

**YES!**

**KSA Student  
Artist Statements**

**Ian Ladner Edmonds**

**Artist Statement**

I see art in everything, from the most banal things to a master's work. Aesthetics are how I communicate with this world. Therefore I must create art.

Skills are what I collect. My mediums and materials are chosen because they are the most efficient at communicating beauty. My work is not convoluted with deep underlying meanings that only the keenest of art critics can interpret. I strive for everyone to be able to enjoy my work. My goal is to make art accessible and this is the avenue I have found to accomplish it.

**Eric MacLellan**

**Artist Statement**

My reason for creating arts and crafts is that I have always been creative and feel the need to express that in any way possible. Making something with your hands and skill is a feeling rivaled by few, and is what keeps me motivated.

Until this past September the mediums I worked in were limited to stone, wood, and paper. Before coming to the Kootenay School of the Arts I had never worked with metal seriously before. The skills I have learned here have broadened my horizons significantly. Working with metal is the ultimate medium for me. Being able to take something so strong, and bend, stretch, or mold it is very satisfying. So far my work has reflected the techniques I learned and project I have done this past year, but with my own personal style.

Recently I have been trying to design original products using old techniques with a modern twist. I am always using nature as inspiration, and have been playing with my own representations of animals, plants and people. My goal is to always challenge myself, and hopefully have others enjoy my work as much as I do.

**Patrick McIvor**

**Artist Statement**

My dream of becoming a blacksmith began at the age of 8. It took almost 20 years before the dream became reality. My first 6 years of self directed study were in the development of moving metal with heat and hammer. In 2005, I traveled for 16 months in Europe studying with master blacksmiths to hone my skills, learn new techniques and have direct exposure to art and techniques dating to before Roman times. I studied for 13 of those 16 months with Prof. Alfred Habermann until his death in April 2008.

While on my journey I built the Master's designs and am greatly influenced by the ideas, techniques and knowledge of the European blacksmith community, but to become new and fresh, I must have my own ideas come into reality. With all I have learned I intend to show Canada and hopefully all of North America that there is more to blacksmithing than just horse shoes.

### **Brittany Shannon**

#### **Artist Statement**

In my current artwork I question the relationship between women, craft, and religion, and I examine how traditional hierarchies such as men over women, fine art over craft art, and religion over spirituality still pervade. I was first introduced to quilting and other craft art at "Sunday School" by a group which called themselves the United Church Women or U.C.W. These women would assemble regularly at the church I was taken to as a child and collaborate on quilting and crafting projects. This early exposure to the symbols, patterns, and the processes of traditional quilt making introduced me to a collage-like means of image making.

My work also exudes a form of dark humour which has been derived from my uniquely average upbringing in a small town in Southern Ontario. My parents' names are Dick and Jane and these names were common for white, middle class Canadian children born during the 1950s. These names were so common that they were used as examples of typical boys and girls names in storybooks which taught children how to read. The books used as educational material during my parents' time have an entirely different meaning to children of minority groups. For example, to a First Nations' child forced into the Canadian residential school system Dick and Jane were symbols of the Euro-Canadian society that they were being brutally assimilated into. In summary, my parents represented the Beaver Cleavers of yesteryears who indirectly offended minority groups of the 1950s.

Like my parents, I used to feel that I grew up representing words that I never wanted to identify with, such as female, white, Anglophone, Christian and middle-class. As I met people from different countries and cultural backgrounds, I found it difficult to understand what I had to offer to the art world that would interest artists more worldly than I. At one point I even came to conflate Bohemian lifestyles with conceptual art making. I did not see

myself as interesting or different, but as typical and sickeningly defined by the label “majority”. I have now come to realize that artists produce, perceive, and critique art in accordance to what they know from, and have experienced in, their past. For these reasons, in my artwork I examine my understanding of the conventional and everyday in juxtaposition to exoticism and the impermanence of life.

### **Erikka Moojelsky**

#### **Artist Statement**

I am a clothing designer who believes that you can convey your vision in cloth in any form, be it a wall hanging or a jacket. I want every piece I create to leave a longing for another glance. My inspiration is everything around me; I like to use and create materials that are surprising, and incorporate them into items that are artistic but practical for your daily life.

With this collection I wanted fashion pieces that conveyed a topic important to me; animal cruelty. With all the knowledge available on animal poaching, people still turn a blind eye to these cruel acts, some of which are closer to home than one might think. We need to realize that ignoring cruelty does not make it go away.

### **Evann Frisque**

#### **Artist Statement**

Come. . . Breathe with me. . . Feel the electrical charge, taste the cool metal air and hear the sounds of hearts beating in a frantic frenzy as we experience a new world order. A world of merging boundaries, where man and machine are no longer two separate entities, but one, each supporting the other in a symbiotic relationship.

My new series titled "*Wool and Wire*" combines felted wool and human hair with wires, gadgets, electronics and lights to draw together elements from the natural and the mechanical in a visual portrayal of how our future is coming to look. I refer to the term "Home Evolutis" coined by Juan Enriquez, which he defines as "Hominids that take direct and deliberate control over the evolution of their species. . . and others." With the recent development of engineered cells, tissues, teeth, prosthetics and robotics, this new evolution of hominids seems to be in the not-so-distant future. The line between natural and artificial begins to blur, and we can't help but ask what the implications are to technology such as this.

## **Dani Ortman**

### **Artist Statement**

By turning earth into colour, thread into cloth and cloth into clothes; weaving, sewing and hand dying with natural dyes are the three areas I have focused on for my graduating body of work.

My hand-woven "Watermelon Series" is reflective of the recent exploration I did with natural dyes. My goal was to find bright, vibrant colours, and, through much trial and error, not only did I find many beautiful colours, I also learned an incredible amount about working with natural dyes themselves. In this series there is *grass-stain green* and *bubble gum pink* which are just two of the many wonderful colours I discovered.

The '*Tailored Series*' is a collection I did because I love clothing, costume and fashion. I was inspired by 18<sup>th</sup> century men's jackets for the tailoring and design that clothing from this period had. I wanted my pieces to be reflective of these classic cuts, but made for a modern woman to wear.

## **Courtney Pedersen**

### **Artist Statement**

Moral fiber: strength of character or firmness of purpose.

These works explore my own "moral fiber" and also explore the world of fiber and textiles and its moral and immoral connotations.

Each piece represents a different aspect; "Moral Fiber" reflects the positive movements regarding textiles; "Immoral Fiber" represents the industries downfalls; and "Versus" symbolizes my own struggles in finding a balance between it all.

Using so-called "waste" from past projects and recycled fabrics, both the materials used and the applied meaning reflect what I am trying to portray through this work.

## **Kate Plant**

### **Artist Statement**

Throughout history, maps have been printed on cloth such as linen. This body of work takes a contemporary approach in combining maps and fibre. I chose to work with natural fibres in their undyed, unbleached tones to highlight the textures of these pieces.

My primary inspiration was the beauty of contour lines on a topographical map and the way they reflect other aspects of nature such as wood grain and water ripples.

**Julia Densmore****Artist statement**

**Black on Black:** This is one of a four piece collection focused on texture. Like with the other three, I used all black recycled materials to give emphasis to texture.

**Jester:** I made this piece while exploring the use of repeated shapes or objects to add both depth and detail.

**Aimee Douziech****Artist Statement****Scattered Rocks**

To create my graduating body of work, I drew upon my experiences as a child. I have always been drawn by the colour and texture of landscapes, most notably of pebbled surfaces and rocks. Intrigued, I would spend much of my time scavenging through the dirt for another special stone to take home with me. It is these precious memories that I had in mind as I created these pieces.

Something I have always cherished about pebbles is how different each one is on its own, but even more so, how beautiful they become when scattered together. To help signify this I chose to mix several metals together, as well as to texture and layer different pieces into one. Each moment of my life is something special and unique, but put all these special moments together and you make something beautiful; beautiful scattered rocks.