

CRAFT  
NOVA SCOTIA

CENTRE FOR  
CRAFT  
NOVA SCOTIA

OPENING!



Craft Today  
Members Exhibition

Mary E. Black Gallery  
September 23 - Nov 6, 2022

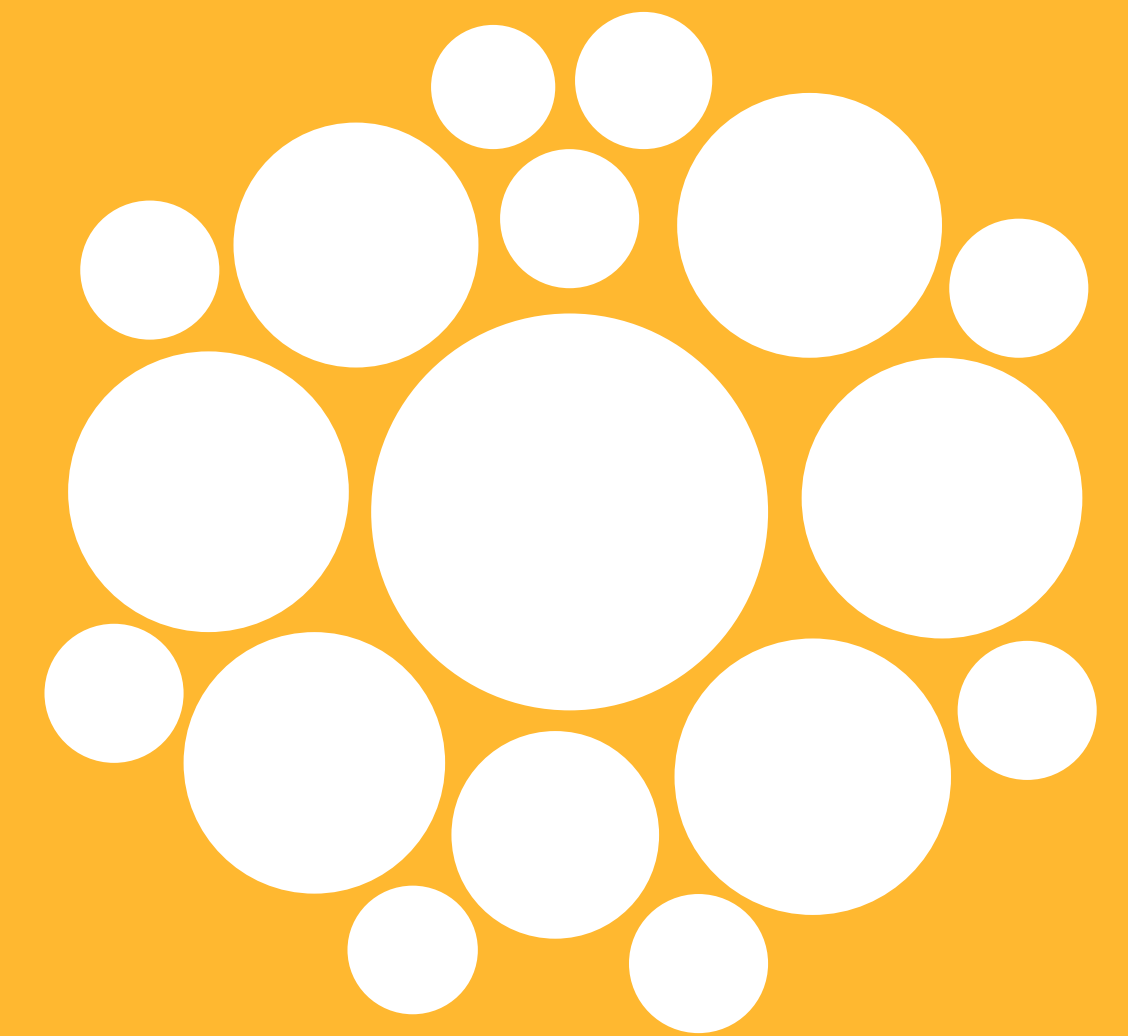
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Adam McNamara, Beverley McInnes, Carolyn Clegg,  
Donn Sabeau, Elise Campbell, Funmilayo Odeniyi,  
Jacqueline Steudler, Karen LeBlanc, Mary Jane Lundy,  
Mengnan Qu, Mindy Moore, Philip Doucette,  
Ralph Simpson, Sienna Maeba, Tyshan Wright,  
Wendy Landry, Wilma Butts



# OPENING! Craft today

Artists: Adam McNamara, Beverley McInnes, Carolyn Clegg, Donn Sabeau, Elise Campbell, Funmilayo Odeniyi, Jacqueline Steudler, Karen LeBlanc, Mary Jane Lundy, Mengnan Qu, Mindy Moore, Philip Doucette, Ralph Simpson, Sienna Maeba, Tyshan Wright, Wendy Landry, Wilma Butts

An opening provides a look in – a glimpse into a world or scene. An opening also proposes expansiveness and spaciousness. As we “peer into” artists’ studios and lives, we build community and connection and in doing so, gain insight and widen our perspectives.

Opening... up to shared and differing media.

Opening... up to shared and differing heritages.

Opening... up to the possibility of broadening our preconceived notions and definitions of who we are and what we do.

**OPENING** is about new possibilities, strengthening connections, and building community.

Through this exhibition and through their work, members of Craft Nova Scotia tell us what this moment in craft means to them.

## Adam McNamara

Adam is a wood carver based out of Upper LaHave, NS. He uses this background in Biology as inspiration in his carving. All of his work is made of sustainably sourced wood/materials. Adam hopes to bring his own unique perspective to the world of wood craft.

Opening up means building community. That entails collaboration, sharing of success/challenges, sharing of knowledge/experience, and making connections/friendships. This relates to the “hive mind” of the honey bee. One bee cannot survive on its own. The success of one individual means the success of all. Each medium has its own challenges, but with collaboration we can make those challenges easier. If we share, contribute, and collaborate we can support each other along our individual journeys. Opening up to the craft community has also furthered my own artistic journey.



**Hive mind** (2022)

Curly Maple wood, Maple burl wood,  
Metal rods, dye.

# Beverley McInnes

My Rustworks speak to me about seeing something beautiful in the discarded, giving new life to what has been broken and cast out and seeing worth in what has been deemed worthless. There is value in the valueless.....

Juried Master Artisan of Craft NS, multimedia artist working in rust, metal and found objects.

Rustworks may be seen:

Forming the front covers of 'Gathering In.....Covid 19 Silver Linings', and 'Inquire Within', Jan Fancy Hull; installed outside at the Chester Art Centre; at White Point Lodge and The Historic Gardens, Annapolis Royal.

Beverley's work has been at the Lunenburg Art Gallery, The Chester Art Centre and The Captain's House Gallery. A founding member of the Chester Arts Centre, her installations are in private collections, both nationally and internationally.

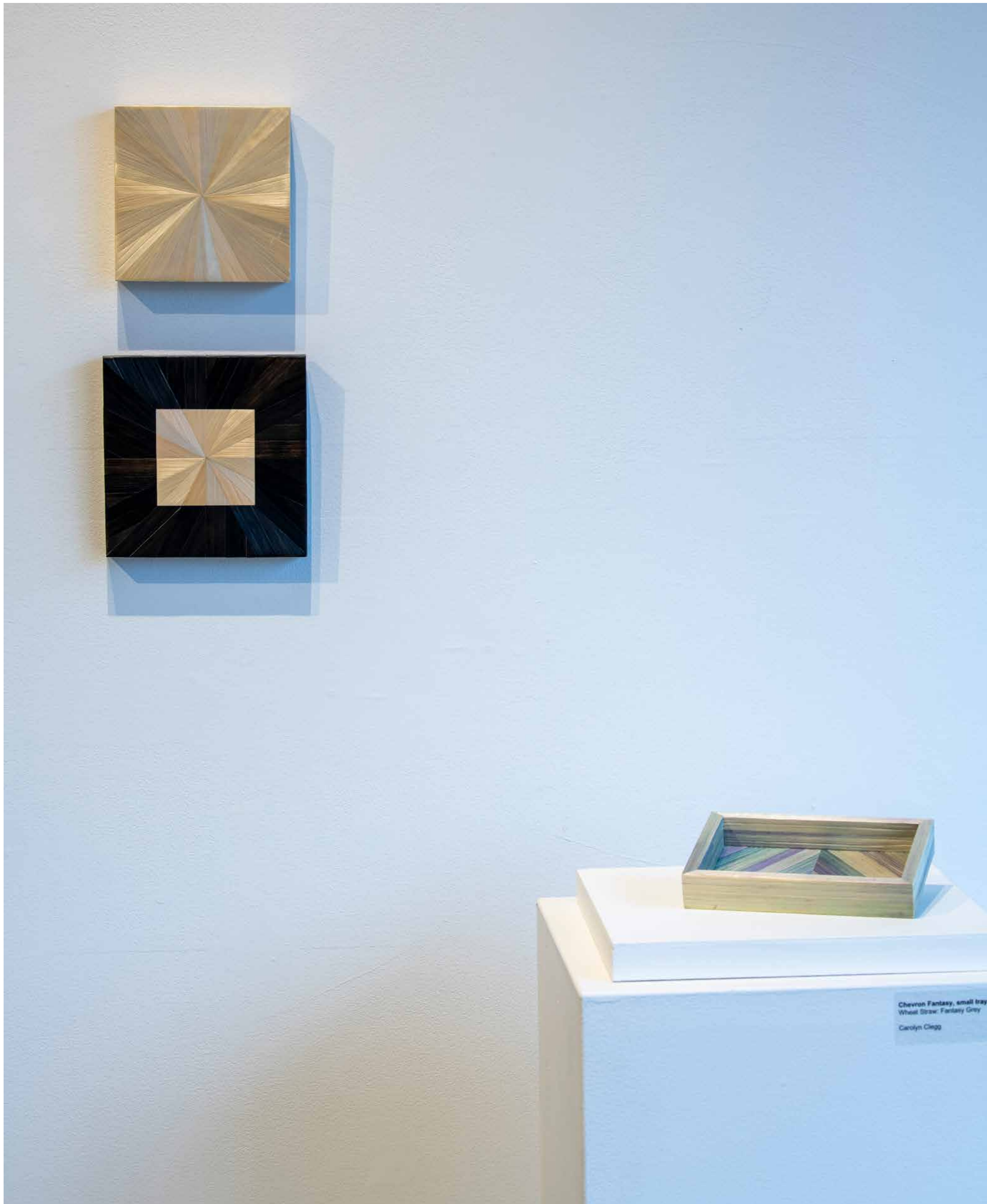


**Open Minded (2022)**  
rusted iron

## Carolyn Clegg

As our lives and our world are increasingly steeped in complexity, we see a craving for simplicity emerge. Straw Marquetry is a craft form that, although exacting and precise, has a low barrier to entry – it only requires straw, with its natural silica polish, glue, a smooth surface and few tools. It is a beautiful and meditative craft form and the end results are uncomplicatedly beautiful. It is a craft that converts seemingly unremarkable natural material into luxurious and shiny pieces.

Carolyn Clegg loves to play with shiny straw! She discovered the art of straw marquetry while working as a furniture designer in the mid-2000's. Drawn to the lustrous finish and endless possibilities, she headed to Paris to learn from the very best. Since that time, she can be found in Lawrencetown, Nova Scotia, experimenting with design, texture and colour and learning all she can about this beautiful and rare craft.



**Sunburst, Sunburst Shadow, & Chevron Fantasy (small tray)**  
(2022)  
Wheat Straw, wood

## Donn Sabean

As a child I was bewitched by two mid-length, cinched waist, deliciously frothy tulle dresses my mother kept from the 50s. She wore them when out dancing... but that was before marriage and 9 children. Now, no longer jiving nights away, nor still having that 22” waist, the dresses were banished to my older twin-sisters’ closet. Perhaps she hoped they’d wear them, but, now well into the 60s, bell bottoms and minis had replaced circle skirts. But I couldn’t let such magic lay wasted. Not yet in school, I filled my afternoons tiptoeing into their room, secretly playing their records, while twirling in those irresistible frocks—veritable ‘ballgowns’ on a wee me. Today, they inspire ‘ballgowns’ (actually, layered separates) I make exclusively from my own textiles—a collection first conceived in 2019, before COVID brought social gatherings to a halt, forcing a deep reconsideration of pieces designed for socializing! But then those first long, dreary months of isolation re-inspired me to continue, and last fall I began printing the silks. This look, from textiles imbued with dreams of soon returning to in-person events, was designed/constructed to celebrate the reopening of event-starved social scenes and circles.



**Life's a Ball. Let's Bounce!** (2022)  
Hand-dyed/leaf-printed silk and silk organza,  
Tulle & horsehair

## Elise Campbell

Aiming to honour the opening process of fungi, these sculptures, created using the techniques of needle felting, wet felting and nuno felting, represent both death and new life through the spreading of spores as a final act of being. By using new media in my practice, working outside the box (structurally), and seeking out avenues to show and share this work, these pieces have provided me opportunities for growth and community connection throughout Nova Scotia. This work aims to showcase and celebrate the industrious fungal world to foster an openness to innovation, collaboration and creation with one another and with our natural home: Earth. As a fibre artist and educator working with wool, silk, and other natural fibres producing sculptural and wearable art, my focus is to push wool as a fine craft medium by creating contemporary connections through texture and form.



**Gem-Studded Puffball (edible) (2022)**

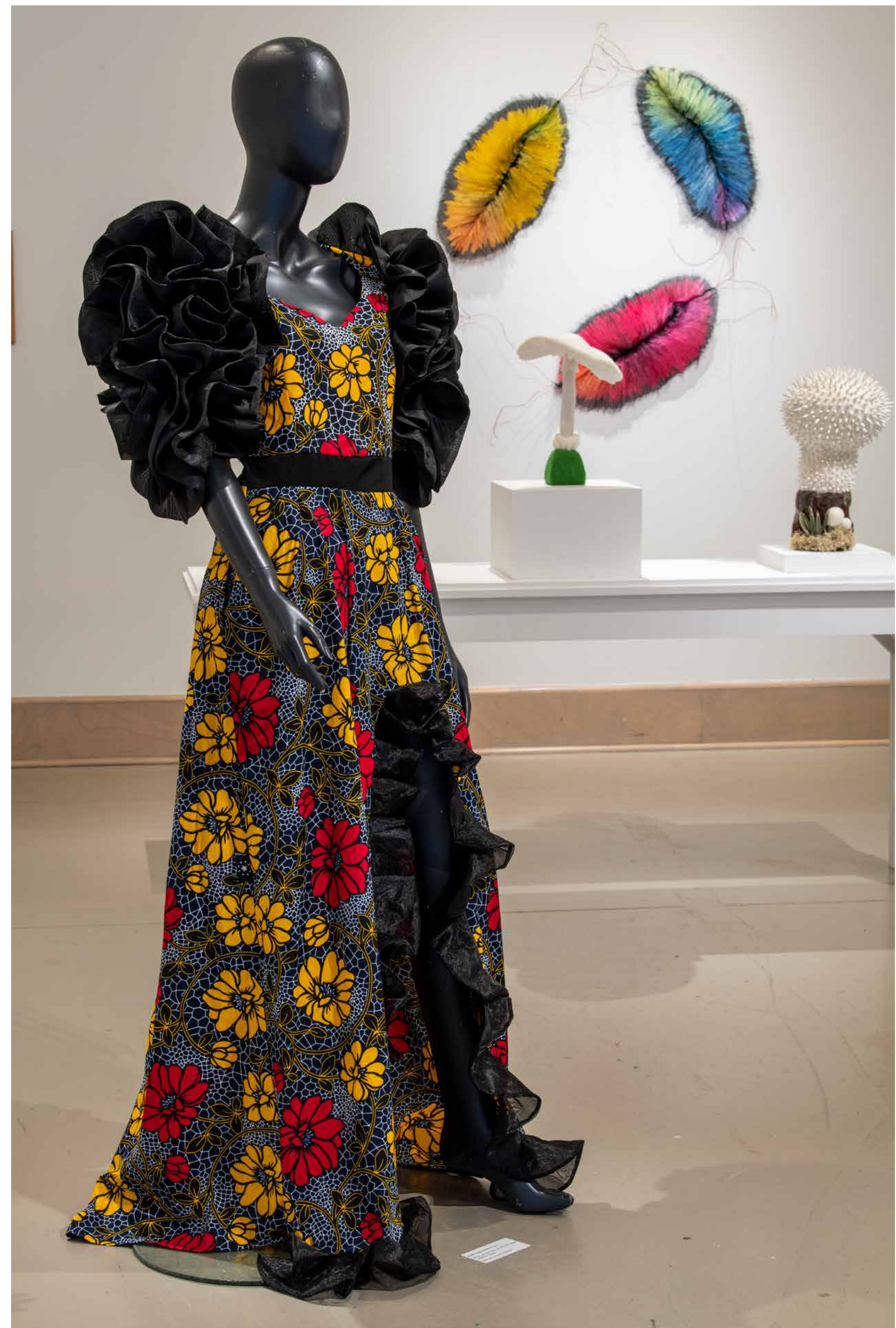
Merino wool, Shetland wool, air dry clay, paverpol, wood, lichen, sand, stones, up-cycled container



# Funmilayo Odeniyi

My name is Funmi, I am a Chartered Accountant and the Creative Director of MichNat Fashion House based in Halifax. I have over a decade of working experience in financial institutions both in Africa and Canada. The desire to fully pursue my passion in fashion was largely influenced by the need to fulfill my dreams and purpose in life and fill the existing gap in the demand for culturally-specific designs.

Nothing comes easy in life. I started creating styles when I was 10 yrs old and have since taken up the passion to make it a profession. As a Chartered Accountant with over 13 years of financial institution experience, I left the white-collar job for a life-long passion and desire.



**Ayoka maxi dress (2022)**  
African prints made out of 100% cotton , Organza, Zipper  
Funmi Odeniyi

## Jacqueline Steudler

Jacqueline Steudler's artworks strive to capture nature's beauty reflected in her contemporary paintings. Newer artworks include thread sculptures using freehand machine embroidery. Her pieces are collected privately and publicly in Europe and North America, including the Nova Scotia Art Bank Collection. Steudler's work has been published as a featured artist in "International Women Celebrate" and in the book "Nova Scotia's Contemporary Artists - Volume II".

My vision is to explore, enjoy, and share nature's beauty through my love for bold shapes and colour combinations.

Although my background is in painting, I've always loved the possibility of creating sculptures, may it be in stone, paper or concrete. Opening the door to creating three-dimensional thread sculptures has triggered my love for sculpting again. It's a joy looking at seed pods and reimagining them with thread using freehand machine embroidery.

'open to growth' is inspired by a collection of Butterfly Weed pods.



**Open to Growth** (2022)  
polyester thread

# Karen LeBlanc

I am intrigued with 3-dimensional weaving. For Opening! Craft Today, I created a multi-layered woven diptych to represent doors. My “Knock on Wool” concept evolved through my daily walks where I see doors painted in many colours. After weaving the books, I stitched fabric images and words on the front (houses, music notes, children, trees, cats...), and then stitched a “screen” on top from recycled cheesecloth. One “book” opens with silver buttons while the second “book” opens with crystal beads. These interactive pieces include a reflections journal for visitors to write in.

These fibre art “doors” are also symbolic. Think of the quote, “when one door closes, another door opens” by Alexander Graham Bell. This affirmation means when one opportunity closes, another opens. Opening each “Knock on Wool” page is also an affirmation. The back of each page is blank, providing us with an opportunity to reflect on these blank pages.



**Knock on Wool (2022)**  
Cotton, wool, buttons, quartz

## Mary Jane Lundy

“I am a clay sculptor that finds a true connection with my environment. Nature inspires and guides my hands in all I see, hear, and touch.”

Mary Jane Lundy is a Craft Nova Scotia Master Artisan. She is a graduate from the Nova Scotia College of Art and Design University, Halifax, Nova Scotia with a BFA major in Ceramics. As a clay sculptor, she creates to narrate her story and pay homage to the places she is from. Mary Jane has been living in East Dover, Nova Scotia since 1985 where her studio, Crescent Clay, overlooks Dutchman’s Cove which is connected to the Atlantic Ocean. Mary Jane creates land and sea inspired ceramic sculptures created from local red earthenware clay. Her goal is to honor her environment and generate a joyous visual experience for her viewers.



**Hally the Blue Heron Eyes Wide Open Riding the Wave (2022)**  
Nova Scotia Red Earthenware Clay, Underglazes, transparent over glazes

# Mengnan Qu

A flag was flapping in the wind, and two men argued about whether it was the wind moving or the flag itself. The Zen master HuiNeng, passing by, remarked, “It’s your heart (minds) that are moving.” This is a famous Zen Buddhism Koan (story). In these works, I used a one-way mirror as material to represent the lake. The mirror reflects the world. Once the perspective and lighting change, you will see what is behind the mirror. Our visual ability has limits, as do our minds. The green gold wire represents our bondage to our minds. There is no difference between the flag moving and the wind moving. Your mind moves your understanding, judgement, feelings, and visual perceptions.



**Wind Flag Heart (2021)**

18k green gold, fine silver, sterling silver, silk, electroplated polyvinyl chloride, steel, one-way mirror

Photo courtesy of the artist



**Mother Hen and her COVID Chicks (2020)**  
Raku clay, raku glazed and fired

## Mindy Moore

This set was created during the Spring 2022 COVID-19 lockdown, after teaching high school Art online for the final 3 months of the school year. I returned to the studio and began as I usually do after a long hiatus -- making pinch pots. These were made blindly, with eyes closed, isolating the sense of touch with only the mind's eye as the "watcher." These miniatures are the result of pinching, then paddling. Raku firing continued to leave chance to the outcome of the surface decoration.

Mindy's work is spontaneous and earthy. She loves the luscious malleability of clay and the textures inherent in its properties. Educated at Syracuse University's College of Visual and Performing Arts (BFA), Mindy moved to Halifax, Nova Scotia in 1987, with her husband/photographer Marvin Moore. She has recently retired after teaching art to high school students and is thrilled to be returning to the studio.



## Ralph Simpson

Nationally acclaimed Canadian plant fibre artist Ralph Simpson has developed an innovative method of weaving, bending, and sculpting wood and plant fibre to create 3-dimensional artwork. His graceful work blends bold colour and innovative materials with ephemeral fibres to achieve a most satisfying balance.

Ralph is an award-winning artist who holds an MSc. from UNB in Forest Research Biology, and a Diploma in Fine Craft from NBCCD. Informed by the sciences and technical expertise, his intricately woven pieces, created from local flora, reflect the Canadian landscape.

Working full time in his studio in Fredericton, New Brunswick, Ralph exhibits his work locally and internationally, attending residencies and giving workshops. His designs have evolved from traditional basketry to vessels and botanical sculptures that are often scaled up to magnify detail. He forages his own plant fibre, employing principles that support environmental sustainability.

“I recognize a connection between humanity and the environment, and I try to give voice to the simple, complex, vulnerable, strength of nature.”



**Wall Sconce, Bay of Fundy , & River (2022)**

Dracaena, eastern white cedar, cedar, hand tanned Atlantic salmon skin  
day lily, iris, papyrus, hand-dyed indigo hemp and grass



# Sienna Maebe

Sienna Maebe is a fashion and textiles designer from Tkaronto (Toronto), Ontario.

Sienna is currently based on Mi'kmaq territory, in the town of Lunenburg, Nova Scotia. She has a BFA 2020 majoring in Fashion/Textiles from NSCAD University. This homage to the home is created through screen printing techniques, dyeing, and embroidery on garments, textiles, and interactive installations.

The exhibiting two pieces come from a larger project of mine that started in September 2020. A collection of 17 garments, the project was an invitation to anyone willing to explore wearable art from the comfort of their own homes, neighbourhoods and backyards. Garments were mailed, worn and documented with disposable cameras and sent back to be developed. The hard cover coffee-table book is made from screen printed and dyed fabric from the collection matching the jacket displayed. Together the film photos and garments spark a joyful, playful, bright and intimate energy throughout the hand bound book.



**Mail With Si Album, & Jacket for Marsha (2021-22)**  
Cotton, ProMX dye, screen printing pigment,  
thread, paper

**Bench Drum (2021)**  
Wood, goat skin, beads



## Tyshan Wright

Tyshan Wright hails from the historic Maroon Town of Accompong in St. Elizabeth, Jamaica. A “Keeper of The Heritage” (Jamaica Gleaner), he creates mixed-media representations of Jamaican Maroon instruments and ceremonial objects, examining the expulsion of Maroons from Jamaica to Halifax in 1796. He is the Atlantic region nominee shortlisted for the 2022 Sobey Art Award, and 2021-22 Artist-In-Residence Fellow at NSCAD University’s Institute for the Study of Canadian Slavery. His work has been acquired by the Nova Scotia Art Bank, and been presented in exhibitions and artist talks at Canadian galleries and museums including the Art Gallery of Ontario and the Canadian Museum of Immigration at Pier 21.

## Wendy Landry

Crafting a material object contributes as much to personal or cultural meaningfulness as does any of its aesthetic, narrative or symbolic characteristics. Every textile I make is a tangible realisation of ideas in which imagery and technique are fundamentally interdependent. Making them underpins my academic research and tests both artistic and practical knowledge while enhancing my weaving proficiency. Most importantly, it deepens my understanding of the subtle, unarticulated interplay of technique, imagery and design insight inherent in creating textiles. I am inspired by the enduring global history of weaving, whose creative and intellectual features have long been underappreciated. Analysing and adapting velvet-weaving for contemporary situations allows me to pose questions and propose solutions, to test and analyse options. My experimental archaeology grounds my excavations of ancient and medieval weaving techniques, allowing me to reveal their principles, methods, and ingenuity for modern hand-weavers.



**Brocade ad Infinitum** (2020)  
Mercerised cotton, metallic yarn (viscose/polyester)

## Wilma Butts

Nature inspires my making. Forests cathedrals, gigantic icebergs, amazing organic textures, even human nature, they have all appeared in my work. I strive to capture the energy and magic of nature and focus the mind of the viewer for just a moment.

My chosen medium is fibre. It can be both sculptural material and canvas. Shaped resist textured fibre is an excellent sculptural medium, while dye and discharge processes allow for unlimited mark making. I love experimenting and playing with fibre and pushing its' boundaries, and my own.

“Connections” is a whimsical and playful look at what can result from a blending of ideas, thoughts, opinions and experiences. This piece was created by blending three simple primary colours. The result is a world of possibilities. Each shaped fibre piece reaches out seeking the next primary, showing what amazing possibilities there can be in the connection of wildly different ideas.



**Connections Wind (2022)**

Silk (sericin scoured, discharged, dyed and pleated) and Copper wire

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