

COLLECTIVE DREAMING AND WORLD BUILDING

A curated exhibition of collaborative works
by members of Craft Nova Scotia

September 23 to November 7, 2021

Mary E. Black Gallery | Halifax, Nova Scotia



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DESIGN Grace Laemmler *gracelaemmlerdesign.ca*
PHOTOGRAPHY Ian Selig

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Executive Director's Message

Welcome to *Symbiosis*!

This year's Craft Nova Scotia Members' Exhibition is titled *Symbiosis*, and this is no coincidence. Cambridge Dictionary defines symbiosis as:

“a relationship between people or organizations that depend on each other equally”

The past two years have resulted in a great deal of self-reflection, as individuals, craftspeople, and as organizations. We are discovering the need and desire for connections, and the need to be creative and innovative, finding new ways of going forward together.

The artists, craftspeople, and curators have worked together on their collaborative pieces and have also engaged in a series of collaborative conversations as part of the overall creative process. The creative energy, and feelings of support and resilience this exhibit has created has proven that we are truly stronger when we work together. Craft Nova Scotia is pleased to support and nurture this symbiosis.

Thank you to the individual craftspeople, the curators, and our Craft Nova Scotia team members who have shared their skills, energy and creativity to create this exhibit.

The collaborative works that are featured are the result of multiple collaborations, creating a *symbiosis* of craftwork to inspire, challenge, and simply enjoy.

Kelly Jerrott
Executive Director
Craft Nova Scotia



COLLECTIVE DREAMING AND WORLD BUILDING

Curatorial Essay by Kaas Ghanie, Kate Grey, and Dr. Julie Hollenbach

This year, Craft Nova Scotia's juried and curated members' exhibition takes the process and action of symbiosis—an interdependent and mutually beneficial relationship between two or more people or groups—as its central point of inspiration. While some collaborators worked within one craft medium, others pushed the boundaries of craft by working across many mediums or by working with unconventional materials, while others partnered with creatives working entirely outside of craft. The collection of exceptional works included in *Symbiosis* speaks to significant aspects of this project: varied processes, extensive communication and planning, sensitive adaptation and problem solving, experiments driven by curiosity, teamwork and community building.

Some of the collaborators involved in this project have worked together previously—some for a few years, while other working together for several decades—and others were new collaborators working together here for the first time. The relationships between collaborators varied. Some were family, Debra Kuzyk and Ray Mackie have been partners in life as well as professional collaborators for nearly thirty years. For *Symbiosis*, the pair created two sensitively sculpted rabbits sitting alert on their hind legs. The rabbits' poses mirror one another, perhaps referring to Kuzyk and Mackie's intuitive and instinctive collaboration, though, each rabbit has its own base and plinth, perhaps representing the individuality and independence that remains foundational in creative partnerships.

Some were intergenerational collaborations. Best friends Sienna Rae Meaba and Jessie McLaughlin—who met in 2017 in the foundation year of their studies at the Nova Scotia College of Art and Design (NSCAD) —teamed up with Jessie's mother Marilyn Smulders to create the large, interactive quilt *Buoys and Girls for Symbiosis*.

Another example is the media collaboration between quilt artist Andrea Tsang Jackson and five members of the Nova Scotia Youth Orchestra (Tal Khoubi, Noam Khoubi-Bahar, Mitchell Larkin, Youngeun Lee, and Xinghao Li), who together created intricate and playful animations of quilted textiles responding to remixed new narrative musical scores based on classical favourites.

Some of the collaborators were friends who hadn't worked together in their studio practices before, including collaborators Shauna McLeod and Brandt Eisner, Kiersten Holden-Ada and Ellen Timbre, Amy Rubin and Sadiqa De Meijer, Heidi Friesen and Carrie Philips Kieser, Emily Wareham and Chantel Gushue. Some collaborators, such as Hélène Blanchet, Alison Dean Cowitz, and Kristi Farrier, were friends that had been working together for several years but were geographically separated.

For artist Carley Mullally, the collaboration was not with another artist, but with a community organized around an environmental initiative. *5830* is an intricate blanket with a historical maritime quilt design woven entirely

out of 5,830 lobster claw bands that were gathered from Nova Scotia's beaches by volunteers working with the Scotian Shores initiative.

Communication is an important theme that is foregrounded in *Symbiosis*. The collaborative teams met and worked to realize their projects during Nova Scotia's third Covid-19 lockdown in the spring and summer of 2021. In addition, we, the curators, hosted bi-weekly check-in chats on Zoom where collaborative teams could meet one another, and over the course of the summer, share information about the unfolding progress and process of their projects. This also allowed the artists to learn from other teams and become excited for the work other people were passionately undertaking in their partnerships. Witnessing artists supporting their collaborative partners, as well as other artists involved in the exhibition project was inspiring and moving. Though social or geographical distancing posed a challenge, it was met with creative solutions such as creative meetups over Zoom, socially distanced work sessions held out of doors, and shipping in-progress work back and forth between collaborators. The bi-weekly group check-in chats provided a web of connectivity and support as artists worked through issues including unavailable materials, over-booked photo studios, inability to access studio spaces, challenges with child and family care, and so on. Collaborators navigated the issues and barriers imposed by the lockdown with patience and resilience.

For some collaborators, the theme and process of communication was at the core of their work. In Amy Rubin and Sadiqa De Meijer's piece *Unravelling Scriptures*, for example, the artists communicated with each other directly by slowly, meticulously hand stitching questions and then answers to each other's questions

on delicate pieces of cotton. The resulting work traces their vulnerable, curious, and intimate conversation.

Collaborators H el ene Blanchet, Alison Dean Cowitz, and Kristi Farrier also mailed their round-robin quilt from one person to the next. While their distanced collaborative practice pre-dated the *Symbiosis* project, and indeed the pandemic, for their piece included in this exhibition, *Syncopated Synchronicity*, the trio continued their practice of meeting on Zoom to discuss concepts of place and connection. For them, this exhibition project provided an opportunity to make a work that reflected their distance while demonstrating their closeness with each other. This piece began with Cowitz printing the fabric, cutting it up, and reassembling it before mailing it on to Farrier who stitched intricate lines and added colour to the piece. The piece was concluded by Blanchet's hand-embellishment and beadwork.

For ceramic artist Shauna MacLeod and multi-media artist and drag performer Brandt Eisner, communication of boundaries, limitations, and capacity was an integral aspect of their collaborative process. For *Symbiosis*, the pair worked together to create a ceramic, textile, and mixed media drag garment (this garment will be performed by Eisner in the future!). For this work, MacLeod and Eisner made a plan for the garment, after which MacLeod set to work creating a precise number of porcelain tiles, flowers, and leaves that were going to be the primary materials for the dress and headpiece. Eisner couldn't begin garment construction until MacLeod had completed her portion of the process, and then, when he received the delicate porcelain building blocks, he had to work with what he had understanding that no more could be made.

Jewellery artists Chantal Gushue and Emily Wareham worked in a similar manner in the creation of two agraffes *Tether I* and *Tether II*. Gushue and Wareham met at NSCAD in 2008; Gushue as a staff member and Wareham as a student. Since then, they've shared important experiences including studio graduate studies, parenthood, and co-founding and co-chairing Co-Adorn Art Jewellery Society which supports emerging Nova Scotian jewellers and fosters growth in the professional jewellery community. These experiences have tethered them together. The two agraffes included in *Symbiosis* represent interdependent wholes. Each artist constructed one brooch using techniques and materials representative of their individual studio practice, connecting the two by a chain that symbolically speaks to their friendship and working relationships.

Some collaborators, such as jewellery and metalsmithing artist Kiersten Holden-Ada and photographer and book binder Ellen Timbre, worked with materials and processes that could capture complex reflections on self, lineage, situatedness, and interconnectivity. Holden-Ada created the winding simmens (a handmade rope made with straw, heather, and other natural materials), while Timbre built a box with an exterior of lichen-dyed linen book cloth and a glowing interior of metallic foil. The grid of eleven silver gelatin prints show scenes from various locations in Mi'kma'ki. Textile artist Heidi Friesen and printmaker Carrie Phillips Kieser had a similar practice of spending time on the land, learning about indigenous plants and minerals. The two began their work for *Symbiosis* without a preconceived project, instead choosing to centre research and experimentation, and their conversations and their responses to each other's creative practices.

Historically, in Europe and later in settler societies across North America, craft has been centered around collective modes of labour and community structures of organization including guilds, mentorships, residencies, and commercial organizations. Within the Mi'kmaq worldview, an understanding of interconnectivity is a primary guiding value. This means each person understands themselves to be connected to and not separate from other people, animals, plants, non-living beings, the water, the land, and ancestors. Reflecting on our individual relationships and connections with each other, and our relationship with the land and water on which we depend for life, is fundamental, especially given the social upheaval, medical state of emergency, and environmental catastrophe of the contemporary moment. Collaborations are more than a working relationship, they can provide intimate windows into a person's lived experiences, their motivations, their material knowledge, and their intellect. The act of collaborating with other people is an opportunity to learn from others, and to grow in a relationship. Collaboration can be a brave action of collective dreaming and world building.

**Kaas Ghanie, Kate Grey,
Dr. Julie Hollenbach**
Collaborative Curators

Syncopated Synchronicity

Hand dyed cloth, cotton batt and backing fabric, free-motion machine stitching with cotton thread, water activated dye, beads

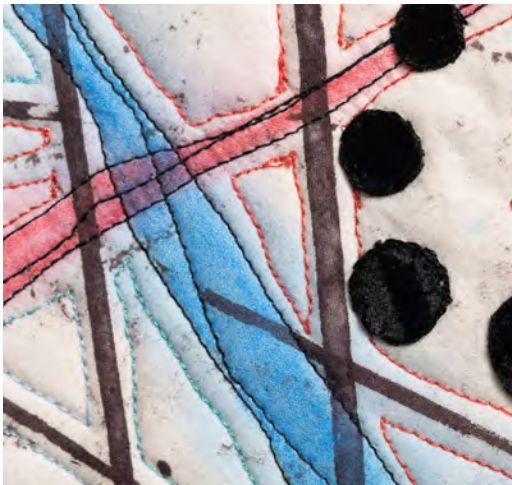
0.6 x 36 cm

Collaborators

Hélène Blanchet

Alison Dean Cowitz

Kristi Farrier



Syncopation: a musical term meaning a variety of rhythms played together to make a piece of music, making part or all of a tune or piece of music off-beat.

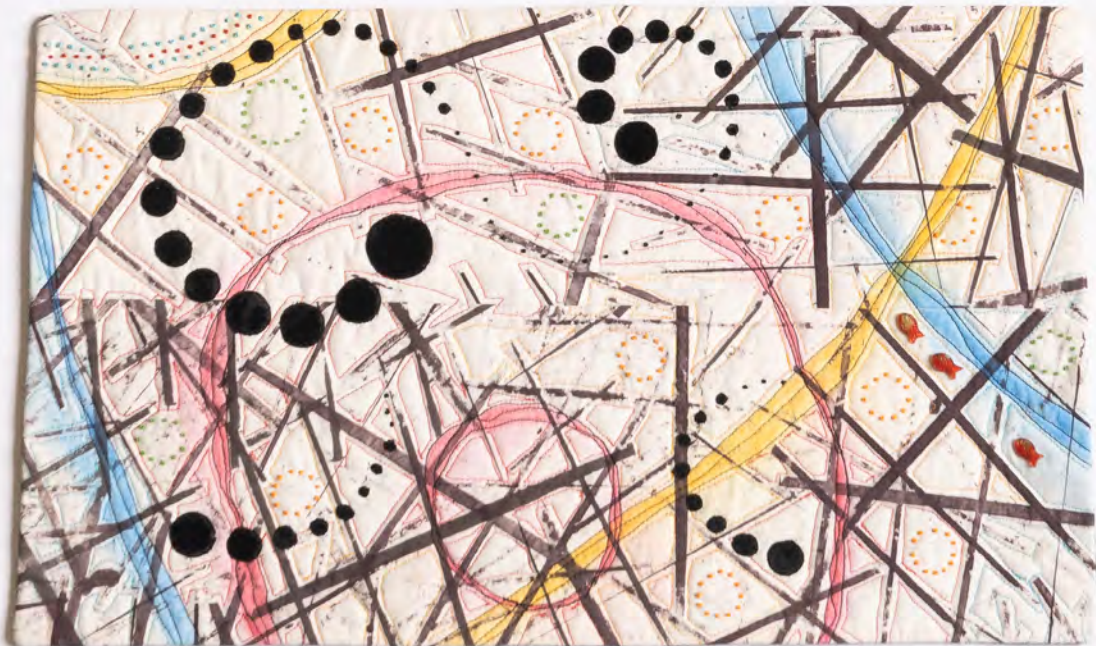
Synchronicity: a concept first introduced by analytical psychologist Carl G. Jung “to describe circumstances that appear meaningfully related yet lack a causal connection...”

From 2019–2021, Blanchet, Cowitz and Farrier worked towards creating an exhibition where they explored a sense of place and the common bonds they have to three provinces: Nova Scotia, Saskatchewan and Alberta. During this time, the artists met via regular virtual meetings to discuss the concept of place, explore diverse methods and materials, and provide support as each developed an independent body of work around the exhibition theme. In exploring “place” during a pandemic, the artists also came to appreciate that the virtual has become a place that many of us now rely on for inspiration, communication and connection to others. Indeed, these online meetings became a significant “location” in the collaborative process.

The resulting exhibition, *Place in Perspective* showcases three specific aesthetics that are readily identifiable. Blanchet’s signature folk art style features detailed embellishments done by hand. Cowitz uses her own dyed and printed fabrics to create richly layered compositions, and Farrier uses spontaneous line and colour to create dynamic abstracted works.

A final piece to this collaborative project came in the form of a symbiotic opportunity presented by the Mary E. Black Gallery. For this project, the artists would create one piece together, as an old-fashioned round-robin quilt, and in keeping with their original theme of “place”. To this end, Cowitz printed the fabric, cut it up and reassembled it. Farrier drew her lines with the quilted stitch and added colour. Finally, Blanchet brought additional movement to the piece with hand-embellishments and beadwork.

The resulting piece is an off-beat arrangement that shouldn’t work, but really does. The fact that it does work may appear as though it was carefully planned out, but it wasn’t. This is a response from one artist to another, artists who know each other well and who react strongly to each other’s work. It is happenstance and works for no direct reason. A happy coincidence.



Unravelling Scriptures

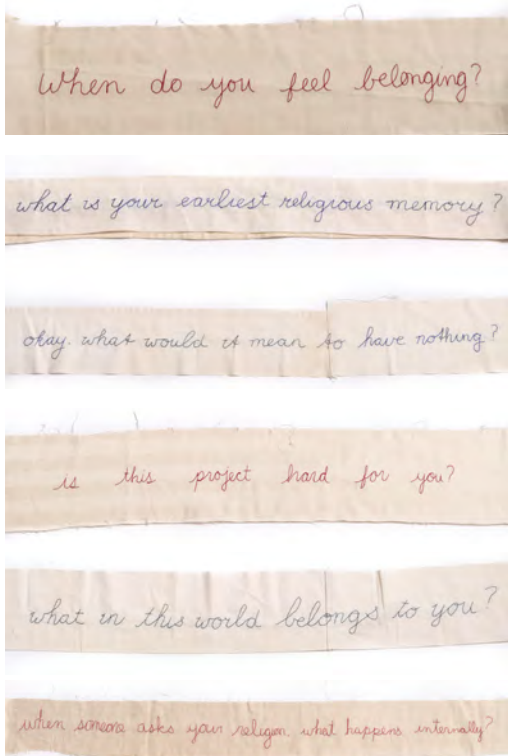
Fabric, thread

396 x 198 cm

Collaborators

Sadiqa De Meijer

Amy Rubin



Unravelling Scriptures is a stitched conversation between Sadiqa de Meijer and Amy Rubin exploring the imprints of our religious backgrounds (Jewish for Amy and Muslim/Christian for Sadiqa).

The artists have been participating in this project for about a year. A question is stitched on a length of fabric and sent in the mail to the partner. The question is answered, and a new one is proposed, this section is then mailed to the other. And so it continues, back and forth.

They meet each other from across disciplines and religions with the similar purpose of exploring how- and if- the cultural and religious traditions of their upbringings fit into their contemporary lives. They reach back in history to the long traditions of embroidered work, and specifically embroidered text, in all three cultures.

In a spirit of friendship, collaboration, safety, and trust, the artists seek to explore and encourage one another both in their creative expression as well as in their inquiry into their ethnic and religious backgrounds. They seek to synthesize questions of being religiously active or not, and in what tradition, what to integrate and what to leave behind, and where the common threads lie in their different experiences.

Additionally, Sadiqa and Amy strive to bridge experiences from Islamic and Jewish traditions, which have an intertwined history, but have also been pitted against one another by systems that uphold white supremacist values. It is their hope that a glimpse into their intimate conversation will challenge limiting narratives and assumptions.

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Stitched Together; A Wearable Art Collaboration

Ceramic, reclaimed/recycled fabric,
found organic objects—multimedia

180 cm

Collaborators

Brandt Eisner

Shauna MacLeod



Ceramic artist Shauna MacLeod, and mixed media artist Brandt Eisner, created a wearable art piece that engages with each artist's skill set and method.

Shauna created over a thousand ceramic components of earthenware and porcelain clay. Hexagon tiles, leaves, different flowers—were made to celebrate the materials. The sound of the clay when they touch, the variety of surface in the glazed and unglazed clays, as well as the variety in shape, all reflect her love of materials.

Brandt reflected on the materials when he began sculpting the outfit. The direct opposition of the hard ceramic to the soft satin fabric created a contradiction that was both inspiring and challenging. The headpiece was inspired by the work of milliner Philip Treacy and by Victorian hats, while the tiles in the dress are reminiscent of vintage Paco Rabanne, combined with formal wear.

The two artists explored their contrasting styles, and were forced to push the boundaries of their respective mediums. By interpreting the typically stable function of ceramics into a wearable format, the artists produced a work that is cohesive and challenges the viewer's expectations of how unexpected materials can be adapted to the wearable.



Making-With

Paper (mulberry, BFK Rives, Somerset, newsprint, gampi tissue) and yarn (paper, silk, and linen), dyed with responsibly foraged lichen, hawkweed, horsetail, fern, coltsfoot, goldenrod, plantain, maple seeds, sumi, graphite, and printing ink

114 × 94 cm

Collaborators

Heidi Friesen
Carrie Phillips Kieser



Making-with another person, making-with another's knowledge, making-with knowledge of others, making-with what remains, making-with what we know now. As an expression of fragmented knowing, hidden meanings, glimpses of salvage and precious bits strung together, a patchwork of dyed and printed paper swatches becomes an archive of research into natural dyes and local ecosystems. Translated from Beth Dempster's term *sympoiesis* as applied to ecosystems and cultures, and working with Donna Haraway's expansion of the concept to all generative efforts, *Making-With* expresses the adaptive and unpredictable qualities inherent in craft and print production. This collaborative project provided a unique opportunity to learn from one another and to share combined research, examining and emulating networks of relationships in the natural world.

Heidi Friesen employs the material language of textiles to examine the migration and mediation of ideas, referencing natural systems as models for responsible practice. Working primarily in print media, Carrie Phillips Kieser's work is an expression of meditations on delicate and complex ecosystems with imagined or perceived boundaries. Interweaving Heidi's textile skills with Carrie's drawing and print techniques, the work communicates a common interest in deepening an understanding of connection to place through local flora. A playful research period of identifying, foraging for, and experimenting with plant and lichen dyes for both paper and textiles produced an array of information in the form of ink, colour tests, weavings, rubbings and other material data. These seemingly incongruent parts are assembled and stitched into a harmonious whole.



Tether I & Tether II

Ovine bone, polymer clay, quartz, pearl, nickel silver, silver, stainless steel, glass, cord

30 x 3 x 9 cm

Collaborators

Chantel Gushue

Emily Wareham



We met in 2008 at NSCAD University, Chantel as staff, Emily as student. In the years since, we have become colleagues, MFA students, mothers as well as co-founders and co-chairs of Co-Adorn Art Jewellery Society.

Bound together by these experiences and partnerships, we have built a symbiotic relationship; interdependent to keep each other accountable and inspired to succeed. Over the years, we have collaborated in many ways through writing grants, planning and curating exhibitions, as well as being supportive friends. We have never collaborated as art jewellery makers until now.

The agraffe, an historical form of jewellery, is a further exploration of our synergy: two independent brooches, joined by a chain, used to hold the article of clothing preventing it from falling off the shoulders.

Utilizing our own techniques and materials from each of our own studio practices, we simultaneously created one element of the brooch. We then exchanged them and built the other halves. They now exist together tethered by a rope. Each artist used metal fabrication skills to create the framework for their brooch. Chantel used bone and crystals for one while Emily used polymer clay for the other. The brooches serve as a symbol of the parallel lives we lead, each pursuing our own personal and career goals yet tethered together by a passion to bring opportunity and recognition to the art jewellery community through our work with Co-Adorn.



A Gathering of Good Tension

Silver gelatin prints (fibre paper), handmade simmens rope, memory box made with lichen dyed bookcloth, metallic foil and sterling silver cast simmens.

120 x 35 x 230 cm

Collaborators

Kiersten Holden-Ada
Ellen Timbre



A Gathering of Good Tension is the first collaboration between settler artists Kiersten Holden-Ada and Ellen Timbre, shaped by a curious and emergent confluence of practice (craft/art), of bodies (human/land/water/plants) and of time (past/present/future). Combining elements of their jewellery/metalsmithing, installation, film photography, book & box making practices, the piece is comprised of 11 silver gelatin prints shot in various locations in Mi'kma'ki, simmens (traditional Orcadian handmade rope), and a hand constructed box (with lichen dyed linen book-cloth & metallic foil) which serves as a vessel for the rope and the photographs.

Foundational components of this piece stem from a previous project in 2019 through which Kiersten researched and developed a committed ritual of making simmens (handmade rope from straw, heather, and other natural materials) as an embodied practice of reconnection and collaboration with their Orcadian ancestors. The work explored questions around belonging, lineage, and ways we might better embody our efforts to disrupt white supremacy in the context of settler colonialism.

Emerging from years of relationship building and conversation, this current work reflects explorations around growing our capacities for discomfort and staying present with the harm inherent in our lineages as settlers. The interplay of body, landscape, rope, and the reflective material woven throughout the images represent complex entanglements of history, self-reflection, tension and presence; grounded through and held within the handmade box, inside which viewers have the opportunity to see their own likeness reflected.



Rabbit Jars

Porcelain

Sitting Rabbit

25.5 × 66 cm

Standing Rabbit

25.5 × 77.5 cm

Collaborators

Debra Kuzyk

Ray Mackie



We have been making pottery together for close to 30 years. Ray is the potter and kiln firer, and Debra is the decorator and sculptor. This kind of shared production is never easy, but it has also resulted in pottery magic. There are times when our collaborative work achieves a synchronicity which transcends what either of us could achieve independently. It is a bit like being in a two-person band, or two dancers in a pas de deux. The success rests in many hours of shared effort and negotiation.

For this exhibition, Debra chose to sculpt a pair of rabbits; a light-hearted reference to the artists' professional collaboration, Lucky Rabbit Pottery.



Buoys and Girls

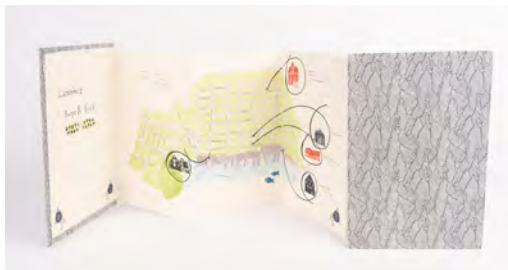
Cotton linen fabric, thread, cotton
batting, screen print ink

216 × 171 × 1 cm

Collaborators

Sienna Maeba
Jessie McLaughlin
Marilyn Smulders

Buoys and Girls is a quilt made by Jessie McLaughlin, Sienna Maeba, and Marilyn Smulders. It represents a collaboration of generations, geography, and artistic media. The quilt was illustrated, designed, and screen printed by Jessie and Sienna in Lunenburg, and pieced by Marilyn Smulders (Jessie’s mom) in Bedford. The design is inspired by folk art appliqué as well as the historic town of Lunenburg, with its colourful houses, bustling harbour, and tight-knit community. The quilt is bright, light-hearted and fun; it expresses a joy of making, dreaming and collaborating—balms to difficult times.



The initial idea of the quilt was for it to act as a map, pointing out the quintessential bumps and trims of Lunenburg architecture. Taking the symbiosis theme further, we invited children in the creative writing summer camp at Lunenburg School of the Art to create poems based on the screen-printed images in our quilt—the Bluenose, Fisheries Museum of the Atlantic, and Foodland, to name a few. (The summer camp was facilitated by the Writers’ Federation of Nova Scotia where Marilyn is the Executive Director.)

The young writers met with Jessie and Sienna in July at the NSCAD-Lunenburg Studio Residency Program for an afternoon filled with laughter and creativity. Inspired by the images in the quilt, they wrote poetry and made small handmade books. The poems, in turn, inspired Jessie and Sienna to make their own handmade book filled with illustrations sparked by the poems. There’s a map too, so if you want to check out the inspiration for *Buoys and Girls*, you can get a little exercise while exploring beautiful Lunenburg.



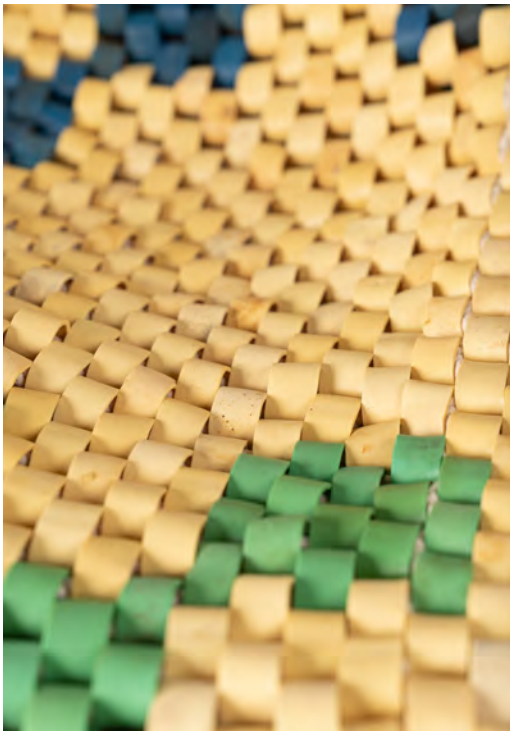
5830

Reclaimed lobster bands,
cotton rope, metal hardware

129 × 129 × 1 cm

Collaborators

Carley Mullally
Scotian Shores



5830 is a quilt made from 5,830 discarded lobster bands found collected throughout Nova Scotia. The design follows a traditional quilting pattern, and this piece is meant to act as a resonant point for discussions with our water protectors, artists, researchers, fishermen and the viewer, with potential for change in our methods of handling marine pollution and realizing how close these issues are to home. The bands used in this piece were mainly donated by Scotian Shores, a clean-up initiative based in Eastern Passage which organizes shoreline clean-ups, finds homes for ghost gear and marine debris, and draws awareness to our issue of marine pollution. Bands were also donated by Karen Jenner of Nova Scotia Beach Garbage awareness, Tidy Beaches, friends, family and other avid beachcombers.

As Atlantic Canadians we often attach a sense of patriotism to the image of the lobster, however the industry itself should be viewed with a critical lens from an environmental and political perspective. These discussions must continue, and knowledge needs to be shared, and hopefully this piece can instigate further conversation on Marshall Law, environmentalism and our connection to the lobster fishing industry as a whole. There is great potential for new band designs, shore clean-up initiatives and further research which can solve the ongoing issue of marine pollution. Having a visual representation of the amount of lobster bands may be the first step in showcasing the actual impact of these bands.



The Ballerina's Saga

Textile, watercolour, violin/oboe recordings, sound recordings, and animation

46 × 46 cm

Collaborators

Andrea Tsang Jackson
Nova Scotia Youth Orchestra



The Nova Scotia Youth Orchestra's 2020–2021 season brought about a new learning experience—NSYO Micro Projects. The students were divided into groups of 5–6 and grouped with a practicing artist as a mentor/collaborator to create through an open-ended process. Through weekly sessions from January through March 2021, the students and artist underwent a non-prescriptive creative process. Tal Koubi (Violin), Noam Koubi-Bahar (Violin), Mitchell Larkin (Oboe/English Horn), Youngeun Lee (Violin), and Xinghao Li (Violin) were grouped with craft artist Andrea Tsang Jackson. The musicians range in age from 13 to 16 years of age. A process of mutual learning and relationship building took much of our first few weeks. The group was inspired and informed by various YouTube musicians and quilting as reinterpretation of old ideas.

The team landed on the idea of reinterpreting four musical themes/characters from two classical pieces: *Erlkönig* by Franz Schubert and *Petrushka* by Igor Stravinsky. A new story was written for these characters through sampling and remixing these motifs and Stravinsky's idea of bitonality. Visual elements of a moving textile background and watercolour motifs form an animation that brings the musical ideas to life. Four textile portraits give the animated characters stature outside their music and movement.





Buoys and Girls (Page 20)

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**CENTRE FOR CRAFT
NOVA SCOTIA**
Mary E. Black Gallery
1061 Marginal Road, Suite 140
Halifax, Nova Scotia

902 492-2522
craft-design.ns.ca
info@craft-design.ns.ca
centre.admin@craftnovascotia.ca



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CRAFT NOVA SCOTIA
1113 Marginal Road
Halifax, Nova Scotia

902 423-3837
craftnovascotia.ca
office@craftnovascotia.ca



@craftnovascotia
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