative supplies allow for experimentation with fibers, mark making, ground materials, found objects, metal screening, gel medium and Polaroid images, rusted shapes and Nova Scotia slate and rock. This challenges and continues to intrigue.



Belongs to the Past

Collage, monoprint, mark Polaroid images, making, found objects (56cm x 35.5cm)

The Chester Station of the Halifax & South Western - Chester, Nova Scotia

Inspired by the Chester Train Station (link of Chester Municipal Heritage Society) and fascinated by the shadows and the memories held in its grasp, the old ghost-like Train Station, silent for years, captures my imagination. I see waving travelers with packed bags awaiting adventure and hear

once again the mournful train whistle.

Manipulated Polaroid and stamped images and vellum shadows emanate from the past to bring all this to life once again. Mark making, imprinted forms and applied rusted found objects complete the piece. Raised shadowed hands pointing to double writing allows the viewer this unique glimpse.....and then disappears.

Bob Morouney - Otter Creek, New Brunswick

Confronted with the news that Bob Morouney has been making art for decades, the response in his tiny community of Otter Creek, New Brunswick has been uniformly one of shock and disbelief. "I never would have suspected," and, "He seemed like such a normal guy," are typical of the comments made by even his closest neighbors. "He was always just sitting around looking at things," recounts a nearby resident who wishes to remain unidentified; with a shudder she adds, "I thought he was simple." Other residents, visibly moved by the news, refused to be interviewed. Perhaps the woman who lives at the end of their road expressed what's on everyone's mind: "He could have pictured any of us, our houses, our cars, our pets, even our kids. He could have pictured us naked. There's no telling what someone like that can picture." His wife, potter Rachel Morouney, told one reporter, "I warned him something like this would happen if he didn't learn to keep his pencil in his pocket." "He's Canadian," the Mayor of Otter Creek told a citizen's group. "We asked Immigration Canada if we could deport him, but they just laughed."



Spencer's Island Lighthouse - Sandy Point Lighthouse - Mullins Point North Range Lighthouse

(20.25cm x 25.5cm) framed set of three Copperplate etching

Spencer's Island, Shelburne & Wallace, Nova Scotia



I've had an abiding interest in lighthouses for most of my adult life. They are outré buildings at the dynamic interface of land and sea where they enjoy weather most of us are grateful to avoid. I would love to live in a lighthouse. As an artist I find they are multivalent symbols, often embodying opposites: the loneliness of the lighthouse keeper stands with Rilke's nourishing solitude; its offer of hope is set against its often ultimately destructive site; its warning has been offset by the wrecker's lure; its age-old stern utility is now frequently supplanted by its attraction as a picnic spot and tourist draw; the virile yang of its form is rendered almost pitiful contrasted to the vast yin of the ocean. Even more than their strange architecture and beautiful natural surroundings I've found inspiration in the accumulated inheritance of oftentimes ambiguous meanings inherent in old lighthouses.

Carol Morrow - Lunenburg, Nova Scotia

Carol Morrow comes from a family of vigorous women who have been makers of objects for many generations. She dabbled in various media from childhood on, and continued to experiment with craft while pursuing a professional career. In mid-life she was smitten with the possibilities of clay, returned to school, and upon graduation moved to Nova Scotia to set up a studio in Lunenburg.

Carol makes tiles, both production work and one-of-a-kind pieces and installations; her frequent use of traditional patchwork quilt patterns is a tribute to the rich heritage of craftsmanship and creativity she has received from her fore-mothers, several of whom were quilters. She often smoke fires some of the elements of her pieces in an old soup pot on a campfire. This process gives the tiles a natural appearance, often resembling stone or wood. The organic feel of the smoke-fired tiles is a counterbalance to their strict geometry, and works as a beautiful expression of the dichotomy of same/different.



Herringbone Cover

Porcelain, oxides, burnished and smoke fired (53.5cm x 75cm)
Mi'Kmaq herringbone box, acc no. 510
DesBrisay Museum - Bridgewater, Nova Scotia

I went to the DesBrisay Museum expecting to be inspired by my old love, patchwork quilts. Instead, I was enchanted by a Mi'kmaq quillwork box worked in herringbone pattern. I loved the strong geometric motif, and was in awe of the craftsmanship required to

maintain the crisp lines and angles. I was also drawn to the colour palette, which echoes the earth tones of my smoke-fired work.

While the artifact reflects the idiom of its time and culture, its motif and colours are in a way timeless. I wanted to create a piece which both paid tribute to the original, and would not be out of place in a contemporary interior.

The title Herringbone Cover refers not only to the lid of a box, but also the way one performing artist may “cover” the work of another – adding, of course, their own inspiration and flavour.

Louise Pentz - Pleasantville, Nova Scotia

Louise Pentz has been a professional potter and sculptor for 35 years. She is a graduate of the Nova Scotia College of Art and Design, and has further studied elsewhere in Canada, the USA, and Mexico. Her ceramic works have been exhibited in numerous group and solo exhibitions nationally and internationally, and have garnered multiple awards and grants. Reviews of Louise Pentz's ceramic work have been published in East Coast Living, Fusion: A Magazine for Clay and Glass, The Crafts Report, and Ceramics Monthly. Works by Louise form part of private and public collections including: the Canadian Clay and Glass Gallery, the Nova Scotia Art Bank, the Steven Lewis Foundation, the Burlington Art Gallery in Ontario, and the Conseil général du Puy-de-Dôme in France.



Horned Jar

Clay, pigment, wax, iron
(28cm x 10cm x 10cm)

Tool hook

**Ross Farm, A Living
Heritage Farm - New Ross,
Nova Scotia**

Horned jar materialized through the influence of two cultures... The Egyptians and the Hittites. As part of the mummification process the Egyptians placed the vital organs of the deceased in jars. The lids of the jars were replicas of various gods (Dog, Sun etc.) At the Hittite

Museum in Ankara, Turkey, I observed that replicas of the Bull god which they worshipped were placed in their homes – expressed through the horns or the shape of the bulls head placed on their walls.

Upon finding this beautifully cast iron tool holder in the remains of an old barn on our property I knew it would make a fine lid for a ritual jar.

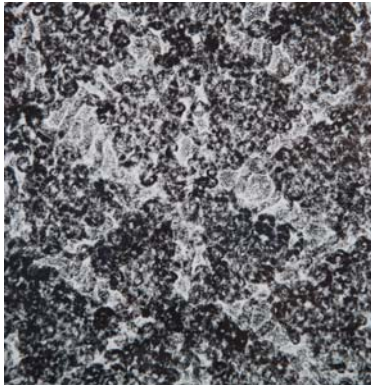
The smoke fired jar has been decorated with images of petroglyphs to enhance its mysterious function and presence.

Julie Rosvall - Wolfville, Nova Scotia

Julie Rosvall's forays into weaving began in 1998 just as she was making the move from her native New Brunswick. She settled in Wolfville, Nova Scotia, the longtime home of Mary E. Black, for whom this gallery is named, a talented weaver, writer and advocate for crafts in Nova Scotia.

While there is still a loom in the corner of Julie's office, weaving led to spinning, and then later was overshadowed by knitting. These passions led to the beginning of Gaspereau Valley Fibres in 2003, which Julie retired from in 2007.

Julie's life now as Programs Coordinator for the NSDCC and juried member of the organization both as a textile artist and with her partner Peter Rosvall for architectural concrete is exciting and challenging. It is balanced (or unbalanced depending on the day) with her own explorations into sample knitting and minor obsession with the concept of transferring the pattern and texture of the knitted fabric to other mediums.



Dutch Lace Stitch, Swatch #1 - 3 of 4

Printed at Hidden House Press

Framed copperplate soft ground etching

(30.5cm x 30.5cm) framed set of three

Vest One, 1969 - Betty Goodwin, Darkness & Memory exhibition

Dalhousie Art Gallery - Halifax, Nova Scotia

I have always wanted to create texture on paper using knitted samples. I have obsessed about it, and researched every option available to me. I

thought for some time that I would simply create a relief of the fabric on plain paper, no ink. I was then introduced to Betty Goodwin, a fabulous artist, whose notebooks alone were breathtaking, and whose printmaking nearly brought me to tears. She printed anything, gloves, hats, vests, shirts, tarps, even unwrapped packages went through her press to make a soft ground impression, etching the plate and then printing and manipulating the images.

Upon seeing her exhibition at the Dalhousie Art Gallery I immediately began work on knitted samples to create my own prints. This project would not have been possible without the technical and moral support of Bob Morouney who allowed me to use Hidden House Press for this journey.

Julie Rosvall - Wolfville, Nova Scotia

Vintner's Rib in Red

Handspun & millspun yarns, mohair, silk, wool, all handdyed
(23cm x 76.25cm)

Red, ongoing exhibition

Art Gallery of Nova Scotia - Halifax, Nova Scotia



The inspiration for this Moebius scarf is an ongoing exhibit currently at the Art Gallery of Nova Scotia called Red, it references the difficulties faced by potters trying to create a truly red glaze, this is a challenge faced in the textile world as well, although I can't say I've ever felt compelled to throw myself on the fire or into the dyepot for want of the perfect colour.

This knitted Moebius strip has only one edge, and one surface, and is non-orientable,

which I enjoy immensely, and is knit with three yarns. The first is handspun in Peru, handdyed by women in a cooperative; it was initially a fuschia colour. The second yarn is millspun, handdyed by the Fleece Artist here in Nova Scotia, it was a fairly deep red. The third is local mohair which I handspun, and dyed a vibrant red. Upon completing the Moebius, I then overdyed the finished scarf to give all three yarns a more harmonious overall red.

Julie Rosvall - Wolfville, Nova Scotia

Untitled - silk and wool hat

Handspun & millspun yarns, silk and wool, handdyed locally
(25.5cm x 17.75cm)

Summer and Winter, 8 harness - fig. 383 weaving sample

**Nova Scotia Archives & Records Management - Mary E. Black
Archives - Halifax, Nova Scotia**



This hat began with a search of the Mary E. Black online archives. As a weaver and member of the NSDCC I am intimately aware of the influence that Mary Black, who was also a Wolfville resident, had on the crafts community in our province, the gallery in which you stand now was named for her.

I began with weaving sample 383 from her archives, graphed it out, and tested a colour work pattern for a knitted hat. Several attempts later I

completed this version, which incorporates the centre section of the weaving pattern as the fairisle design.

Chris Shute - Halifax, Nova Scotia

Chris Shute is native of Halifax. He has a great pride in his Celtic ancestry, tracing his lineage back to a family member who sailed with Captain Cook. After working in set design for live theatre productions Chris decided to work in a more durable art form and went to the Nova Scotia College of Art Design to study jewellery and silversmithing. He has developed his own distinctive style and now has his studio at Pier 21. Much of Chris's work is inspired by the traditional Celtic designs for which he feels a great affinity. The complex interweaving of shapes, which is the hallmark of his custom pieces, is often complemented by a subtle but delightful sense of humour which gives his pieces individuality and impact. In the simpler, hand wrought shapes of his more modern pieces; Chris uses the contrasts of textured and polished silver to great effect.

Rocks of Ages

Nova Scotia moss agate, sterling silver (20.5cm x 2cm)

Rocks below George's Island lighthouse

George's Island National Historic Site - Halifax, Nova Scotia



For most of my thirty years as a jeweler my studio has been located overlooking the inspirational Halifax Seaport. My first studio was in an old Doctor's office in the upper shed of Pier 21. There was a bay window overlooking the harbour that provided a view of "floaters", whales, Georges Island and the rocks that I stared at every day down below. The Pier location is certainly a unique creative environment where I have witnessed the sight of

people returning to where they first entered Canada including refugees, evacuees, children and war brides arriving to make a new life for themselves in Canada, all with fascinating stories. An old European grandmother once laughingly accused me of stealing her gold from her luggage at customs. It is from these sights and experiences I have been inspired to create both the Three War Brides Pins and Rock Bracelet.

Chris Shute - Halifax, Nova Scotia

Three War Brides

Silver, 14K gold, NS agate, diamond, zircon

(5cm x 2cm) three broaches

Photo: War brides

Canadian Museum of Immigration Pier 21 - Halifax, Nova Scotia



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Jacqueline Steudler - Fall River, Nova Scotia

Growing up in Switzerland Jacqueline Steudler had always an art project in various techniques and with many different materials on the go. As an elementary teacher and later in her work as a trained art therapist she was able to share her love for the arts with her students and clients.

Since 1994 Steudler shows her paintings in galleries on a regular basis. Her move to Nova Scotia in 2004 inspired her to dedicate more time to her painting practice. Steudler's love for bold colour combinations is reflected in her mixed-media paintings. Her art practice investigates the connections and interrelationships of colour, form, and shape in her surrounding. Her paintings have been purchased by the Nova Scotia Art Bank, private and corporate collectors in Switzerland, Germany, and North America. In 2010 Jacqueline Steudler was featured in the book Nova Scotia's Contemporary Artists - Volume II.

For more information please visit Jacqueline's website:

www.jacquelinesteudler.com



Fragments

Canvas board on wood oil paint (61cm x 91.5cm)

Seal skeleton

**Museum of Natural History -
Halifax, Nova Scotia**

Fragments is inspired by my visit to the Museum of Natural History. I chose this place because I am fascinated with bones. Fragments of a life lived, left behind, found, and collected to educate, to show what lies beneath our skin. A story to be told. Seeing the seal bones laid out on sand, I was intrigued by the organic

shape of the spine. In these small fragmented paintings I tried to follow this movement, this flow of substance. The bones might have disappeared through the movement of pushing and taping but the organic feel remains.

E. Del Zoppo - Lower L'Ardoise, Nova Scotia

Born in Chicago in 1946, Del Zoppo was raised in Ludington, Michigan, studied Sociology at Rosary College in Illinois, taught in the Chicago public school system, and eventually took a weaving course at the Art Institute of Chicago.

Del immigrated to Point Michaud in Cape Breton in 1975, and spent five years working in Sherbrooke Village. She went to Sweden in 1981 to study damask and drawloom weaving, returning to Cape Breton in 1984. Del joined the computer age when the University of Cape Breton developed a computer design program allowing her to develop her damask. As Guest Instructor she has taught Introductory Floor Loom weaving at the Edna Manley College of Visual Art in Kingston, Jamaica.

In 2005, Del added a new studio/guest house to her Cape Breton home, noting it has lots of room for her looms (and lot of laundry!) She is still weaving, growing her own food, running the guesthouse, and travelling to Jamaica, but always returns home to Cape Breton and her weaving.



When All the Fish Are Stone. Fossil Fragment #1

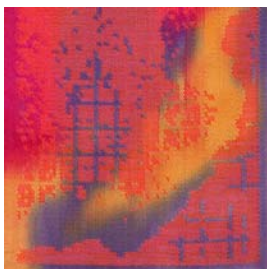
(28cm x 28cm) framed green

When All the Fish Are Stone. Fossil Fragment #2

(29.5cm x 49.5cm) framed red

Silk warp and weft; hand dyed weft. Handwoven damask technique

Fossil fish on slab. Mississippian era



Fossils of Nova Scotia, Nova Scotia Museum online collection - Halifax, Nova Scotia

Fossil fish: once quick, full and supple, cold and wet; now dry, flat, stone in stone. Once captured in the grids of nets, now caught in the cords of archaeological dig grids. The old adage of self-help, "Teach a man to fish..." will mean nothing when there are no fish.....

I've loved fossils since I was a kid collecting Petoskey stones and crinoids and searching for dinosaur tracks. Fish fossils became a favourite – I've never lived for long away from a large body of water; in another life I'd have been a marine biologist. And now the fish are disappearing. Who can see a fish fossil and not be moved by the pathos of the contrasts; the excitement of seeing something that old; the beauty of the fossil; the intimation of the future? Can we imagine the waters without fish?

Stephen Zwerling - Boutilier's Point, Nova Scotia

A native Nova Scotian, I spent my formative years watching my father draw and paint, while enjoying debates about aesthetics and craftsmanship. I studied photography in New York, and film making in London, before working in television and commercial photography in Toronto, returning to Halifax to study philosophy and history. For twenty years I operated a commercial photographic studio and laboratory.

I began woodturning in grade 9. I was captivated by the speed of the turning process a sculptural medium. I built my first lathe from scrap metal. As I acquired better equipment, my skills improved and I began selling my work.

In 1991 I became a full-time woodturner. As demand to teach my methods and approach arose, I began conducting seminars, writing and demonstrating across Canada. I produce functional and non-functional fine craft and commissioned architectural and furniture components from my workshop in Boutilier's Point, NS.



Fresnel : A Darkened Light

Wood, glass, cord (24cm x 5cm)

Sambro Island lighthouse lens

**Maritime Museum of the Atlantic -
Halifax, Nova Scotia**

Fresnel: A Darkened Light, was inspired by the Sambro Island Lighthouse Lens displayed at the Maritime Museum of the Atlantic. I am interested in lighthouses, lenses and optics in general, light in particular, and loss, decay, and inevitable darkness in obsession.

Lighthouses represent illumination of darkness and the unknown, yet increasingly they are being eliminated and made redundant by electronic positioning systems. The glow of a GPS' LED screen is, to me at least, a sorry replacement for the reassuring pulses of shoreline navigation aids.

The staining and degraded maple of Fresnel, A Darkened Light, the opacity of the wood, and the dull sheen of the finish are meant to convey the loss brought about by the extinguishment of the light. It is a work about darkness and despair, inspired by light and Fresnel's lightness on optical invention.