

CRAFT AND
SCIENCE

fig. x-15



CRAFT AND **SCIENCE**

March 5 - July 9, 2022

Alberta Craft Feature Gallery
Edmonton

July 23 - October 29, 2022

Alberta Craft Gallery
Calgary

The *Craft and Science* Exhibition is an exploration of the intersections between Science and Craft. As we prepared the call, we asked ourselves the following questions:

How do these two practices influence and support each other? In what ways has/does science impact the ways we work as craft artists? How does working with a craft artist improve scientific research? How does scientific research inspire craft artists? What are the similarities and differences between the two fields? What is the role of imagination in science? What is the role of structured method in craft?

Both are efforts to learn; to question and test what we already know through trial and error. Both serve to expand our understanding and appreciation of the environment and materials around us. Through haptic activity craft artists become experts about their materials and form, relying on traditional methods and knowledge as groundwork for further discovery and expression. Likewise, scientists study traditional methodologies and a cannon of historical research in order to push forward to new understanding and revelation. Both scientists and craft makers begin with an imagined goal or a problem to solve and set out to prove and test their ideas. Can you think of an example from your experience of how craft and science intersect?

Craft makers look to scientific and technological advances to improve their results with the materials and methods they use and, to reduce their footprint on the environment. Though science we have arrived at a new understanding of the effect that craft processes have on our bodies and environment. As we learn and better understand our materials and processes, do our ideas and imaginations about new possibilities and future works grow? Scientist sometimes invite artists to collaborate in their research to have a different perspective and to benefit from the experience that comes from dedicated studio time, empirical knowledge. How do these working relationships change and improve outcomes for researchers? Does a craft perspective also contribute some poetry to the outcomes of scientific research?

In the *Craft and Science* Exhibition we have examples of craft artists and researchers working together, craft artists who have been influenced and inspired by science and scientists, craft artists exploring imaginary science and craft artists whose works are used in scientific applications and for scientific explorations. While we have many and various approaches represented in the exhibition there are yet many more in existence. With the push towards STEM (science, technology, engineering, and math) programming in schools it seems as though these connections and collaborations are being ignored. Post-secondary educational programs incorporating science and art together do exist at schools such as Vicarte in Portugal, MIT in Massachusetts, the University of Baroda in India, the University of Washington, and Stanford University in California. Perhaps through advocacy as artists, more educational programs will adopt the STEAM (science, technology, engineering, art and math) model for students at a younger age, and the bonds between the Arts and Sciences will become stronger and more frequent allowing for fuller understanding to flourish.

For now, you can explore the fascinating combination of Craft and Science through the wonderful examples presented in the *Craft and Science* Exhibition. Be sure to let us know what you discovered!

High Fire Entomological Vase

Sarah Ritchie

Calgary AB

High Fire Entomological Vase, 2021

ceramic

\$2800

My practice as an artist heavily incorporates imagery and themes of natural history. *High Fire Entomological Vase* is a wheel-thrown vase featuring 30 unique insect appliques. The circumference of the piece features species from 12 insect orders as a small representation of the megadiversity within insect taxonomy. The arrangement of these 'specimens' across the body of the vase is in part a reference to natural history collections which both historically and contemporarily have, and continue to, enhance our understanding of biological diversity and taxonomy. My personal objective in creating this work is centrally motivated by how I can incorporate my academic background in sciences into art in a meaningful way.





Annual Cicada,
Neotibicen sp



Atlas Beetle,
Chalcosoma atlas



Atlas Moth,
Attacus atlas



Black Ant,
Lasius sp.



Bumble Bee,
Bombus sp.



Cockroach,
Periplaneta sp.



Comet Moth,
Argema mittrei



Darner Dragonfly,
Aeshna. sp



Death's Head Moth,
Acherontia sp.



Earwig, *Forficula aricularia*



Emerald Ash Borer,
Agrilus planipennis



Emperor Gum Moth, *Opodiphthera eucalypti*



Firefly, *Photinus sp.*



Giant Chinese Dobsonfly,
Acanthacorydalis fruhstorferi



Giant Red-Wing Grasshopper,
Tropidacris cristata



Goliath Beetle,
Goliathus regius



Harlequin Bug Nymph,
Murgantia histrionica



Harlequin bug,
Murgantia histrionica



Hornet, *Vespa sp.*



House fly, *Musca domestica*



Lady Beetle,
Coccinella sp.



Longhorn Beetle,
Monochamus sp.



Luna Moth,
Actias luna



Madagascar Sunset Moth, *Chrysidia rhipheus*



Mayfly,
Rhithrogena sp.



Orchid Mantis,
Hymenopus coronatus



Scarab Beetle,
Scarabaeus sp.



Stag Beetle,
Lucanus cervus



Viceroy Butterfly,
Limenitis archippus



Weevil,
Otiornychus sp.



White-lined Sphinx Moth, *Hyles lineata*

Drinking Light

Leah Kudel

Edmonton AB

Drinking Light, 2014

handblown glass, plasma neon,
NFS

Plasma neon is touch sensitive. When you touch the glass form containing plasma neon gas in *Drinking Light*, the light goes towards you completing the circuit; you create a path of least resistance for the electricity inside. This cup is a prototype that articulates the feeling of drinking light.

'Drinking Light' is a part of my artistic research and inquiry into how handblown craft objects can be interactive and influence human behavior. I am continually fascinated with the social sciences, specifically psychology and sociology. The way in which people interact and interpret their surroundings is a major theme in my art. I often ask myself whether a craft object can influence how you move around in space and interact with the world around you? Can a craft object make you feel connected? Do craft and science have the ability to influence the way you see and process life?

When we look to physics, we learn that light itself is essentially electromagnetic radiation that the human eye can perceive. The main source of light on earth is the sun. Therefore, because of our need for the sun, we are in a sense drinking light every day.

Plasma is a hot ionized gas containing positively charged ions and negatively charged electrons. Different from gases, liquids and solids plasma is considered the fourth state of matter and is the most common form of matter in the universe.





Photo Joe Kelly

FIG 1

Teresa Johnston

Calgary AB

FIG 1, 2021

clay, T-pins, wood fram

\$700

I have always been attracted to Victorian-era naturalism and natural history museums. At the turn of the century, the "everyman" housed huge collections of specimens: flowers, insects, fossils, and of course taxidermy. Actual specimens were studied and put on display and acted as status symbols in affluent Victorian homes, much like art is today. The Victorian age was a revolutionary time for the world and for the scientific process, for example, it wasn't until 1870 that surgeons were required to wash their hands to cut down on infectious germs being transmitted to patients.

This piece is a reflection on how the curiosity of scientific discovery can act as inspiration. This is a life-sized medical illustration rendered in three dimensions using my preferred medium, clay with wood, and metal elements, the title "FIG 1", and the tell-tale t-pins, pinning the frog to the surface reinforce the medical reference. Many will likely find the visual vocabulary familiar having partaken in the inevitable frog dissection in science class at school. Whether the experience was fascinating or revolting it will likely be a shared memory triggered by this piece.

I like to play with beauty and revulsion at the same time. I have immortalized this memory in clay, giving it a statue-like quality, a reverence that doesn't normally accompany this type of scientific endeavor, this is echoed by the frame forever preserving the subject under glass and ready for display. I play on the viewer's curiosity to get closer to the subject matter and discover the absurd, in this case where the frog's anatomy is replaced by a small human heart.





An Exquisite Balance

Tricia Wasney

Winnipeg MB

An Exquisite Balance, is the result of my participation in *Dura Mater: Reflections on Neurofeminism*, a collaboration between Mentoring Artists for Women's Art and the Neuroscience Network of Manitoba. In January 2020, five artists, selected by a jury, began a year-long collaboration with five neuroscientists to share research, thoughts, and wonder regarding brains, bodies, chemistry, perceptions, and their relationship to the construction of gender and power structures. Through the *Dura Mater* project I worked with Dr. Tabrez Siddiqui who studies synapses which is the way neurons transfer fundamental information between one another. Dr. Tabrez described normative

brain activity as "an exquisite balance" between excitatory and inhibitory activity. "An exquisite balance" resonated with me as I learned more about neuroscience including the lack of representation of women in the field. I began to look into the work of historical women neuroscientists, many of whom were not adequately credited for their work or whose careers were curtailed by sexism and/or racism. I investigated "an exquisite balance" as it relates to gender and racial equality in neuroscience as well as to brain activity.



Egg with Blastoderm of Four Cells (for Dr. Mary Logan Reddick, 1914-1966), 2021
vintage collar, felted wool, thread, beads
NFS

This collar is in honour of Mary Logan Reddick, an American neuroembryologist who earned her PhD from Radcliffe College, Harvard University in 1944. She was a full professor, first at Morehouse College, and then at the University of Atlanta from 1953 to her death. Her doctoral dissertation was on the study of chick embryos, and she went on to do research with time-lapse microscopy in tissue cultures. In 1952, Reddick received a Ford science fellowship to study at Cambridge University. Reddick was possibly the first African-American woman scientist to receive this fellowship for study abroad, and she was the first female biology instructor at Morehouse College.



Glial Cells (for Dr. Marian Cleeves Diamond, 1926-2017), 2021
vintage collar, thread
NFS

This collar honours Marian Diamond Cleeves, a pioneering scientist and educator who is considered one of the founders of modern neuroscience. She and her team were the first to publish evidence that the brain can change with experience and improve with enrichment, what is now called neuroplasticity. Famously she studied the brain of Albert Einstein which helped fuel the ongoing scientific revolution in understanding the roles of glial cells in the brain. She was also famous for showing up in anatomy classes with a preserved brain which she carried in a flowered hat box. She also advocated for the role of women in the field of neuroscience.



Hippocampus (for Dr. Brenda Miller b. 1918 and Dr. Suzanne Corkin, 1937-2016), 2020-2021
vintage collar, thread, beads
NFS

This collar is special to me as it honours two women neuroscientists, one Canadian and one American. Dr. Brenda Milner, at age 103, still teaches at McGill University and is considered a founder of the field of clinical neuropsychology and cognitive neuroscience. She was a mentor to Dr. Suzanne Corkin, who went on to be an American professor of neuroscience in the Department of Brain and Cognitive Sciences at MIT. Together the two women led important research human memory, Alzheimer's disease, Parkinson's disease, and amnesia.



A Forest of Pyramidal Neurons with Pendant, 2020-2021
lab coat, thread, sterling silver, 24k gold, agate
NFS

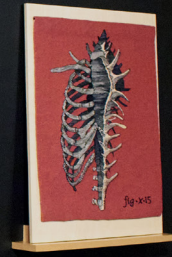
This coat represents pyramidal neurons from an illustration by the groundbreaking 19th century neuroscientist and artist Santiago Ramon y Cajal. Poetically, he described the characteristic of these long neurons as a forest. The body of the neurons are oxidized sterling silver with 24k gold nuclei applied in the keum boo method. I created wax carvings of neurons and had them cast in the lost wax method. The axons and axon terminals are embroidered with sewing thread.



*SLPI Promotes Regeneration and Downgrades Smad2 (illustrating Fig. 1, images C-N),
Dr. Sari Hannila et al. with Neuron Lapel Pin, 2021*
lab coat, thread, beads, sterling silver, agate
NFS

This coat is dedicated to one of my neuroscientist collaborators, Dr. Sari Hannila. I asked Dr. Hannila to request donations of used lab coats from her women, and those who identify as women, colleagues. This coat represents research images from the work of Dr. Hannila from a paper she said was her most significant. I used images that accompanied the paper and used the stains as starting points for much of the beading and embroidery. For instance a stain could represent a nucleus of a cell. As Dr. Hannila said, these coats are mutually protective between the scientists and the sensitive materials they work with. Used lab coats are an important facet of the art piece, showing the important work of these women neuroscientists.





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Wild Geranium Bowl

Crys Harse
Calgary, AB

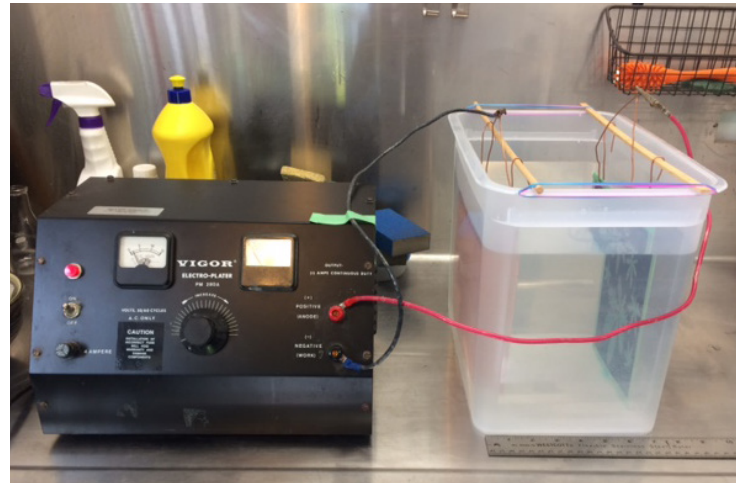
Wild Geranium, 2021

copper, gilders' paste, recycled vintage curtain ring, brass, escutcheon pins
\$250

Experimental: Selection of Etching Samples, 2021
etched copper
NFS

How can I make an etched plate, yet be more environmentally friendly?

Craft involves creative problem-solving and learning from those who have come before. Working with the properties of the materials we use is learned through years of trial and error and has led to fine craft as we now know it, but often with harmful side effects, as with cadmium in gold solder and paints, lead in ceramic glazes, aniline dyes in fibre and wood.



Electro etch in progress. Anode and cathode attached to the rectifier.
(DC current at 2 amps)

Experimental Samples:

1. **Fish:** StazOn stamping ink resist etched with ferric chloride
2. **Frogs:** Metallic frog stickers resist electro-etched using bisodium sulphate electrolyte
3. **Patterned Horse:** Traditional asphaltum resist, dried for 2 weeks, electro-etched using bisodium sulphate electrolyte
4. **Initial C:** PnP resist etched with ferric chloride
5. **Bird in the Water:** Future acrylic floor polish resist, 3 coats, electro-etched using bisodium sulphate electrolyte
6. **Metallic Horse Stickers:** Metallic horse stickers, metallic stars, and page reinforcements as resists, etched with ferric chloride
7. **Staedtler Lumocolor:** Red 317WP4, black, blue, and green pen resists (blue works best) etched with ferric chloride



1



2



3



4



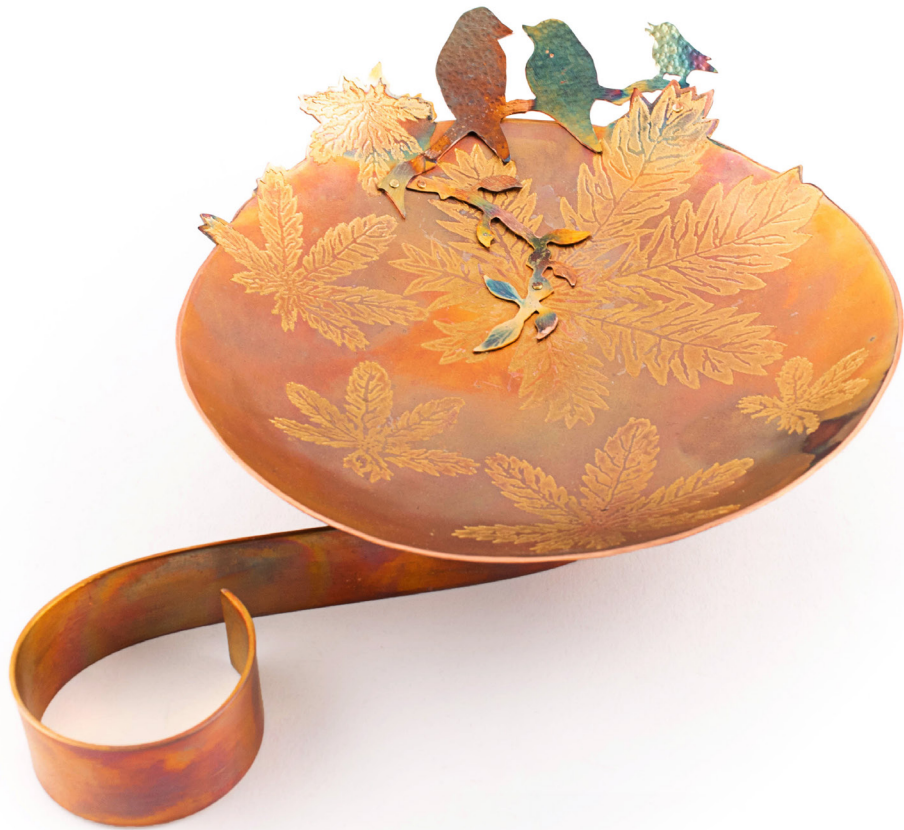
5



6



7



Enticement

Amanda McKenzie

Edmonton AB

Enticement explores falsities in perception and the relationship between the natural and artificial using CMYK screen printing, photography, and collage. I am drawn to the illusionistic effects of synthetic tackle materials that are often based on the fluorescent and vibrant hues found in the extensive breeding variations within fish. I explore the art form, history, and technical traditions of fishing and fly-tying by inventing colourful fusions of creatures and the bait that attracts and captures them.

My conceptual research has grown outside of the artistic community and taken me on a path to connect with experts such as ichthyologists, marine biologists, anglers, and fly-tiers. This direction has created a rich area of study in which I am continuously engaged as well as enabling me to see my work through a collaborative and scientific lens. My time spent alongside a cohort of artists during the online *Ayatana Artist Residency Biophilia Program* in 2020, allowed me to delve deeper into my research and opened new opportunities in my work such as incorporating entomology and ornithology. Over the two-week residency I learned firsthand from informative talks from contemporary artists working with mycology, taxidermy, tropism, cormorants, seeds, spirulina, trail cameras, and much more. During

the residency I was exposed to many different perspectives and considered ways to utilize trail cameras, microscopes, natural dyeing & ink rendering, papermaking, and sound within my art practice; all of which has spurred me to continue to find other connections with science communities.

This series allows me to expand my web of questioning into broader areas of ecology and contemplation. In particular, the artificial spaces and environments that host these intriguing creatures are important. They provide a research ground for me to explore and determine my own ethical stance within the culture of sport fishing and the aquarist's role in fish keeping, without causing the typical destruction and captivity issues. In conversation with my personal inspiration and inquiries, my research in the areas of ichthyology, entomology, and ornithology further inform how I collect and transform my creations. It is my intention that this process of discovery allows viewers to consider their own connections to the small life that lives amongst us.



Bittersweet Betta, 2021
screen print on mitsumata with paper manipulation
NFS



Siamese Fighting Fly: Flamboyancy, 2021
screen print on mitsumata with paper spinning and manipulation
NFS



Marbled Millionsh, 2021
screen print on mitsumata with suminagashi
marbling on unryu tissue, Inkjeton Phototex
NFS



Cobra Coer Tailed Guppy, 2021
screen print on tama tissue with uorescent mactac
NFS

Tinctorial Cartographies

Anna Heywood-Jones

Vancouver, BC

Tinctorial Cartographies, 2016

linen, cotton, silk, tencel, wool, naturally sourced plant derived dyes
NFS

Tinctorial Cartographies emerged from the desire to undertake an in-depth exploration of dye plants growing in Mi'kma'ki (Nova Scotia) and to create a regional lexicon of colour. The project is in one sense a study of the terroir of colour, yet it also strives to consider the complex meanings held within plant life, and our relationship to it, articulated through the processes of harvesting, extracting, and dyeing.

In the interest of capturing a seasonal range of plant-derived colour, the project took place over a calendar year. I began the research process by identifying candidate dye plants, and subsequently travelled across the region to locate and harvest them. Over time, the project grew to involve a more intuitive and serendipitous approach, wherein fieldwork would reveal significant plants within a given area and their dye-bearing potential would be discovered upon extraction in the pot. Over course of the year, I came to learn/see that land is a deep repository of knowledge, and that the presence and absence of plant species offers insight into the complex cultural, political, and ecological histories of Mi'kma'ki.

In a process that verges on the alchemical, each harvested plant was transmuted into a viable source of colour through hot water extraction. In a way, each resulting dyed swatch merely stands in for its source plant—as the botanical body is transposed into a textile articulation it commits the plant to material memory. The swatches also map my journey through the province, marking the chemical particularities of plant, soil and season, they are cartographies of time and place.

Each swatch was handwoven with linen, cotton, tencel, silk, and wool, in both warp and weft. The five fibres are represented using three mordant variables (potassium aluminum sulphate, ferrous sulphate and no mordant). The fibres were mordanted prior to weaving, therefore the swatches come off the loom white in colour. When a single swatch is placed in a dye bath, 225 blocks of colour emerge with heat and time. The dyed swatches are complex chemical records as each fibre and mordant interacts with a dyestuff in a unique manner, thus creating a colour field of reactions and relations.



Legend

<u>1</u> Seaside dock <i>Rumex pallidus</i>	<u>1</u> Seaside dock <i>Indigenous</i>	<u>2</u> Lowbush Blueberry <i>Vaccinium angustifolium</i>	<u>2</u> Lowbush Blueberry <i>Indigenous</i>	<u>3</u> Bloodroot <i>Sanguinaria canadensis</i> (cultivated)	<u>3</u> Bloodroot <i>Indigenous</i>	<u>4</u> Red oak <i>Quercus rubra</i>	<u>4</u> Red oak <i>Indigenous</i>	<u>5</u> Yellow Clover <i>Trifolium aureum</i>	<u>5</u> Yellow Clover <i>Introduced</i>	Textile Swatch + Latin name
<u>6</u> Yellow loosestrife <i>Lysimachia punctata</i>	<u>6</u> Yellow loosestrife <i>Introduced</i>	<u>7</u> Sugar maple <i>Acer saccharum</i>	<u>7</u> Sugar maple <i>Indigenous</i>	<u>8</u> Blackberry <i>Rubus allegheniensis</i>	<u>8</u> Blackberry <i>Indigenous</i>	<u>9</u> Evening primrose <i>Oenothera biennis</i>	<u>9</u> Evening primrose <i>Indigenous</i>	<u>10</u> Striped maple <i>Acer pensylvanicum</i>	<u>10</u> Striped maple <i>Indigenous</i>	Plant Print <i>Indigenous / introduced</i>
<u>11</u> Red maple <i>Acer rubrum</i>	<u>11</u> Red maple <i>Indigenous</i>	<u>12</u> Blue Chicory <i>Cichorium Intybus</i>	<u>12</u> Blue Chicory <i>Indigenous</i>	<u>13</u> Scotch pine <i>Pinus sylvestris</i>	<u>13</u> Scotch pine <i>Introduced</i>	<u>14</u> Sweet fern <i>Comptonia peregrina</i>	<u>14</u> Sweet fern <i>Indigenous</i>	<u>15</u> Queen Anne's lace <i>Daucus carota</i>	<u>15</u> Queen Anne's lace <i>Introduced</i>	
<u>16</u> Black cherry <i>Prunus serotina</i>	<u>16</u> Black cherry <i>Indigenous</i>	<u>17</u> Spotted Joe-pye weed <i>Eutrochium maculatum</i>	<u>17</u> Spotted Joe-pye weed <i>Indigenous</i>	<u>18</u> Trembling aspen <i>Populus tremuloides</i>	<u>18</u> Trembling aspen <i>Indigenous</i>	<u>19</u> Horsetail <i>Equisetum sp.</i>	<u>19</u> Horsetail <i>Indigenous</i>	<u>20</u> Labrador tea <i>Rhododendron groenlandicum</i>	<u>20</u> Labrador tea <i>Indigenous</i>	
<u>21</u> Bedstraw <i>Galium sp.</i>	<u>21</u> Bedstraw <i>Indigenous & introduced</i>	<u>22</u> Pearly everlasting <i>Anaphalis margaritacea</i>	<u>22</u> Pearly everlasting <i>Indigenous</i>	<u>23</u> Spreading Dogbane <i>Apocynum androsaemifolium</i>	<u>23</u> Spreading Dogbane <i>Indigenous</i>	<u>24</u> Alder <i>Alnus incana</i>	<u>24</u> Alder <i>Indigenous</i>	<u>25</u> Common Juniper <i>Juniperus communis</i>	<u>25</u> Common Juniper <i>Indigenous</i>	
<u>26</u> Yarrow <i>Achillea millefolium</i>	<u>26</u> Yarrow <i>Indigenous & introduced</i>	<u>27</u> Raspberry <i>Rubus strigosus</i>	<u>27</u> Raspberry <i>Indigenous</i>	<u>28</u> Tansy <i>Tanacetum vulgare</i>	<u>28</u> Tansy <i>Introduced</i>	<u>29</u> Wood goldenrod <i>Solidago flexicaulis</i>	<u>29</u> Wood goldenrod <i>Indigenous</i>	<u>30</u> Sumac <i>Rhus typhina</i>	<u>30</u> Sumac <i>Indigenous</i>	

In botanical nomenclature **tinctorial** is used to denote plants with known dye-bearing properties.

Cartographies refers to the art or technique of map making.

A **mordant** is a metal salt that is used to fix a dye to a fibre. Mordants can also impact the resulting colour of a dyed textile. For example, ferrous sulphate “saddens” or darkens the colour of a dyestuff, while potassium aluminum sulphate often brightens or intensifies the hue.

Additional notes:

- The complete *Tinctorial Cartographies* project houses over one-hundred and fifty dyed swatches.
- The work was created with support from the Social Science and Humanities Research Council and the Nova Scotia Museum (with botany consultation from curator Marian Munro).



Embroidered Reinterpretation of Scientific Drawings of Brain Microanatomy

Karen Wall
Edmonton AB

In my embroidery works reflecting anatomy and others stylizing computer circuit boards, I am combining technological, organic and craft modes of information in order to reimagine both the microbiological in a time of viral panic and pandemic transformation of social, economic and political relations, and the material foundations of digital culture - electrical circuitry - through the "messy hand of craft". This perspective in which a technique traditionally gendered feminine can render codes of masculine science in terms that are accessible, playful and stripped of their alienating authorities, reveals an aesthetic complexity that both challenges and reinforces the conditions of power from which they emerge.

Just as science codes meaning through regulated languages and imagery - stitching follows certain patterns and processes that allow new meanings to emerge from simple shapes, lines and motions. Both science and embroidery craft must conform to certain boundaries and constraints of materials and technologies, and yet can generate new combinations and relationships that can enhance ways of seeing.

These embroidered works reinterpret scientific drawings of brain microanatomy. They represent aspects of the brain and various anomalies and injuries incurred, modelled on and inspired by the drawings of Santiago Ramon y Cajal (1852-1934), known as the father of modern neuroscience and a Nobel Laureate who left almost three thousand drawings visualizing the microanatomy of the brain.

Studies in the history of science and art have both demonstrated the importance of the search for new ways of seeing familiar objects and phenomena - an ongoing and iterative 'redistribution of the sensible' - whether literally through various devices such as the microscope or metaphorically by way of different knowledge paradigms and viewpoints. Science and art histories are in part histories of information, how it is represented and an exploration of the rules and precepts governing its sensibilities.





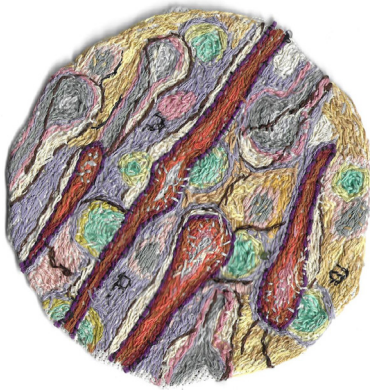
Scar tissue in a cut nerve stump (a), 2020
cotton, silk
\$200



The labyrinth of the inner ear, 2020
cotton, silk
\$200



Scar tissue in a cut nerve stump (b), 2020
cotton, silk
\$200



*Injured axons at pyramidal neurons in
the cerebral cortex, 2020*
cotton, silk
\$200



*Calyces of Held in the nucleus of the
trapezoid body, 2020*
cotton, silk
\$200

Electroformed Cage Work

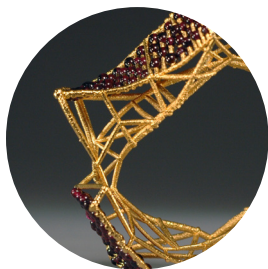
Charles Lewton-Brain

Calgary AB

Science was originally practiced by artists, and scientific understanding of material and process is vital to my work and teaching. The work utilizes accident and close observation as a tool to find new techniques, and my approach has reflections of the laws of physics, chemistry and materials, systems, and of nature.

The Cage work is electroformed on stainless steel welded wire structures, literally grown in a sulfuric acid and copper sulfate bath, like coral growing in the sea. My understanding of scientific basis of the system lets me guide and control what happens.

"[Electroforming is] Building Atom by Atom-like 3-D additive printing but perfect at the atomic scale on a surface. It is 'ionic construction' because we build by adding single atoms one at a time." - From *A Short Look at How Charles Lewton-Brain Grows Jewelry*



Bracelet Swoop, 2016

fusion welded stainless steel wire, copper electroforming, 24K gold
\$4000

It was a recombination of different parts, taking a necklace that I was not happy with, deconstructing it and reassembling it into an object that could be worn, that intruded into and manipulated space.



Field Ring (C146), 2016

fusion welded stainless steel wire, copper electroforming, 24K gold, electroforming garnets
\$900

This was a relative of Swoop, it was made from the same parts, and was about creating a field, a plane of curving structure and grid.



Knitted, 2008

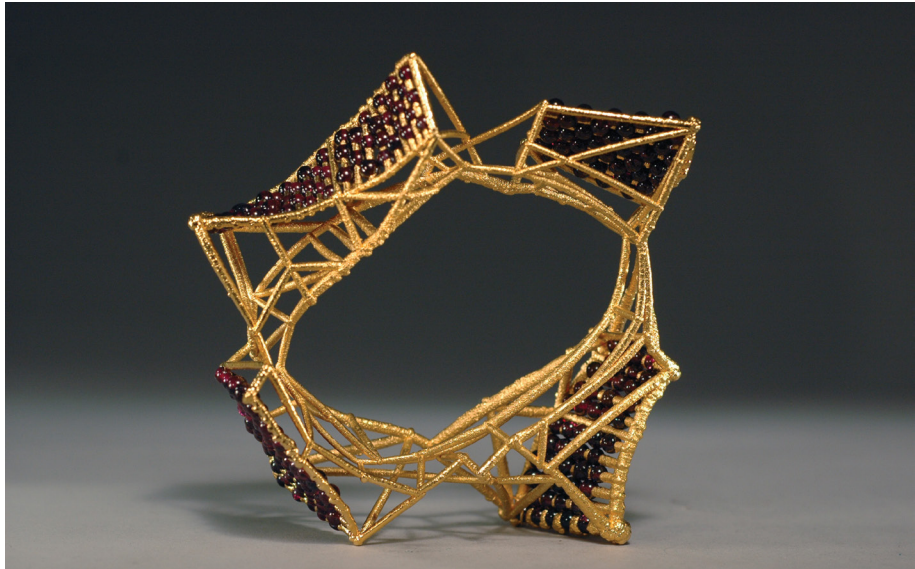
interlaced copper wire, extended copper electroforming, 24K gold electroforming
\$3000

I am also interested in transformation, changing objects so you cannot identify their source. This was interlaced, crocheted copper kitchen scrubber, which I shaped, and then electroformed (grew copper) on for three weeks, continually changing position to control thickness, using amperage and voltage to control speed and surface texture.



A Short Look at How Charles Lewton-Brain Grows Jewelry

Scan QR code or [click here](#) to watch the video.



Objects for Empaths

Tanya Doody

Lethbridge AB

2021, ceramic, NFS

Objects, gesture, and the body are concerns in my work. *Objects for Empaths* and *ASMR for Empaths* are comprised of ceramic objects and video that explore the emerging science of ASMR and the potential for objects, sound and touch to affect the brain to create a sense of calm.

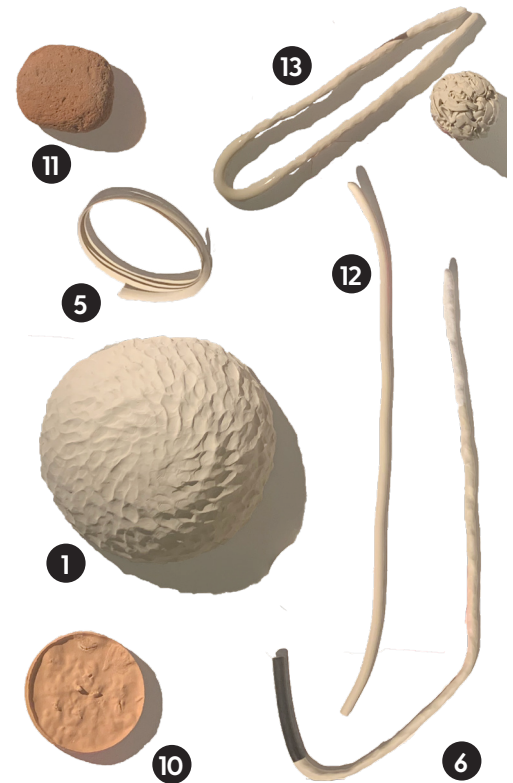
With a global pandemic in active progress, touch takes on a different meaning, and, as a central concern in my work, needs to be engaged with in new ways. We are now—more than ever—experiencing a heightened awareness of the body. How we navigate space, hold distance between bodies, feel the absence of touch and miss the transmission of tactile knowledges is omnipresent. In thinking

through reimagining audience engagement in the absence of touch I discovered ASMR.

Objects for Empaths was created as a gesture of care, and is intended as an offering to the most empathetic, absorbent, and porous among us, for whom stresses accumulate in the body and mind. It is meant as a non-verbal expression of empathy, and acknowledges the toll that constant vigilance can take on us.



1. Touch surface
2. Spheres (3)
3. Textured Palm with Sphere
4. Wound Forms (2)
5. Three Times Around
6. Crook
7. Linked Form
8. Rings (3)
9. Prehistoric Fidget
10. Sediment Form
11. Eroded Form
12. Extruded Forms (2)
13. Little Dead Legs



ASMR for Empaths

2021, Digital video



Scan QR code or [click here](#) to watch the video *ASMR for Empaths*

This work was supported in part by the Alberta Foundation for the Arts

Autonomous Sensory Meridian Response (ASMR) is a previously unstudied sensory phenomenon, in which individuals experience a tingling, static-like sensation across the scalp, back of the neck and at times further areas in response to specific triggering audio and visual stimuli. This sensation is widely reported to be accompanied by feelings of relaxation and well-being.

Citation: Peer, J (2015 March 26). *Autonomous Sensory Meridian Response (ASMR): a flow-like mental state*. National Centre for Biotechnology Information. <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4380153/>



Curiosities: Pairing #2

Jane Kidd

Salt Spring BC

Curiosities: Pairing #2, 2013

woven tapestry

\$3000

I see these works as scientific artifice, engineered aberrations of the natural order; they disturb but also offer seductive possibilities.

Curiosities: Pairings #2 is part of a series of works that explore my interest in concepts related to technology and the transformation of the natural world. This work reflects my own curiosity, skepticism and disorientation in the face of a world transformed by new technologies. Recent advances now provide the means to disrupt evolutionary biology; altering genetic material to create genetically modified organisms, clones and hybrids. For a layperson such as myself, these developments are both intriguing and disturbing.

To create these works I have taken on the role of a pseudoscientific collector, akin to the seventeenth-century collectors who searched

the "New World" for wonders to house in their Cabinets of Curiosities (Wunderkammer). I have created contemporary curiosities, carefully woven hybrid chimeras, which join two distinct entities, pairings that combine human, animal or plant images. I see these works as scientific artifice, engineered aberrations of the natural order; they disturb but also offer seductive possibilities.

The tapestries in this series are mounted on wooden shelves to present the tapestries as museum specimens suggesting relationships and/or contradictions between art and science, imagination and knowledge, decoration and display.



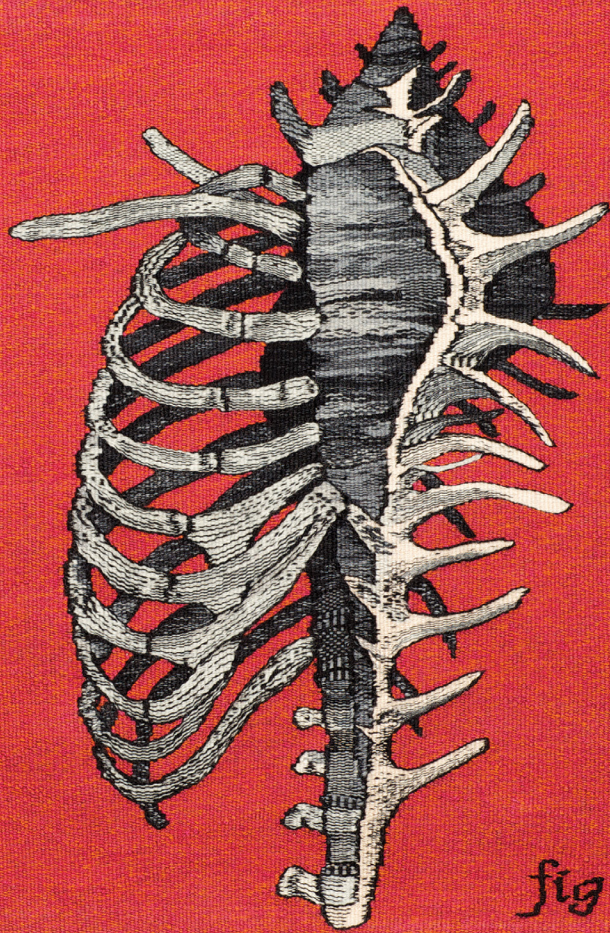


fig. x.15



The Cambrian Revival

MacKenzie Roth

Calgary AB

The Cambrian Revival, 2018-2021
blown glass, coral, geode (quartz)
NFS

Occurring nearly 541 million years ago, the Cambrian explosion is critical in piecing together prehistoric timelines and tracking evolutionary paths – its discovering marked the first major appearance of fossilized animal phyla. Spanning 13 – 25 million years, there are many ‘series’ or events within the Cambrian era, however, none are more famous than the middle Cambrian and the appearance of the Burgess Shale. Found across the Canadian Rockies in Alberta and British Columbia, the Burgess Shale preceded the one of the earliest known fossil beds, mostly containing soft-body imprints in shale. These creatures were not only the evolutionary ancestors of modern phyla, but they were also significantly more distinct in form than modern creatures. The study of the Burgess Shale and the Cambrian Explosion formed how we now understand evolution and biological histories. As central

as the evidence is, fossils left from the soft-bodied sea creatures are fragile and often hard to find or distinguish from the slate of the surrounding area. Though the area’s significance to our tourism is widely understood, many are misinformed of the creatures fossilized in the area and the fragility and significance of their remains. This work seeks to impart a stronger appreciation of this Canadian breakthrough upon the viewer, allowing them to take further pride and fascination in the diversity and amazing feature of the Canadian landscape – all through the vessel of blown glass. The delicate nature of glass and its ghostly, frosted appearance speaks to a sense of trace – furthering the feeling of reviving the past. The work is a collection of blown glass Cambrian creatures, brought back to life for the viewer’s fascination and education.



Wiwaxia



Laggania



Trilobites



Pikaia



Ottoias

Wiwaxia, 2019
blown glass
NFS

Trilobite(s), 2020-2021
blown glass, geode (quartz)
\$150 - \$250

In Other Words: Meaning and Mood

Mireille Perron

Calgary AB

In Other Words: Meaning and Mood are my recent Laboratory of Feminist Pataphysics (LFP)¹ experiments with extruded fibre/paper clay and French knitting, where each material translates the other the best way it can. I invent a Feminist Pataphysical protocol for my material translations that uses unique equivalencies and similarities.

For example: both clay and textile are 'extrusions' made with customized tools. I take a similar amount of time to make the ceramics components as I take knitting the fibre components. Or I make the fibre clay with local clays so I get my wool from a local Mills (Carstairs Woolen Mills.) Or I walk back and forth in "loops" in my studio while doing the work and translate/retrace these accumulative pathways in both materials. The components are modular so the various translations can be of different sizes but they always keep the proportion of a page. I include material footnotes at the bottom of each mural. I also added 11 X 17" "posters" made of rug hooking (my Covid induced new skill.) Each 'poster', like a scientific close-up, is an excerpt of the effects of the spiralling murals. The 'posters' also have 'footnotes', and one is a 'bibliography.' I understand these translations as feminist patahors; pataphors use newly-created metaphorical similarities as realities on which to base themselves.

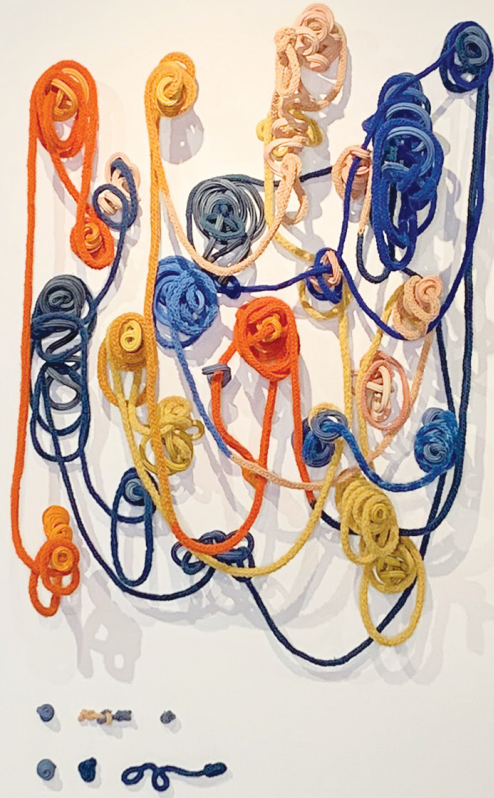
¹ Alfred Jarry (1873-1907), a precursor of the Surrealist Mouvement, invented and described the indiscipline of pataphysics as "The science of imaginary solutions." The spiral is a recurrent model/process/motif in pataphysics. My LFP promotes material based science through fictive and gendered narratives. LFP embraces the spiral in all its potentiality.



In Other Words: Meaning and Mood (poster), 2021
rug hooking (wool),
\$500



In Other Words: Meaning and Mood (excerpt), 2021
extruded fibre clay and French knitting wool,
\$1500



Recreation of Traditional Mi'kmaq Pottery

Nancy Oakley

Eskasoni NS

As an artist, Nancy creates culturally significant vessels that imbue her spiritual and traditional knowledge and honour her role as a mother. She creates her pieces by using the wheel or hand building larger sculptural vessels and finds inspiration in nature and the creation of life. She incorporates traditional practices in her creations, such as stone polishing and smokefiring. These pieces are later embellished with traditional Mi'kmaq black ash basketry, intricate beadwork

and/or the spiritual element of sweetgrass. She has also begun to recreating traditional pottery of the Mi'kmaq. Local clay and tempers are harvested and processed to handbuild cooking pot recreations and then traditionally fired in an above ground firing.



Cancel Bay Res Clay Small Cooking Vessel, 2019
pit fired pottery
\$300

This pot started my journey into traditional Mi'kmaq pottery. The clay is Castlebay Rez mud, and is harvested from my yard with mussel shell temper. After realizing my yard was full of clay, I began researching how to process it, through youtube and potter friends via social media. I made the journey to Oklahoma to mentor for a week with one such friend Richard Zane Smith, a traditional Wyndotte potter. It was Richard who introduced me to Cora Woosley, an archeologist studying Mi'kmaq pottery.



Cancel Bay Care Clay Granite Temper Fail Shard, 2021
pit fired pottery
NFS

This was a recreation for Cora, using what I thought was granite temper. I am always searching for new local clay sources and tempers that would have been used. Cora asked me to recreate a piece with granite temper. It was a new clay and a new source of temper. It made a beautiful clay, easy to work with, had good wet strength, polished to a nice shine. When I dug them from the open fire, all the ones with the granite temper, flaked. These 2 pieces were from Darby clay. The test pot came out ok in the kiln to O4. I just reused this clay using sand temper, again it was wonderful to work with, but it has not been fired yet.



Granite Temper Fail Darby Shard, 2021
pit fired pottery
NFS

This shard is from same firing, same temper but different clay. This clay was harvested from a new build site close to home. I did several pots, some with the granite temper and another with kynite temper. The pot with kynite temper came out beautifully, but again the one with granite came out flaked. I'm still learning every day, I'm not a geologist so alot of my finds are hit or miss, but with each mistake i learn more. Picture of finished pot is the care clay with the kynite temper.





Cora Woolsey

Collaborations with Nancy

Cora Woolsey

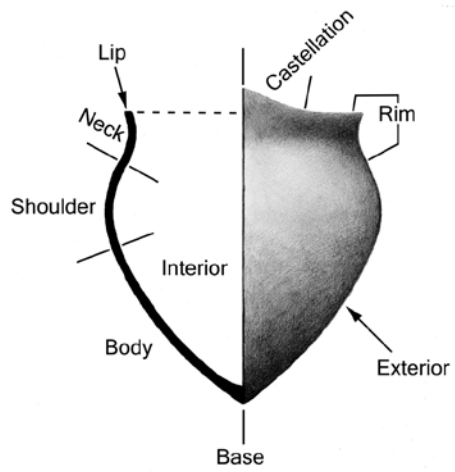
I am an archaeologist with a specialization in Indigenous pottery from the Maritime Provinces. I have looked at ceramic collections from all over the Maritimes and I did my PhD research on the largest site in the Maine–Maritimes Region, the Gaspereau Lake Reservoir Site Complex (complex just means many sites close together). My interest in ceramics is both artistic and technological and I see the two as intertwined and maybe even as the same thing. In the context of archaeological ceramics, “artistic” takes on a new meaning because what is considered beautiful is culturally specific and also is handed down from generation to generation. The same is true for “technology”: what is considered useful and well-made depends on what the culture wants out of the pot and the knowledge to make the pot in just the right way is handed down through the generations.

As an archaeologist who specializes in Indigenous ceramics, I look to Nancy to help me decode what I am seeing in archaeological ceramics. Nancy has made reproductions of the artifacts I study. The processes she undergoes help me to understand what skills would have been needed to make the pottery, where people would have gone for the materials, and how many people would have been needed for the process. I can take Nancy’s experiences and apply them

to the past to get a better understanding of why people made the choices they made.

Archaeologists have not always used these kinds of experimental techniques to understand their subject matter, and as a result, we have gotten it wrong a lot. I have been extremely fortunate to have Nancy to help me conduct better, more evidence-based archaeology.

I met Nancy when she was showing her pottery at a powwow in Fredericton, New Brunswick. I had been given her name by a Wyandot potter who recommended her as someone who was learning to reproduce traditional Mi’kmaw pottery. Nancy very kindly answered my questions about her experience digging up clay, what she tempered her clay with, what paddling was like compared with using a wheel, and what her firing regime was like. This was very important information for me because I was a PhD student in archaeology trying to understand what processes made the archaeological pottery look the way it did, and having someone who knew how to make pottery in that way helped me understand my collection much better.



Pot diagram, Later Middle Woodland Pot



Illustration, Later Middle Woodland Pot



Shards, Later Middle Woodland Pot



The Alberta Craft Council is the Provincial Arts Service Organization that develops, promotes, and advocates for Fine Craft in Alberta. We strive to support contemporary and heritage crafts as significant art forms that contribute to Alberta's culture and to develop a craft sector of creative, skilled, viable, and sustainable craftspeople, studios, businesses, and network.

EDMONTON

The Alberta Craft Gallery & Shop – Edmonton, located in downtown Edmonton, is the largest public gallery dedicated to fine craft in Alberta.

Alberta Craft Gallery Shop - Edmonton

10186 - 106 Street
Edmonton, Alberta. T5J 1H4

FREE visitor & customer parking at the back of the building. Unfortunately our location is not wheelchair accessible at this time. We are currently developing capacity to make our space fully accessible - please donate here (www.albertacraft.ab.ca/donate) to support our efforts.

Shop: 780-488-5900
Office: 780-488-6611

Hours of Operation
Tuesday - Saturday: 10am - 5pm
Closed on holidays

CALGARY

The Alberta Craft Gallery & Shop – Calgary is located in cSPACE located near Marda Loop, a vibrant, arts-friendly, inner-city neighbourhood of South Calgary.

Alberta Craft Gallery Shop - Calgary

cSPACE 1721 - 29 Avenue SW, Suite #280
Calgary, Alberta. T2T 6T7

Street Parking available

Shop: 587-391-0129

Hours of Operation
Wednesday - Friday: 11am - 5pm
Saturday: 10am - 5pm
Closed on holidays

www.albertacraft.ab.ca

The Alberta Craft Council works on Treaty 6, 7 and 8 Territories, home to many First Nations, Métis and Inuit whose footsteps have marked these lands for generations. In the spirit of reconciliation, we are dedicated to ensuring that the spirit of these treaties are honoured and respected while working together to champion for craft and for creative prosperity.