

CROSS CURRENTS



MAKERS

Florence Dwyer
Clare Robb
Nicole Travers
Larry Weyand

bothy
project

FOGO ISLAND ARTS
48° 57' N, 64° 12' W

Fogo Island Workshops

CROSS CURRENTS

Excerpt from Charlotte Linton's essay
Listening for the call of place, 2022

Among the makers with whom I've carried out research, those who had established a reputation and were commercially successful had also maintained connections across different geographies to absorb change and innovation that was occurring elsewhere. Their minds and bodies were open to listening to the environmental, social, economic and political conditions that their practice was subject to and they responded to these conditions with sensitivity and creativity. Creative work does not have to practice 'a culture of Possession'* but can be an exchange of ideas, images, materials, histories and techniques that acknowledge inequality and appropriation. If permission is asked, collaboration sought or wellbeing assessed to minimise harm, works can result that honour and sustain the environmental and cultural origins of place.**

*Jamaica Kincaid, *My Garden (Book)*, London: Vintage, 2000

**Robin Wall Kimmerer, 'The Honorable Harvest' in *Braiding Sweetgrass*, Minneapolis: Milkweed Editions, 2013

In 2021 Bothy Project, Fogo Island Arts and Fogo Island Workshops collaborated to realise *Cross Currents*, a residency and professional development project for craft-designer-makers based in Scotland and Newfoundland, Canada.

After an open call Florence Dwyer and Clare Robb went on residency to Bothy Project's Sweeney's Bothy, Isle of Eigg, and Nicole Travers and Larry Weyand were resident at Fogo Island Arts on Fogo Island.

Cross Currents proposed that residents explore the historical, artistic and social parallels between Scotland's West Coast and Newfoundland on Canada's East Coast. These topics were unpacked in a series of sessions led by: Chris Kabel (product designer, Rotterdam); Charlotte Linton (designer and anthropologist, Glasgow); Amy Proutry (curator and academic, Toronto) and Katy West (designer and educator, Glasgow).

Cross Currents builds on work undertaken by Bothy Project in *The Pioneers* (2016), where makers designed objects useful for its off-grid bothies, and Fogo Island Workshops, which has forged collaborations between designers and local makers to create furniture. Both organisations are committed to excellence in design practice which is informed by place-based artisanal knowledge and skills.

The project was generously funded through British Council Scotland and Creative Scotland's Connect and Collaborate programme, with additional support from Shorefast.

Thanks to the selection panel; Heather Igloliorte, Irene Kernan, Nicolaus Schafhausen and Katrina Tompkins. Also An Nead Hand Knitwear, All About Willow and Sarah Boden, on the Isle of Eigg and Winds & Waves Artisan Guild, on Fogo Island.

To read the full essay and find out more about the makers visit www.bothyproject.com, or scan the QR code. Set of posters available from www.bothystores.com



Nicole Travers

Nicole Travers is a Mi'kmaw woman, born and raised in the small hamlet of Little Port, Elmastukwek, Ktaqmkuk. She is a self-taught beader, tanner and artist creating functional objects and artworks that respond to her culture and heritage as a Mi'kmaw and First Nation woman from the Bay of Islands, Newfoundland and Labrador.

A process of remaining connected to nature, following my intuition, vision and dreams, allows me to find the natural flow in each piece of work I make.

Influenced by the traditional Mi'kmaq double curve, petroglyphs and hieroglyphs, Nicole marries historical styles of beadwork with modern day techniques to develop contemporary, functional wearable objects. More recently she has been developing her skills tanning animal pelts and fish skins into leather using traditional techniques.

My father's family were all fishermen. Using fish skin as a sustainable material just feels right. Using all parts that an animal has offered during a harvest is honourable to the animal and having the ability to explore sustainable methods of tanning without using harmful environmental chemicals is an important aspect of my practice.

During her residency at Fogo Island Arts Nicole explored natural dye methods on fish skins. This lengthy process involves de-fleshing and descaling the skin before softening it by hand. The skins are then oiled using tannins from tea and coloured using natural stains and dyes. These coloured and tanned skins are the raw materials of new ambitious artworks by Travers that incorporate found objects, such as her late father's hand-turned lobster trap bow, and are often overlaid with traditional beading techniques imbuing meaning through symbolic motifs.

Main image: *I Honour You*, Fogo Island, 2021

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