



# NWDC NEWSLETTER

Northwest Designer Craftartists

March 2023



## EXCITING NEWS!


### **\$27,000 RAISED TOWARD \$50,000 ANNUAL PLEDGE CAMPAIGN**

The NWDC Board launched a campaign to raise **\$50,000** annually for 5-years through a pledge campaign to achieve reinvigorated goals for NWDC.

During the *quiet phase* of the campaign the NWDC Board, committee members and former leadership contributed **\$27,000** in pledges.

NWDC is creating new opportunities for exhibition, developing new educational programs, and setting a goal of expanding our membership across our 5-state region. We will increase our public engagement locally and globally bringing in revenue through **exhibitions, workshops, artist talks, an online store, and the introduction of a traveling symposium**, a series of exhibitions and workshops modeled after Currents 2020 hosted in each state in our region. These programs

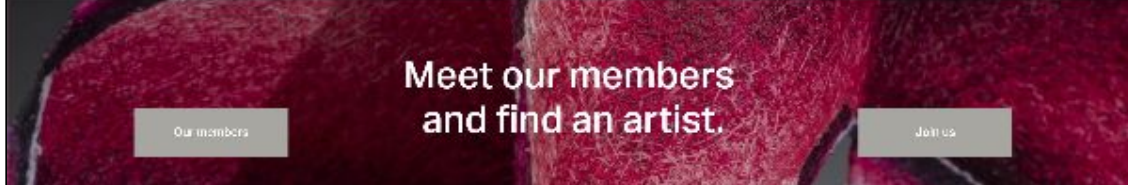
# ANNOUNCEMENTS



*Elin Noble, The Apple Tree on the Abandoned Railroad Line  
Installation View, 2022-2023*

Our members are the backbone of our organization, and among the most skilled craftspeople and artisans in the Pacific Northwest.

At left are images from our annual Show & Tell event. Click any artist image to see the artist's profile.



## IMAGE BANK 2023

### NWDC Annual "Show and Tell"

Thanks to all our members and guests who participated in this year's "Show and Tell". If you couldn't attend the event you can now see images of work by fellow NWDC members, including work by our newest members who joined in 2022 on [nwdesignercraftartists.org](http://nwdesignercraftartists.org).



### **NWDC Store is now open!**

**We will be updating the store seasonally. If you are interested in including your work in the store there will be an opportunity to join in the Spring.**

Check out the new NWDC Store, where you can find original pieces of basketry, ceramics, glasswork, fiber arts, jewelry, and more by our member artists here in the Pacific Northwest.

Artists include: Barbara De Pirro, Mark Ditzler, Kathleen Faulkner, Gina Freuen, Zia Gipson, Nancy Loorem Adams, Anna Macrae, Dorothy McGuinness, Lin McJunkin, Naoko Morisawa, Gabriela Nirino, Jill Nordfors Clark, April Ottey, Denise Snyder, Teri Jo Summer, and Mary Tyler.

Please share the link to the NWDC store (<https://nwdesignercraftartists.org/shop>) on your social media and share the news with your friends, family, colleagues, collaborators, galleries, studios, or whoever else can help spread the word.

Images (left to right/ top to bottom): Dorothy McGuinness, Lin McJunkin, Gina Frauen, Kathleen Faulkner, Naoko Morisawa, Denise Snyder.

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# ARTIST INTERVIEW

We are pleased to share the art and ideas of **Gabriela Nirino** in the fifth installment of the **NWDC Artist Interview series**. Gabi writes this about herself and her process, "I am a weaver. The first thing I think about when I find something new is whether it can become yarn or be woven. Weaving opens up the possibility of building a small world almost out of nothing, making order out of chaos. It is to interrelate and connect: materials, people, and ideas."



## How were you introduced to art?

I didn't call it art back in that time. I used to draw a lot, on all surfaces available (newspaper margins, white pages in the books, the top of my desk at school), since I was a little child. My mother allowed me to do it on one of the walls of the house. When I was 8, my godmother gave me the best present ever: 10 big illustration boards, a box of professional tempera and a book about famous artists, organized by movement. I was totally delighted with the word

terms of I am doing art. Doing with my hands was always something that creates for me an internal safe space.

### **Where do you find inspiration when creating new work?**

Books are very important. The other thing that I used to do like a maniac, since I learned how, was reading. That was my other safe place when I was growing up. I used to read at lunch, when walking in the street, at family reunions, at school when I was supposed to do other things, and late at night under the blanket. Books were and are my friends. So I found a lot of inspiration in words. I would mention photography too. Certain types of images are so evocative and intriguing. In the last years, I was more and more driven by the material itself. Experimenting with something I found (a plant, for example) or a new material I discover sometimes is more interesting than finishing an actual piece. I think probably all the garage became my studio after the very strange experiments my husband found in the refrigerator.

### **What do you consider your greatest artistic achievement?**

Having more time and space to do what I love. Time is a big achievement when you need to work a lot to support yourself and your family doing other things. I always tried to choose what I like as a job over the money. Teaching was my way to be in touch with craft and survive and I never became rich but I had fun, I learned a lot. I retired as soon as I could and now I have (I hope) still years to continue working on what I like to do. So to build a life where you do what you love is the best achievement to me. And of course, I can mention some recognitions, that is always nice. I get a couple of awards I am very happy about, one was the 1st prize in the textile category in the National Exhibition of Visual Arts, the national competition organized by the Secretary of Culture of the Nation of my country of origin, Argentina.



*How To Make Your Own Sanctuary II* - Detail. Wood, paint, bronze. | *To Be Or Not To Be* - Ramie, cherry wood. Handwoven.

### **What is the quality you most like in an artist?**

I like people who are always learning and who are generous and humble about what they do and know. I enjoy studying and learning and I appreciate that in others. Being curious about things keeps you young.

### **Which living artist do you most admire?**

Artists don't die if their work moves you (a good way to avoid this question). Some work moves me. The group of pieces about the terrible military dictatorial government in Argentina was done by Carlos Alonso, for example, an Argentine painter. The photographs of Sebastião Salgado. His movie "The Salt of the Earth" is powerful. The incredible textile structures of Philippa Brock. The women of Vermeer. Pretty much any ethnographic collection of artifacts. All the books and the thinking of John Berger. And more, but of course, these are the first that come to my mind at this moment.

### **If you could change one thing about yourself, what would it be?**

Talking less, listen more. It is easier in English than in Spanish, of course. I am used to organizing things because of my many years teaching and coordinating groups, so my first impulse is to make suggestions or to do things not always thinking a lot first.

### **What is your most treasured possession?**

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and hats. I feel always close to her. A few tools that belong to my father, a leather craftsman and a couple of bags he did for me. All the good yarns.





*Travelling Chuspa* - Husk corn fiber and hemp yarn (weft), nylon thread (warp), ramie cord. Handwoven. | *The Marking*. Linen, cotton. Electronic Jacquard



My professor of textiles at the University, Gracia Cutuli. She gave me confidence. Isabel Iriarte, an extraordinary art history professor who transmitted to me her love for pre-columbian textiles in the Andes. Some brilliant students and colleagues: the exchange of working with others always modifies me. I was working the last year on a project with a friend, Andrea Nosetti, and she changed my perspective all the time.

### **How has your studio practice changed?**

I am reading again very old booklets I have with ideas. Also organizing old drawings. Looking back makes me realize what aspects or ideas are always there.

I am not so worried about doing it all perfectly, I am learning to lose control. In a way, the pandemic was a reason for that.

### **What is your idea of perfect happiness?**

To do meaningful things you love with people you like (and some good food always is a plus).





**Target Forever - Round Series**

### **London International Creative Competition**

**Naoko Morisawa / Morisawa Studio**

**Official Selection by the Jury for a prize in the London International Creative Competition**

Naoko Morisawa's entry into the London International Creative Competition has made it into the Official Selection by the Jury for a prize in the London International Creative Competition!

Jury Panel votes are tallied with top-scoring entries in each sub-category making the Shortlist. From there, up to 20 outstanding Finalists are selected in each Category, with a Final Winner chosen to win the "Best In Category" Title and a total of \$9,000 in cash prizes, in the Professional and the Amateur/Student levels.

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## **Artful Stories and Community Narratives**

**Community Program, Thursday, March 9, 2023**

**Sammamish City Hall 801 228 th Avenue SE Sammamish 98075**

**Artful Stories and Community Narratives** is an exhibit of work by artists who have used their art as a narrative for their stories or journeys - personal stories that are related to world events, cultural or family traditions - stories/experiences that recall events or lived experiences that add to the understanding of America's fabric.

Artists Included: Sanjida Mity, Beverly Aarons, Carolyn Autenrieth, Gail Baker, Christie Cave, Marilyn Charlat-Dix

Carla Dimitriou, Randee Fox, Cheryll Leo-Gwin, Jeanne Hocker-Nordquist, Janice King, Kelly Lyles, Barbara Noah, Grant Peng, Johanna Porter, Michael Rainwater, Carol Ross, Ann Elizabeth Scott

Exhibit Tour + Program to present and gather stories, to create community and for making connections.

6:30 - 7:00pm Exhibit tour in the Commons Gallery

7:00 - 8:30pm Stories and Telling in Council Chambers

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March 2, 2023 6:30 – 7:30 pm PST

### **Fiber Animals, Botanical Dyes, Gardens, and Cats**

**Jean Hicks, Civita Institute Fellow, 2019**

Jean Hicks is a milliner, felt-maker and educator, who uses lightly processed fibers to create both theatrical and functional headware. She has exhibited her hats in the Ukraine, Finland, Italy, Scotland, Portugal and the Netherlands; at the Smithsonian Craft Show, Philadelphia Museum Show, the Salt Lake Art Center; and at Bellevue Arts Museum, Whatcom Museum, and the Tacoma Art Museum. She has designed and fabricated for Teatro Zinzanni, Maureen Whiting dance company, and New City Theater productions.

She has taught hundreds of kids in the Pacific Northwest how to create headware. She has also taught adult education for many prestigious venues across the United States.

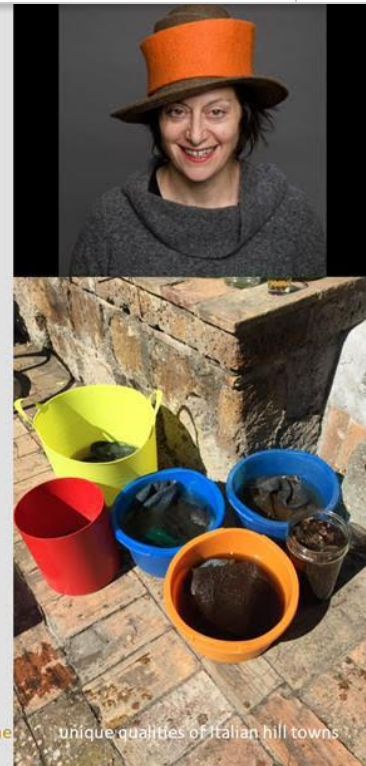
Jean's Civita Institute Fellowship pursued an area of interest that has been intertwined for many years and through many types of engagement into her creative work as a milliner, felt-maker, and educator. She will share her explorations into:

- ❖ Tuscan textile history
- ❖ Fiber trail
- ❖ Dyeing in Civita
- ❖ Cats of Civita

She will delight us with the tactile results of her Fellowship study of native dyes.



Inspiring creative excellence through education, cultural exchange, and exploration of the

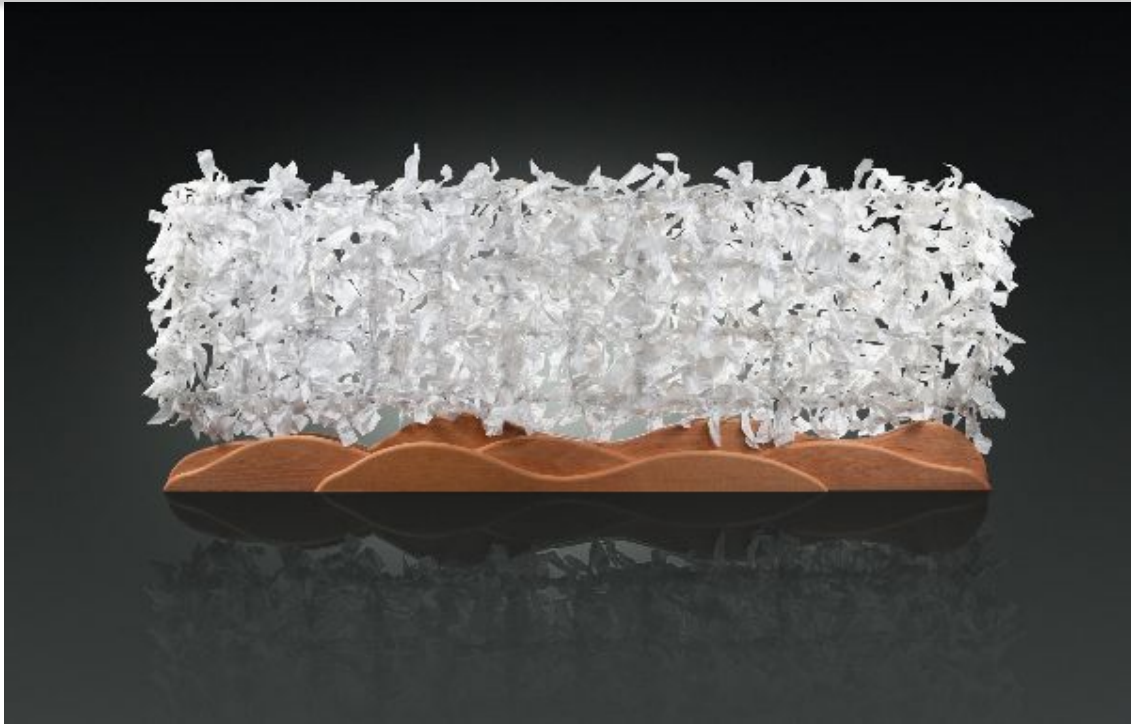


**Jean Hicks: *Fiber Animals, Botanical Dyes, Gardens, and Cats***  
**Presenting her 2019 Fellowship to Civita di Bagnoreggio, Italy**  
**March 2, 2023 | 6:30 - 7:30 pm**  
**Zoom Event**

Guaranteed to lift your spirits, these four Fellows' presentations will add delight and inspiration to a winter evening! Each Fellow has crafted and refined the story of her month-long stay in Civita di Bagnoreggio into a 10-minute, TED-talk type video. Take a break from winter, and join us by registering at [thecivitainstitute.wildapricot.org/Donate](https://thecivitainstitute.wildapricot.org/Donate).

Zoom links will be sent shortly before the start of the virtual event.

Email [memberships@civitainstitute.org](mailto:memberships@civitainstitute.org) or [info@civitainstitute.org](mailto:info@civitainstitute.org) with questions.



**Patricia Resseguie**

**“A Tribute To the Written Word”**

**Matzke Fine Art Gallery and Sculpture Park**

**Camano Island**

**March 11 - April 16, 2023**

Patricia Resseguie will exhibit several works at an invitational show “A Tribute To the Written Word” at Matzke Fine Art Gallery and Sculpture Park on Camano Island. The show opens March 11 and closes April 16. The gallery is open Friday, Saturday and Sunday, 11 to 5. The exhibition explores how language, books and journals influence artists.

Image: Collaboration between Patricia Resseguie and Robin Clark. 48”W x 18” H x 4”D. Prayer slips, ink, hog wire grid, cherry wood.

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***Kathy Ross Artist Talk***  
***Tinscapes at Green River College***

[Click here](#) to watch the Artist Talk with Kathy Ross, part of her exhibition *Tinscapes* and Green River College Gallery.

[Click here](#) to learn more about the exhibition.

"The language of my tin constructions uses an alphabet of adopted /adapted components that were designed for other uses. The tin itself contributes cultural iconography from the cooky-sharing, tea-packaging grocery and thrift store worlds." - Kathy Ross





<https://weavespindye.org/calls-for-entry/>

The Handweavers Guild of America, Inc.'s (HGA) [Small Expressions](#) is an annual juried exhibit featuring contemporary small-scale works. The exhibit showcases works created using fiber techniques in any media, not to exceed 15 inches (38 cm) in any direction, including mounting, framing, or display devices. The exhibit is available for travel.

Juried by Allyce Wood, the 2023 exhibit will open at the Pacific Northwest Quilt & Fiber Arts Museum in La Conner, Washington (July 5 to September 3, 2023). Following the Washington show, the exhibit will tour the United States through June 2024.

Entry fees per piece are \$17 for HGA Members and \$25 for Non-Members. Students with proof of enrollment at an accredited educational institution may enter with no fee. We anticipate that the entry form for our annual Small Expressions exhibit will open in mid-February. We are in the process of transitioning to new application software, which will make for a streamlined and simplified submission process.



# 2024 CONVERGENCE<sup>®</sup>

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## Wichita, Kansas

### **Submit a Teaching Proposal**

**Deadline: March 19, 2023**

[Click Here to Apply](#)

The Handweavers Guild of America, Inc. (HGA) is now accepting proposals for seminars and workshops at HGA's biennial Convergence<sup>®</sup> fiber arts conference taking place July 11-17, 2024 in Wichita, Kansas.

The Convergence<sup>®</sup> Leader Selection committee seeks a diverse selection of proposals. We are looking to offer our conference participants a variety of beginner, intermediate and advance seminars and workshops from traditional fiber arts experiences to new, innovative and unique to Convergence<sup>®</sup>.



**CALL FOR ENTRIES OPEN****10X10X10XTIETON****Applications open March 6 | Closes June 8, 2023**[Click Here to Apply](#)**Tieton Arts & Humanities****519 Maple Street****Tieton, WA 98947**

The 14th annual 10x10x10xTieton call for entry opens March 6 and closes June 8. This international small works exhibition invites artists to submit works 10 inches by 10 inches by 10 inches or smaller, no media restrictions. All accepted works, to be featured in the exhibition at the Mighty Tieton Warehouse beginning August 5, are published in a fully illustrated, hand bound exhibition catalogue made right here at Paper Hammer Studio! Each accepted artist receives one free copy.

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# Support of Old Lady Artists

SOLA's mission is to award cash grants, professional support and greater recognition to female visual artists over 60 who are currently working and living in Washington State and have created a body of work spanning at least 25 years.

## **2023 THA/SOLA Study Hall / Grant Support**

**Start Date / Time: March 16, 2023 1:00 pm**

**End Date / Time: March 16, 2023 3:00 pm**

**Venue: Online**

**Price: Free**

Pop into this open Zoom session on Tuesday, March 16, from 1 – 3 p.m. to work on your 2023 THA/SOLA Award application. During Study Hall you can speak with program staff, work through your application on mute, or request a breakout session with another applicant for support. This is not a private session, but rather a space for information sharing and work time.

No registration is required.

Zoom link: <https://us02web.zoom.us/j/85153087767>

No passcode required!

SOLA (Support Old Lady Artists) Awards are four unrestricted awards of \$5,000 given annually to Washington State female-identified visual artists, age 60 or over, who have dedicated 25 years or more to creating art. Founded in 2016 by Seattle artist Ginny Ruffner, the SOLA Award seeks to encourage and celebrate womens' achievements in the arts. Ginny and friends' generous contributions to this award seek to honor, encourage and celebrate the lifetime contributions of women whose artwork has not been sufficiently or widely recognized. Learn more about Ginny Ruffner [here](#).

The Twining Humber Award is an unrestricted award of \$10,000 given annually to a Washington State female-identified visual artist, age 60 or over, who has dedicated 25 years or more to creating art. The award is made possible by a generous gift from the painter Yvonne Twining Humber (1907-2004), who established the Irving Foundation and Yvonne Twining Humber Fund for Artistic Excellence to support the grant through Artist Trust in recognition of female-identified artists who oftentimes must interrupt or postpone art-making in order to answer the demands of family life. The award recognizes artistic excellence, professional accomplishment, and longstanding dedication to the visual arts. [Click here to learn more about Yvonne Twining Humber's life and legacy.](#)



## Applications are open for the 13th International Ceramics Competition Mino, Japan

**Application period: February 1, 2023 – January 31, 2024.**

[CLICK Here to apply](#)

“The Future of Ceramics”. Entries should go beyond traditional concepts in a way that is imaginative and inspired – one that opens the door to the future of ceramics. The competition is open to everyone. There will be multiple prizes awarded, including the Grand Prix (5,000,000 JPY or ~\$37,500)

### Entry Categories

#### 1. Ceramic Arts Category

Ceramic pieces that incorporate creative ideas and techniques.

#### 2. Ceramics Design Category

A – Factory Field: Factory products with practical functions – Company applications – Individuals/groups belonging to that company are also acceptable.

B – Studio Field: Individual studio products with practical functions – Individual/group applications.

### Judges

Ceramic Arts Category: Sugaya Tomio (Chief Judge), Tashima Etsuko, Rupert Faulkner, Claudia Casali, Cho Hyeyoung

Ceramic Design Category: Ishizaki Yasuyuki (Chief Judge), Yoshida Ryutaro, Yamada Setsuko, Patrick Reymond, Yokoyama Ikko

[Download the Application Procedures \(pdf\)](#)

### Contact information

[info@icfmino.com](mailto:info@icfmino.com)



### **Martinsons Award 2023 International Ceramics Competition**

**THEME OF THE BIENNALE: Troubled Waters**

**Applications are due May 25, 2023**

[Click Here to apply](#)

Latvia Ceramics Biennale is a key event in contemporary ceramics in the Baltic region. The biennale is organised by the Latvian Centre for Contemporary Ceramics in cooperation with the Daugavpils Mark Rothko Art Centre. The event attracts artists from all over the world and seeks to develop and promote contemporary ceramics in Latvia and the Baltics. The central event of the biennale is Martinsons Award – an international juried exhibition held on the premises of the Daugavpils Mark Rothko Art Centre as a testament to the current vitality of ceramic art and a tribute to Pēteris Martinsons – the world-renowned Latvian ceramicist.

Individual artists and artist groups are invited to submit their artworks for the MARTINSONS AWARD 2023 International Ceramics Competition. The applicants are not restricted by age or nationality. **Each applicant (individual artist or a group) can submit up to two artworks.** The work can't have been displayed in other competitions. **The minimum size of the artwork should be at or above 25cm in at least one dimension (height, width or depth).** There are no maximum size restrictions.

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