



COLORFUL GEO NEPTUNE

SCULPTURAL POLLY JACOBS GIACCHINA

BASKETS UNLEASHED AT THE RACINE ART MUSEUM

As a new slate of officers steps forward to lead the National Basketry Organization board, I thank those who worked so passionately to lay the groundwork for us. With their advice and support, the new leadership will continue the work of advocating for the basketry field, creating opportunities, and building community.

Since my first board meeting over two years ago, when I sat quietly listening to discussions of policy issues, potential concerns, and future projects, I have been deeply impressed by the cooperative spirit and integrity of this NBO board, and by the value it places on listening, sharing, and collaborating.



We move ahead with deep respect for the history and traditions of basketry in North America and the wider world, and with an openness to expanded concepts and experimental approaches. It's an exciting time to be involved in a field with such deep roots and wide possibilities.

Carol Eckert, President

Spring is finally here after a long winter for so many of you. The air is warming up nicely and buds are forming on trees and bushes as far as the eye can see. I love this time of year with its own particular green that is so fleeting before maturing to a deeper hue. And then there is the promise that comes each year with the spring season.

The spring *Quarterly Review* is filled with some illuminating articles. Our two featured artists, Geo Soctomah Neptune and Polly Jacobs Giacchina, are people we want to introduce you to. I hope you enjoy learning something about these artists, whether or not you're already familiar with them. They each bring their own particular view of basket making to their craft.

You'll also find a review by Ezra Shales, Ph.D, a professor at the Massachusetts College of Art and Design in Boston, of the catalog for *Rooted, Revisited, Reinvented: Basketry In America*. NBO thanks Professor Shales for taking the time to review this beautiful book that in itself is a work of art.

I want to make sure you know about what will be happening with our summer magazine. We're doing something entirely different with that issue. It will be our first *Members In Print* exhibition. We're excited to begin doing these biennial exhibits in addition to our conference-year exhibits. Adding a new exhibit to our programs is a big step for us.

In the meantime, please remember to support our advertisers as they support NBO with their ads. We are grateful to them.



Pamela Morton, Executive Director

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DEMYSTIFYING THE JURYING PROCESS

Making baskets is an art, and art is a form of communication that is meant to be seen. For new—and sometimes even experienced—basket makers, taking the step from the solitary pleasure of weaving to exhibiting baskets for all the world to see can be daunting. The process can be a mystery, one that we'd like to shed some light on. Since one of the best ways for an artist to show their work is through entering juried exhibitions, we recently asked three respected jurors to explain something about what they look for in jurying a show. We posed five questions to each of them and here we share their generous responses.

What criteria do you consider when accepting/rejecting work to be included in a juried exhibition?



BRUCE PEPICH

I approach each jurying without a preconceived point of view—each competition is a unique set of artworks and circumstances. The entries should direct the process and I select what I think are the best examples of the works submitted. I look for diversity in entries, a sense of immediacy, and a fresh point of view even if the work is “traditional.” I like exhibitions with a variety of viewpoints among the exhibitors, where pieces converse with each other and also with the viewer.

If I am familiar with the applicant's work, I block that history out of my mind and consider only the piece submitted to establish an even playing field where I select from only what has been entered. When viewing multiple entries from one artist, I seek a unique personal statement: an artist whose voice brings something new to the conversation in the field. I also look for consistency within the body of work.



JANE SAUER

My main consideration when jurying an exhibition is the quality of the work coupled with originality. I work very hard not to let my personal biases intrude on my decisions. If taking a jurying process as a whole, I seek to have a balance of different styles and media but not to the detriment of quality. It can be a delicate balance. I will reject work that I feel is derivative of someone else's work.



LLOYD HERMAN

When considering submissions to a juried exhibition, I first look at the entry form for its parameters. The NBO exhibition I selected last year had no such guidelines, and clearly it was open to a broad interpretation of “basket.” Then I quickly go through all images online

to see the range of submissions before beginning to rank them. And I respect the traditions of basketry and like to include contemporary examples such as Shaker baskets, egg baskets, etc.

The difficult part is paring down those I've chosen to the number recommended for the exhibition.

Does the artist's statement figure into your selection? If so, how?

JANE SAUER

I always carefully read an artist's statement. The statement does figure in my decision-making process. I ask myself if the artist accomplished what he/she was trying to communicate. If the artist misses the mark, I will usually reject.

LLOYD HERMAN

The artists' statements are important if I need greater understanding of what I'm seeing. I'm always interested in learning more about an artist's use of unorthodox materials or unusual forms and will usually read those artists' statements to better understand them.

BRUCE PEPICH

Even the best digital images are substantially removed from viewing the original work. If allowed, artist's statements can help the juror better understand the submission. Artists should make their statements as clear as possible in plain language, such as: Why do you make the work? What is your aesthetic intent or message? How does your selection of materials or techniques fit in with your personal aesthetic? And they should stay away from "artspeak." A clearly composed statement can help an application; a poorly written, puffed-up statement can hurt it.

How, or how much, does the quality or skill of execution affect your judgment of a piece?

LLOYD HERMAN

Apparent skill of execution is important—especially in familiar or traditional forms with which I might compare these works.

JANE SAUER

This is where I really have to work hard to keep my personal taste from overriding my decision-making. I personally value craftsmanship and skillful execution but know there is another way of presenting valuable and profound works of art. Sometimes chaotic and messy work is more expressive and fits best what the artist is seeking. I think this is one area where the juror has to be disciplined and open to the many directions art can take.

BRUCE PEPICH

The work should display a knowledge and mastery of the techniques that can be employed using the medium in which the artist chose to work. Even pieces that seek to subvert craft's tradition of technical mastery frequently display a sense of visual organization, technical prowess, and the work of the hand that demonstrates awareness and skill. I expect technical skills and the intellectual content/message of the work to be comparable in quality and execution.

What elements of the submission process can affect an artist's work being selected? (Such as image quality, early or late submissions, etc.)

BRUCE PEPICH

As our teachers told us in school, "Read the instructions before starting the test." There are always more good works than there are spaces in shows, so jurors often have to trim their initial selections later in the jurying to fit the space. Works that do not follow all the rules of a competition—unfocused or poorly executed images, incomplete/improperly completed application materials, missed deadlines, incorrect use of media—can provide a reason to separate works of similar qualities into the accepted and rejected applicant categories.

LLOYD HERMAN

Image quality is important, but selecting three-dimensional works is sometimes difficult from 2-D images rather than direct experience with the object.

JANE SAUER

The biggest downfall for an artist in the submission process is to have inadequate images of the work being submitted. I have rejected work immediately when the image is cut off, fuzzy, or dark. I wonder if the artist didn't even look at the image before submitting. I want the image to be of high enough quality that I can enlarge it and see the detail. Cell phone pictures have inaccurately led artists to think they can take submission quality images of their own work. I don't think they can. Clarity of image is king. I also look for a body of work that is cohesive. I don't want to see every technique the artist has tried.

I encourage artists to read the entry form with great care, provide all information that is requested, and follow the rules. I would not accept late work.

Is there any other advice you'd like to offer artists for submitting work to juried exhibitions?

BRUCE PEPICH

Look at the images and statements you intend to submit as a stranger would—with no foreknowledge of your work. How does your application look to someone seeing it for the first time? Can the juror clearly surmise your entry, understand your point of view, and capture your ideas by looking at your materials? Does this image accurately depict your work?

Competitions are not a perfect system. You may have a piece rejected from one show and accepted by another. Keep applying. Rejection can be bruising to your ego. However, juried exhibitions are one of the main ways we have to present new work on a professional level and also of building your resume to open doors to other venues in the future.

JANE SAUER

I would submit all the information that is allowed to support a submission. That means describe the work and process and whatever else you can spell out about the work. If details can be submitted, be sure to include them. If you are allowed five entrees, be sure to enter at least four pieces. The juror is looking for a body of work and not what might be the one good piece you made.

Juried exhibits are a wonderful way to get your work in front of a lot of eyes. Give each submission your best shot. If you are going to pay the submission fee, follow all directions in detail and with care. Get the best images you can afford. Of course, having good work is the most important. If the work is not solid, no picture or text can gain you entrance.



LLOYD HERMAN

was the Founding Director of the Renwick Gallery of the Smithsonian American Art Museum. Retiring after 20 years at the Smithsonian, he began to organize craft exhibitions for museums, traveling exhibition service and the U. S. Information Agency, often traveling to speak in conjunction with the tour. He continues to jury competitions widely in the United States and abroad, and has led craft tours to a half dozen foreign countries.



BRUCE W. PEPICH

is the Executive Director and Curator of Collections of the Racine Art Museum and the Wustum Museum of Fine Arts. He is a published writer and has served as a juror for over 135 national and international art competitions and fellowship awards. Pepich serves on the Board of Trustees of the American Craft Council and in 2012 was inducted as an Honorary Fellow into the Council's College of Fellows.



JANE SAUER

is currently Managing Director of Singular Couture after owning her own gallery in Santa Fe, New Mexico for 12 years. She also is a curator, lecturer, writer, and art consultant. This follows many years as a studio artist with works in over 20 museums.



2018 Surface Design Association International Member Exhibition

San Jose Museum of Quilts & Textiles 520 S. First Street, San Jose, CA 95113
www.sjqmiltmuseum.org
 July 22 - October 14, 2018

Important Dates

Call Opens January 8, 2018
 Call Closes April 6, 2018

Exhibition Dates

July 22-October 14, 2018

July 22, 2018

Opening Reception

Jurors

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ALL THINGS CONSIDERED 9: BASKETRY IN THE 21ST CENTURY

BY ADRIENNE SLOANE



Presented last year in conjunction with the National Basketry Organization's conference in Tacoma, Washington, *All Things Considered 9: Basketry in the 21st Century* showcases the scope of approaches artists use in contemporary basketry. The ninth in a series of juried biennial exhibitions, the initial call for art for this exhibition was open internationally as well as to non-NBO members. Submissions included all manner of processes. Many were drawn from more conventional fiber arts, but submissions also included work using surprising materials such as smoking pipes, electronic parts, rubber tubing, metal washers, newsprint, LED lights, silicone, glass, and clay.

The NBO definition of what constitutes a basket is broad and inclusive. However, it is ultimately the juror who defines the form for any given exhibit. Juror Lloyd Herman, founding director emeritus of the Smithsonian's Renwick Gallery, chose 70 works from 322 submissions that reveal a surprising breadth of unique approaches. Speaking to the range of work, Herman's statement reads, "This exhibit celebrates both tradition and innovation. And though many unconventional 'baskets' remain wedded to the container tradition, some are totally sculptural, including minimalist works that barely suggest the basket form."

Because of space limitations, Herman was also charged with selecting the 40 pieces out of the original exhibition to travel. The exhibit went first to the Sally D. Francisco Gallery at the Peters Valley School of Craft in New Jersey last fall. According to Gallery Director Brienne Rosner, despite the gallery's rural location and the fact that there were no workshops running at the time, the exhibit was well received, drawing audiences from the surrounding metropolitan areas of Philadelphia and New York. "There was such a diverse selection of work, a great spectrum. I thought it was well curated and engaging," she says.

This exhibit celebrates both tradition and innovation.

The exhibit is on view at the Society of Arts + Crafts in Boston from March 29–June 9, 2018. The Society's location in the arts and seaport district of Boston will expose a new audience to the breadth of this craft, supporting the NBO statement that "NBO welcomes those who make baskets as well as those who have an interest in or a curiosity about basketry."

There has been a catalog for each of the nine biennial exhibits. Together they offer an overview of contemporary American basketry. A full-color catalog for *All Things Considered 9* is available on the NBO website as well as in the SAC gallery.

Anyone intrigued by this new take on basketry might also want to consider viewing the NBO co-sponsored traveling exhibit, *Rooted, Revived, Reinvented: Basketry in America*, information about which can be found at nationalbasketry.org.

This exhibit is made possible with support from grants from the Lenore G. Tawney Foundation and the Windgate Charitable Foundation.

Adrienne Sloane is a Boston-based studio artist and freelance writer who also shows and teaches internationally. Her sculptural fiber work can be seen at her website www.adriennesloane.com.



- 1 | Sharon Stafford, **Copperseed Pods**; copper wire; 3.5 x 17.5 x 7"
- 2 | Emily Gassenheimer de Friedlander, **The Birds Must Be Singing**; jute, thread, lambs wool, dyed reindeer fur, wood; 19.5 x 17 x 16"
- 3 | David Chambers, **Garage Punk**; copper tubing, brass wire, clock parts, Christmas tree lights; 8 x 10 x 10"
- 4 | Marilyn Moore, **Offerings**; copper strips, copper wire, silver plated wire; 4.25 x 7.5 x 5"
- 5 | Dona Anderson, **Green Blossom**; reed, paper, paint, polymer; 24 x 16 x 2.5"

Programming in Boston in conjunction with the Society of Arts + Craft exhibit includes the following:

March 29, 2018: Opening reception
May 17: Gallery Talk with Lynne Francis-Lunn
June 7: Gallery Tour with Lois Russell
June 9: Lecture on Contemporary Baskets with Pat Hickman

For further information on programming and updates, including times, please see the Society of Arts + Crafts website at: www.societyofcrafts.org/exhibitions/upcoming-exhibitions/baskets-exhibition.



BASKETS UNLEASHED: THE DYNAMIC BASKETRY COLLECTION AT RACINE ART MUSEUM

BY LENA VIGNA

Racine Art Museum (RAM) is home to the largest contemporary craft collection in the United States. RAM's emphasis on contemporary basketry—one of the strongest representations of this material in North America—anchors an ever-growing fiber collection. Over half of the 9,000 works currently in RAM's holdings can be categorized as craft, including approximately 450 baskets. What makes that number even more impressive is that these works share space with all kinds of other objects and images that complement, contrast, and contextualize them—from fiber sculpture to wood-turned vessels to art jewelry to prints and photographs.

Describing “baskets” in RAM's collection means giving an overarching term to methods and forms that encompasses the direct approach (such as the work of Mary Jackson or JoAnne Russo) and the more indirect (such as the work of John Garrett and John McQueen). While few of the pieces are meant to be functional, some retain that appearance or purposefully address the idea of the basket as a container or a vessel. Other works—some meant to be hung on the wall, some meant to be placed on a pedestal—showcase techniques associated with basket making such as coiling and interweaving. Described in RAM's inaugural publication as a “Who's Who in American Basketry,” the collection not only features a wide array of artists but



has encyclopedic holdings for several with multiple works that tend to cover a career output—to date there are 15 examples from Dorothy Gill Barnes, 19 from Carol Eckert, 23 from McQueen, and 12 from Ed Rossbach. Some, such as Gyöngy Laky, Garrett, and McQueen, are represented both with pieces that fit a general popular conception of a basket and those that do not. More than one Laky is a wall piece, such as the eight-and-a-half-foot tall question mark composed of wood sticks wrapped in plastic tape. RAM is also blessed with McQueen's mind-bending multi-part installation of 172 willow twig "images" of household objects organized on a 48-foot-long scaffolding system, *Table of Contents*.

RAM routinely explores the dynamic nature of contemporary basketry through exhibition programming—using work from the collection and work that is borrowed directly from artists, galleries, and private lenders. These exhibitions are varied in size and scope and reflect a desire to survey the scene by incorporating various types of work, techniques, and materials. Basketry is highlighted as a particular focus such as in an exhibition dedicated to a large gift of baskets, yet it is also incorporated into larger thematic shows that place baskets and basket-related objects alongside almost any other kind of object or image that reflects the exploration of a similar subject. For example, Mary Giles has had her coiled linen basket/sculptures with metal elements featured in an exhibition that debuted baskets from a single donor, one that emphasized the use of precious materials in contemporary art, and in another that highlighted artists

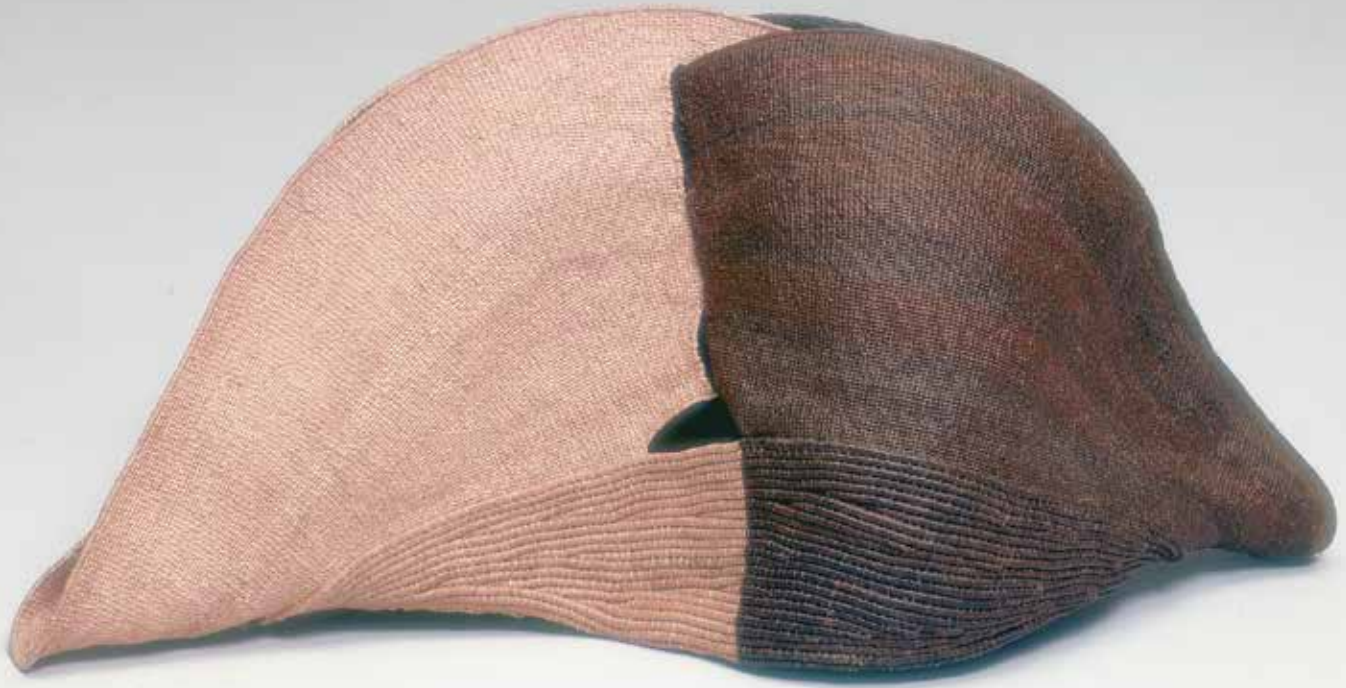
OPPOSITE PAGE

Mary Giles (American, 1944–), **Reflecting Mesa**; ca. 2000; waxed and dyed linen, tin, copper, and iron; coiled; 11 x 18 ½" diameter; Racine Art Museum, The Cotsen Contemporary American Basket Collection.

THIS PAGE

TOP: Carol Eckert (American, 1945–), **Stork Ilkenga**; 1990; dyed cotton thread, wire, and wood; coiled; 7 x 5 x 3 ¾"; Racine Art Museum, Gift of Mr. and Mrs. Bertram Gabriel, Jr.

BOTTOM: Dorothy Gill Barnes (American, 1927–), **From Our Front Yard**; 2000; mulberry bark, mulberry wood, wooden pegs, and staples; Ball: 13 x 13", Basket: 14 ¾ x 30 x 29"; Racine Art Museum, The Cotsen Contemporary American Basket Collection.



*I appreciate what
Racine is doing and
the amount of space
the museum dedicates
to textile artists*

THIS PAGE

TOP: Ferne Jacobs (American, 1942–), **Double Fan**; 1994;
waxed and dyed linen thread; coiled; 9 ½ x 20 ½ x 10";
Racine Art Museum, Gift of Karen Johnson Boyd.

OPPOSITE PAGE

TOP: Dona Look (American, 1948–), **Basket #861**; 1986;
birch bark and waxed silk twine; woven; 6 ¾ x 16 ¾ x 5";
Racine Art Museum, Gift of Karen Johnson Boyd.
BOTTOM: Gyöngy Laky (Hungarian/Active America, 1944–);
Untitled; 1985; branches, cloth, plastic tape, and plastic-coated wire;
103 x 64 x 3 ½"; Racine Art Museum, Gift of Leeda Marting.

Curator of Exhibitions at the Racine Art Museum since 2010, where she curates and oversees the production and implementation of 10–15 exhibitions per year, *Lena Vigna* has a particular interest in the contemporary fields of adornment, sculpture, fiber, and installation. Lena has curated numerous solo and group exhibitions and written several essays that explore issues relevant to contemporary art and society.

interested in exploring concepts of space and place in their work. In addition, RAM regularly produces 20-plus page booklets that explore an artist represented in depth or a specific portion of the collection. These publications include readable yet scholarly text and, sometimes, interviews with artists and collectors. Contemporary basketry has been highlighted via pieces focusing on Dorothy Gill Barnes, Carol Eckert, McQueen, and the Cotsen Contemporary American Basket Collection.

RAM is an outgrowth of the Charles A. Wustum Museum of Fine Arts which is still in operation with exhibitions and educational programming. When RAM opened its doors in 2003, it did so to meet the demands of a growing permanent collection. The very first acquisitions (by Wustum) were more than 260 works produced through the Federal Art Project of the Works Progress Administration. This gift was visionary in that it foreshadowed what would eventually become the two primary collecting areas of RAM: works on paper and contemporary craft. Over the years, and since 2003 especially, RAM's holdings have grown exponentially, often at the rate of approximately one and a half pieces a day. RAM's basket collection was inaugurated in 1991 with a gift of more than 40 pieces from Karen Johnson Boyd, including *Rabat*, a tall birch bark and woven basket by Lillian Elliott, multiple examples from Ed Rossbach utilizing both natural and manmade materials such as nylon twine and plastic wire, as well as a wood vessel with heat transfer imagery, and a knotted silk and linen vessel from Jane Sauer.

Subsequently, RAM's basket holdings have been augmented further by Boyd as well as by pieces given from a wide variety of collectors, such as Donna Moog and

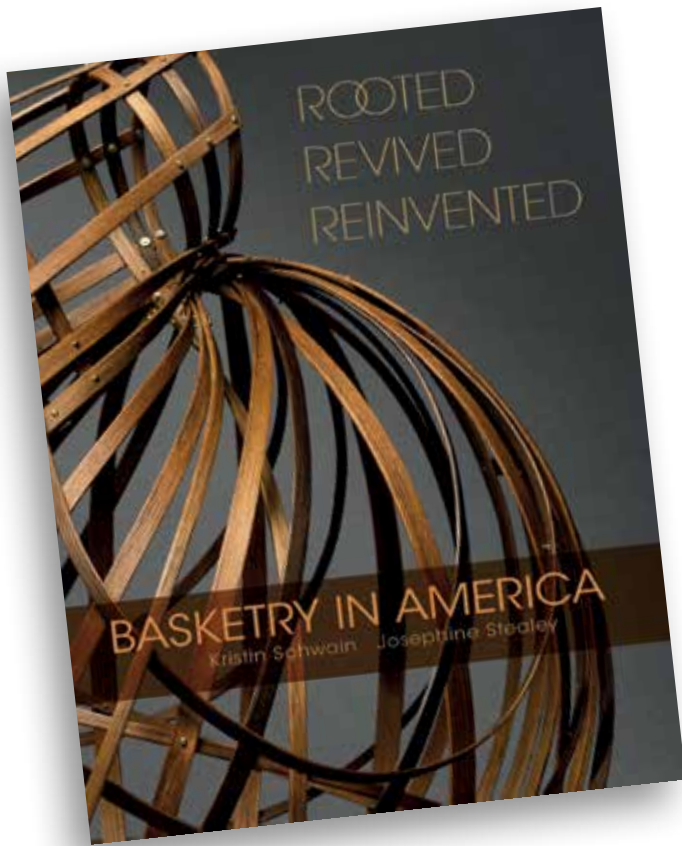


Barbara Rosenthal, and artists such as Jerry Bleem, Leah Danberg, Ferne Jacobs, and Dawn Walden. Another large gift established RAM's collection as one of the largest in the country. In 2008, Lloyd Cotsen donated more than 150 contemporary baskets made by 74 artists. The Cotsen Contemporary American Basket Collection focuses primarily on work created in the 1980s and 1990s by women. Both traditional and innovative techniques and materials are spotlighted. Works include Barnes' *From Our Front Yard*, an open-form square basket of mulberry bark punctuated with a woven ball; a tightly woven freeform sweetgrass basket from Debora Muhl; a basket wrapped in salmon skin by Fran Reed; and Karyl Sisson's *The Fall*, a clothespin basket incorporating twined wire.

Both Boyd and Cotsen were passionate collectors with a strong affinity for fibers. Both chose RAM as the recipient of large numbers of works because they believed in the institution's commitment to the field and the willingness to show contemporary craft in dynamic and interesting ways. Upon being asked why he chose to give his basket collection to RAM, Cotsen said: "I appreciate what Racine is doing and the amount of space the museum dedicates to textile artists... RAM's constant rotation of works from its collections, in changing temporary exhibitions, appeals to me as a means of getting these works out frequently for display in different shows...I am dedicated to public education in this field and appreciate RAM's efforts to expand the horizons of its visitors."

RAM's ability to situate baskets within the larger field of creative practice suits the complexity of the basketry scene for the last several decades—one that is marked with innovation, where boundaries are blurred and expectations are upended. When processes and techniques related to basketry are employed to make works that traditionally would not be considered baskets, categorizing is hard (which is not always fun for museums) but the results are invigorating for the field.

For more information about Racine Art Museum visit their website at www.ramart.org.



ROOTED, REVIVED, REINVENTED: BASKETRY IN AMERICA

Jo Stealey and Kristin Schwain, editors
Schiffer, 2017

208 pages, profuse color illustrations
Reviewed by Ezra Shales

Rooted, Revived, Reinvented: Basketry in America is a traveling exhibition and catalog that has the power to educate the public about incredible living cultures in the United States—people and objects that should be treasured and better recognized. The catalog is significant as an effort to synthesize disparate cultural production around the common denominator of basketry.

The publication balances discussion and documentation: after an introduction by the two curators, Jo Stealey, who teaches studio art at the University of Missouri, and Kristin Schwain, who teaches art history, come eight essays by eight contributing authors. These comprise approximately 100 pages, followed by 50 pages of color illustrations. Four of the essays are case studies analyzing distinct cultural geographies; four survey the basket as fine art since the post-WWII era. The overall aim, to intertwine the themes of cultural preservation and artistic innovation in 82 artifacts, is highly ambitious.

This expansive and thematic duality is necessary to cultivate enthusiasm for basketry and make it more of an urgent concern in American culture. Every few decades, a book has championed an expansive notion of basketry as our most democratic, vernacular, and biorhythmically complex poetic art form. The last was Robert Shaw's *American Baskets: A Cultural History of a Traditional Domestic Craft* (2000). *Rooted, Revived, Reinvented* will surpass Shaw's work if the exhibition travels more broadly.





Ideally, it would journey beyond its current eight venues and expand the audience of basketry. The main problem with the field is how few young people are exposed to either process or product; the constituency is generally landed gentry. Rarely do college students encounter baskets in art history or studio art courses. The National Basketry Organization deserves praise for spearheading this effort.

Whether basketry is an identifiable craft or is itself a thicket of diverse materials and varied techniques is still debatable, the exhibition's range of baskets is lively and varied. That said, most of the baskets are pedestal-oriented objects bred for the white cube; there are none that might happily sit on the floor except a Stephen Zeh backpack. The struggle for vindication as art has consumed too much energy over the past 40 years across all craft media, and the catalog moves beyond that parochial battle. However, the dominance of the art perspective is not quite addressed analytically or with candor in regards to marketplace pressures in the essays by Perry Allen Price, Patricia Malarcher, Carol Eckert, or Jeannine Fallino. In "New Basketry Beginnings: 1970–1990," Malarcher argues for the cultural significance of the fine-art basket with convoluted logic, and writes: "Yet, even in an elevated status, basketry constructions retain an identity connected to antecedents that, by serving everyday needs, contributes to the flourishing of human cultures." Although I am not dismissing the contemporary art basket, I remain convinced that chronological explanations of basketry by Malarcher and also Eckert's "Diverse Structures, Dissolving Boundaries" turn art into a strangely formless inventory rather than delving into interpretation. The legibility of "data-driven expressions" by Natalie Miebach and Steph Gorin could have more forcefully probed. Should that art be contextualized in such jargon or in yesteryear's terms—"time-based media" or "phenomenological"? More thematically structured essays might have produced a focus on gendered materials or on contemporary collecting.

Whereas the dueling themes in essays regarding the 20th- and 21st-century art basket alternate between championing constant growth and lamenting second-class aesthetic citizenship in the art establishment, the case studies do what baskets do best: present specific narratives grounded in distinct vernacular contexts. John Kay's "Oak Rod

OPPOSITE PAGE:
Leah Danberg, **Cock-a-Doodle-Do**; 2013; fiber;
16 x 5.5 x 12"; Courtesy
of the artist.

ABOVE: A Yakuts
basket; Circa 1890;
maker unknown; sumac,
devil's claw, wool, quail
feathers; 6 x 8 x 8";
Courtesy of Lois Russell.

*A traveling
exhibition and
catalog that
has the power
to educate the
public about
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cultures in the
United States.*



Baskets of Brown County, Indiana," Margaret Fairgrieve Milanick's "Fashioning Nantucket Mink," and Jason Baird Jackson's "Native American Basketry from the Multicultural South" illuminate paradoxes in interpreting 20th-century artifacts and makers' outlooks. Sybil Gohari's *cri de coeur* in "Coiled Baskets of the South Carolina Lowcountry" is "Who knew the art world would embrace baskets as works of art?" This sounds a bit specious as she chooses not to address the fetishization of African-American cultural artifacts over the past 40 years and general marketplace trends, or to contextualize Gullah baskets in relation to the quilts of Gee's Bend, for example. Moreover, that a Gullah basket from as late as 1970 is labeled "anonymous" in the catalog seems to undermine her optimism. What other artistic output hovers so problematically between ethnography and artistic commodification? Perry Allen Price's "Beyond Summer Camp and Merit Badges" is wonderfully wry on the birth of the Studio Movement, conveying the humor of Ed Rossbach onwards. In the final essay, "The Space Between," Jeannine Fallino spirals out from the museum pedestal towards installation and environmentalism. In her selection of examples and suggestions about the meanings of contemporary baskets, Fallino overlaps with the previous two chapters by Malarcher and Eckert but also stretches the field to include architecture.

This exhibition and the Cole-Ware Collection shown at the Renwick in 2013 are precisely what the field needs. My interpretive qualms with the catalog are minor compared to my fervent belief that circulation of such artifacts should be the pressing concern among all basket makers and collectors. A subsequent iteration might build on Sandy Heslop's *Basketry: Making Human Nature* (2011), and look beyond 'America' to the complex international and cross-cultural issues germane to basketry. Touching a Jennifer Heller Zurick basket was a conversion experience for many visitors to the Renwick; may the field re-root, reciprocate, revive, and reproduce.



TOP: JoAnn Kelly Catsos, **Cherry Jubilee**; 2004; black ash splint, maple, stain; 7 x 9.5"; Courtesy of the National Basketry Organization.

ABOVE: Shan Goshorn, **Preparing for the Fall**; 2012; watercolor paper, archival inks, acrylic paint, gold foil; 12.5 x 12" x 15.25"; Courtesy of the Shan Goshorn Family.

Esra Shales, Professor in the History of Art at Massachusetts College of Art and Design, recently published *The Shape of Craft* (Reaktion Books, 2018), his second book, and is currently writing introductions for new editions of David Pye's seminal books *The Nature of Design* (1964) and *The Nature and Art of Workmanship* (1968).



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POLLY JACOBS GIACCHINA: SEEING WITH HER HANDS

BY TRUDI VAN DYKE



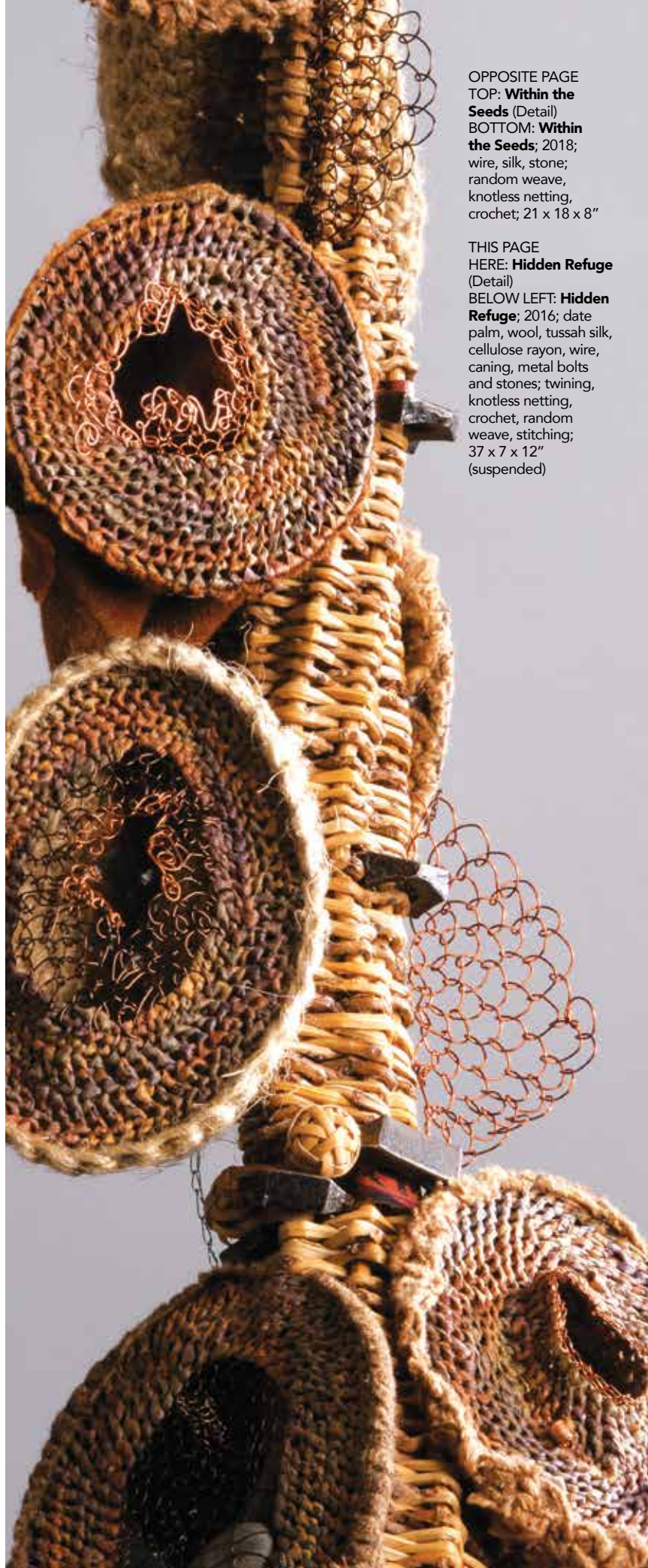
When a passion entangles with creativity, an artist finds her voice. Polly Jacobs Giacchina has been creating fiber vessels and sculptures for numerous years. It was at San Diego State University that she discovered an immediate attraction to weaving and fiber, and became completely absorbed. Inspiration and introspection grew as Joan Austin and Misti Washington mentored her. She explains that creating with them gave her a foundation of commitment to the possibilities that medium and process inspire. Giacchina's artist statement provides clarity about her artistic passion, "I am intrigued by my surroundings, the contour of a tree or rock...repetition of water breaking on the shore, or patterns left in the sand."

California's abundance of date palm seed fronds became her early material, which she still considers her go-to fiber. She gathers it herself; its flexibility is key to manipulation. Soaking it in water restores its tractability, and the form-shaping creativity continues. Giacchina doesn't confine herself to natural fibers; she works with any natural or man-made material so long as it has the liveness to be twined, woven, or otherwise controlled.

The interplay of the materials leads her to discover how textures and hues can evolve into a compatible interface. Her skill at knotless netting and crochet techniques, as well as twining, enables her to create textural interest and appeal with her materials.

Giacchina is drawn to natural elements including for her armatures, some of which are built with branches that guide the development of the sculpture. Being material driven, she is always on the lookout for components—natural and manufactured—that speak to her. *Within the Seeds*, which combines random weave, knotless netting, and crochet with wire, silk, and stone, is clearly inspired by nature—perhaps cloud movements, perhaps flowing water—with encapsulations that provide counterpoint and mystery.

A look at her website gallery at www.pollyjgfiberart.com confirms the strength and development of negative space as a leading consideration. She explores the relationship of materials like barks and papers. The various textures of wood and stitching contribute to her designs. To add color to the earth-tone palette of her woven date palm pieces she often interlaces other materials. In *Reuniting* she paints canvas a complementary red and incorporates it into the weaving.



OPPOSITE PAGE
TOP: **Within the Seeds** (Detail)
BOTTOM: **Within the Seeds**; 2018; wire, silk, stone; random weave, knotless netting, crochet; 21 x 18 x 8"

THIS PAGE
HERE: **Hidden Refuge** (Detail)
BELOW LEFT: **Hidden Refuge**; 2016; date palm, wool, tussah silk, cellulose rayon, wire, caning, metal bolts and stones; twining, knotless netting, crochet, random weave, stitching; 37 x 7 x 12" (suspended)



An additional obvious consideration is the interplay of shadows within or cast beyond the sculpture. Free-hanging sculptures like *Hidden Refuge* particularly lend themselves to be viewed from various angles to observe how the sections visually affect each other. Wall-mounted works can cast natural or illuminated shadows onto the wall or within the piece itself. The 2016 wall hanging *Web of Textures* successfully melds complementary material, including various wires, twines, wool, paper, barks, and wool, into a sensuous and undulating sculpture.

Giacchina doesn't necessarily plan where her work will go when she begins a piece. More than one sculpture is usually evolving in her studio at a time. Each one may be different and not related to the other so that she may start and stop at any particular intersection as the muse informs her direction. Simultaneously developing a series with similar materials provides an opportunity to think about relationships and visualize concepts surfacing for consideration.

Giacchina's increasingly successful work is exhibited in many group shows across the country. As an active member of well-known



THIS PAGE

TOP: **What Size**; 2017; date palm, painted canvas, vintage shoe form and buttons; twining; 24 x 18 x 2"

ABOVE: Polly in her studio.

RIGHT: **Web of Textures**; 2016; wire, various twines, wool, paper, bark and wood; knotless netting, crochet, hand and machine stitching; 31 x 22 x 4"

OPPOSITE PAGE

TOP: **21 Weeks** (Detail)

BOTTOM: **21 Weeks**; 2018; wire, raffia; coiling, knotless netting, crochet; 21 separate units on wall 43 x 38 x 2"



California Fiber Arts, her pieces are often displayed. She occasionally tackles themes for specific exhibitions, though it's a balancing act to develop her ideas into a theme without losing sight of her own voice. The themed pieces occasionally embrace more unusual substrates and materials. For instance, a vintage shoe stretcher and buttons are integrated into *What Size*, which was recently shown at the Oceanside Museum of Art (California) as an expression of the theme "artifacts." In harmony with themed goals she enjoys titling her work. In titling work, she is expressing her thoughts to her audience. While she understands and appreciates it's okay to find your own relevance, she likes to provide an insight that may spark a conversation.

A 2018 wall hanging *21 Weeks* exhibits the ongoing experimentation of an enthusiastic artist who will push herself to new revelations. Each of the 21 pieces that make up the provocative installation relies on the others, and yet could also be accessed separately. This detailed work in wire and raffia explores a variety of biological and environmental shapes. The viewer will bring his or her own experiences to this piece and perhaps note a visual dictionary that may include microbes and amoeba, or other more sensual figurative





TOP: **Red Writings Chapter 2** (Detail)
 BOTTOM: **Red Writings Chapter 2**; 2017; wire and various fibers;
 knotless netting, crochet, stitching, random weave; 36 x 23 x 1"

All photos by Rodney Nakamoto.

shapes. Different, and yet the same, they create both harmony and tension with the artist's implied questions of passing time in the title.

Spiral Progression is the highly descriptive title of a sculpture that seems to have no start or end. The viewer follows his eye through the continuum while the sculpture presents an interplay of materials that helps extend the illusive journey. Enhanced by the placement of caning and steel cable, *Spiral Progression* shows a precise mastery of techniques and illustrates how the artist is reaching toward her declared intent to transform "unique parts of nature to a new interpretation."

Giacchina is a full-time professional artist who has discovered the importance of being in her studio immersed in her artistry and in opportunities for contemplation. The obvious passion for her work is expressed in touching, feeling, and "seeing" with her hands. She quips that she has considered a self-portrait could be best represented by her hands.

Giacchina's work continues to be collected and exhibited. More of her abstract sculptural basketry forms can be seen at www.pollyjgfiberart.com.

Trudi C. Van Dyke is an independent fine art curator specializing in fine craft and fiber arts. She provides consultation for artists, speaks on the business of art, writes frequently for several publications and enjoys traveling to jury fine arts festivals around the country.

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GEO SOCTOMAH NEPTUNE: RECLAIMING TRADITION

BY **CARRIE ANNE VANDERHOOP**

Geo Soctomah Neptune, a two-spirit Passamaquoddy basket maker of Indian Township, Maine, is well known for creating powerful, vibrant statement baskets that combine traditional Passamaquoddy weaving techniques, fancy basket designs, and the artist's own personal vision, executed with purpose and fine detail.

Indian Township is the largest Indian reservation in the state, situated along the West Branch of the St. Croix River. The Passamaquoddy are one of the few tribes on the Eastern Seaboard that haven't been removed from their homeland. They have lived on the lands of their ancestors for over 12,000 years. The Passamaquoddy are part of the larger Wabanaki Confederacy, which includes the five nations of the Mi'kmaq, Maliseet, Passamaquoddy, Abenaki, and Penobscot, whose territories spread out across the northeast region of North America from Maine up into Canada.

"We have an uninterrupted presence here. I think that it's something that is very important for us and for our history. We still have our language intact. We are one of

the only tribes on the Eastern Seaboard that still has language speakers where the Passamaquoddy language is their first language. According to our oral histories, we have been here since time immemorial. You can't even measure how long our people have lived in this place, lived along these rivers and tributaries, and the lakes that are attached to them," Neptune says.

OPPOSITE PAGE:
LEFT: Three berries,
Strawberry,
Blackberry, and **Blue**
Raspberry; brown/
black ash, sweet grass,
commercial dyes;
cokihqis (curly) weave;
each 2.75 x 2" diam.

RIGHT: Piyaasss-
komon: Gaize;
2017; brown/black
ash, sweet grass,
commercial dyes;
cokihqis (curly) plaited
weave; 12" (6" without
husks) x 1" diam.

THIS PAGE
TOP: **Microberry;**
2013; brown/black
ash, sweet grass,
commercial dyes;
lidded basket with
cokihqis (curly) weave;
1.5 x .75"

BOTTOM: **Trinket**
Baskets; 2012; brown/
black ash, sweet grass,
commercial dyes;
various sizes, "pillow"
basket is 2 x 2 x 1"

Neptune is not a fluent speaker of the Passamaquoddy language, but is learning. As in many indigenous families, the artist's grandmother chose not to teach her children the language because she believed it would help them be successful in school to speak only English. For generations indigenous children were taken from their communities all across North America and sent to boarding schools where their language, culture, and identities were taken from them. They were taught that their culture was wrong. Children were punished for speaking their language. Grandparents and parents who went through these experiences wanted to protect their children, so they purposely withheld the language and parts of the culture. But that is changing in communities today. When not weaving, Neptune is teaching language and traveling around giving cultural education presentations for children and youth.

"Our language is the heart and soul of our culture. It is who we are. With our language we can learn about any aspect of our culture that we need to, even the lost aspects, lost ceremonies—it's all within our language. But the same isn't true with basket making, or quill working, or bead work. They are all related but [do not contain all of our culture]. The one thing that contains all of those elements, contains the very element of who we are as Native people, is our language. So twice a week I go to teach our language at the language immersion preschool and I do so in my skirt, and if I wake up early enough, I do it in my makeup," Neptune says.

Neptune identifies as non-binary and non-gender conforming, thus fulfilling the traditional role in the Passamaquoddy culture of a two-spirit person. As a two-spirit,





ABOVE: Lidded basket in memory of those still shrouded in the darkness of "the closet." **Spirit Road**; 2017; brown/black ash; sweet grass, glass beads; commercial dyes; Four Directions weaving pattern; 6 x 12" diam.

BELOW: **Spirit Road** (detail).

OPPOSITE PAGE TOP: Geo Soctomah Neptune and their grandmother, Molly Neptune, harvesting sweet grass.

BOTTOM: **Sewing Kit**; 2012; brown/black ash, sweetgrass; 7 x 2 x 5"



the artist uses gender neutral pronouns they, them, and theirs. Neptune's connection to the land, the reclamation of language and culture, and their role as a two-spirit basket maker and storyteller are tightly intertwined and articulately woven throughout our conversation. As the artist tells the Passamaquoddy creation story, Gluskap, son of Sky Woman, created the first people. Gluskap first attempted to create humans from stone, but the stone had no heart. For his second attempt Gluskap shot an arrow into the center of a brown ash tree and it split in two. Inside there were then two spirits that had previously been one. Gluskap made a trade with the spirits, giving them the breath of life for their promise to take care of the Wabanaki homeland and to teach the people how to live and to survive, and to pass this knowledge on to future generations. Gluskap made many more people from the split ash tree.

Neptune says that later in their life, in their role as a storyteller, they were given a piece of the creation story they hadn't heard before. In this part of the story, to make the last person, Gluskap took the remaining pieces of those two spirits that had been separated and reunited them, creating the first two-spirit person to help connect the Wabanaki people back to their origin.

Our language is the heart and soul of our culture. It is who we are.

Neptune explains that the Passamaquoddy people make their baskets from the same material that Gluskap used—the brown ash tree. "That's how we knew we could manipulate it in the way we do, because Gluskap did the same thing to create us. When we take that sacred material from which we were created and create something with it, we're actually taking a piece of our own spirit and giving it to that creation, for it to be able to take physical form. In a way, we are giving it our own breath of life."

There are many types of ash trees in the forests of Maine. The black or brown ash that is used to create the beautiful baskets that Neptune's family has been weaving for generations is not common. Finding a tree that is suitable for harvesting can prove to be difficult, as they are increasingly scarce.

Although Neptune has been weaving with their grandmother, Molly Neptune, since the age of four, the artist only recently began learning how to harvest the tree. Neptune has been accompanying a Maliseet Elder who has taught them how to harvest the tree in the Passamaquoddy traditional way and also the Maliseet and Mi'kmaq way. These traditions require the tree to be cut down. The Passamaquoddy then pound the length and circumference of the full, cut tree to force the growth rings to separate to the point that the growth layers can be pulled off the log lengthwise. From there, the material can

be split down into thinner pieces of different widths for weaving. This time-consuming process can take 8 to 12 hours in a day.

Access to the sacred resources of ash and sweet grass, which are used for basket making, is continually threatened. Passamaquoddy people have the right to harvest on their own tribal lands, and also have treaty rights to harvest on Maine public land, but harvesting material is becoming more of a challenge as land becomes privatized. The use of pesticides has also decreased the places where sweet grass grows.

Neptune harvests sweet grass with their grandmother and they also take part in community harvests. The artist explains that the sweet grass is harvested one blade at a time because that is how it grows. If you want it to grow back the next year you have to follow the process properly to have a sustainable harvest. Neptune and their grandmother are participating in a longitudinal study in partnership with Acadia National Park to survey and monitor sweet grass within the park and the impact of the Passamaquoddy harvesting practices.

Neptune earned their Bachelor of Arts degree at Dartmouth College, where they studied theater. At Dartmouth, they became involved in activism and also created the alter-ego Lyzz Bein, who participated in drag shows and competitions. After a difficult time away from their community studying and working, Neptune decided to move back home and shift their focus to what they can do as an activist in their own community.

"The activism that I have been capable of this past year is just being visibly queer in Washington County, Maine. That is what my energy can go toward at this moment—





ABOVE: **Chalice: Siqonomeq naka Mahsus** (alewife and fiddlehead); 2017; brown/black ash, sweet grass; cokihqis (curly) and plaited weave, fiddlehead and alewife designs; 7 x 3.5"

BOTTOM RIGHT: Lidded baskets in memory of seven trans women murdered as of March 2017: Jamie Lee, KeKe, Jojo, Ciara, Chyna, Mesha, and Jacquarrius. **Evolution of the Transberry**; 2017; brown/black ash, sweet grass, commercial dyes; cokihqis (curly) plaited weave; 7 x 12 x 4"

"We are living in an economy that has been forced upon us, so we adapted our traditions to survive in that economy because we have always known how to survive," says Neptune. "A lot of sickness that Native people experience across Turtle Island today is because we have been forced into a state of dependency on the state or federal government. History leading up to this point has intentionally put us in a place where we couldn't provide for ourselves in the way that we had before. So whenever a Native person is able to survive by taking our skills and adapting them to this new environment there is something very powerful about that. There is a lot of good medicine in that. If our ancestors could see that we are here and that we are not only just surviving but starting to thrive in this place where we weren't meant to thrive, and we're doing it by practicing the traditions that we were forbidden to practice, I think that would make our ancestors really proud."

K'iinuwaas, *Carrie Anne Vanderhoop*, is Gawa Git'ans, Masset Inlet Eagle Clan of Haida Gwaii and Aquinnah Wampanoag of Neope, commonly known as Martha's Vineyard, Massachusetts. She is a weaver of Raven's Tail and Naaxiin (Chilkat) textile regalia. She currently lives in Vancouver, British Columbia with her young daughter and works in curriculum development at the University of British Columbia. Email: wampahaida@gmail.com.

being myself and being comfortable with myself in a place where there is almost literally no one else like me, and really doing my best to reclaim that space as a two-spirit, not only within my community, but within the state."

Neptune is a strong role model in their community, not only as a culture bearer and two-spirit person, but also as a successful artist with multiple awards and recognition. This past year they became one of the artists of the B. Yellowtail Collective. Bethany Yellowtail is a fashion designer and entrepreneur who has been featured in *Forbes* and *People* magazines. Neptune's basketry and beautiful woven earrings, made with brown ash, sweet grass, and glass seed beads, can be purchased on the B. Yellowtail website www.byellowtail.com.

Neptune has always seen making baskets as a way to provide for themselves and to one day provide for their family—part of a long tradition. When they were growing up, their grandmother told stories of how her family made as many as 100 baskets a week. Her father would then hitchhike to nearby towns to sell the baskets, returning home with the money for the family.





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CONFERENCES & RETREATS

April 27–29, 2018

Baskets and Gourds: Containers of Our Culture
California Gourd Society
Visalia CA
<http://californiagourdsociety.com/home.html>

April 27–29, 2018

Northeast Basketmakers Guild Spring Gathering 2018
Enfield CT
www.northeastbasketmakers.org

May 14–20, 2018

Stowe Basketry Festival
Stowe VT
www.roundearth.com

June 8–10, 2018

Upper South Carolina Basketmakers Guild Weave-In Convention
Greenville SC
www.orgsites.com/sc/uppersouthcarolinabasketmakersguild/index.html

July 6–12, 2018

2018 Convergence
Handweavers Guild of America
Peppermill Resort
Reno NV
www.weavespindye.org

September 12–16, 2018

Tidal Twinings Retreat
Columbia Basin Basketry Guild
Rockaway Beach OR
<http://basketryguild.org>

September 13–16, 2018

2018 A Weaving Odyssey
Central Pennsylvania Basket Weaver's Guild
<http://basketry.homestead.com>

October 24–28, 2018

Whimsical Weavings
Association of Michigan Basketweavers
Bellaire MI
www.michiganbasketmakers.com

January 25–27, 2019

Georgia Basketry Association Convention
Marietta GA
<https://proformaprana.wixsite.com/ga-basketry>

EXHIBITS

Ongoing–May 1, 2018

The Baskets Keep Talking
Sharlot Hall Museum
Prescott AZ
<https://sharlot.org/home/permanent-exhibits>

Ongoing–August 26, 2018

Coiling Culture: Basketry Art of Native North America
Emory University
Michael C. Carlos Museum
Atlanta GA
www.carlos.emory.edu/content/coiling-culture-basketry-art-native-north-america

Ongoing–November 1, 2018

Native American Voices:
The People–Here and Now
University of Pennsylvania Museum of Archaeology and Anthropology
Philadelphia PA | 215-898-4000
www.penn.museum/sites/nativeamericanvoices

Ongoing–February 4, 2019

Japanese Bamboo Art:
The Abbey Collection
Metropolitan Museum of Art
New York NY
www.metmuseum.org/exhibitions/listings/2017/japanese-bamboo-art

February 3–May 6, 2018

Rooted, Revived, Reinvented:
Basketry in America
Whatcom Museum
Bellingham WA
<https://whatcommuseum.org>

February 3–May 6, 2018

Gathered Together:
A Show of Work Celebrating Members of the Northwest Basket Weavers Guild
Whatcom Museum
Bellingham WA
<https://whatcommuseum.org>

February 3–May 6, 2018

Hidden in the Bundle: A Look Inside the Whatcom Museum's Collection
Whatcom Museum
Bellingham WA
<https://whatcommuseum.org>

March 29–June 9, 2018

All Things Considered 9:
Basketry in the 21st Century
Society of Arts + Crafts
Boston MA
www.societyofcrafts.org

June 1–September 2, 2018

Rooted, Revived, Reinvented:
Basketry in America
Houston Center for Contemporary Craft
Houston TX
www.crafthouston.org

July 6–12, 2018

Great Basin Basketry Exhibit
Peppermill Resort
Reno NV
www.weavespindye.org

A good life is like a weaving. Energy is created in the tension. The struggle, the pull and tug are everything. – Joan Erikson

October 19, 2018–January 12, 2019

Rooted, Revived, Reinvented:
Basketry in America
South Dakota Art Museum
Brookings SD
www.sdstate.edu/south-dakota-art-museum

May 18–August 18, 2019

Rooted, Revived, Reinvented:
Basketry in America
Fuller Craft Museum
Brockton MA
<http://fullercraft.org>

September 21–December 14, 2019

Rooted, Revived, Reinvented:
Basketry in America
Ruth Funk Center for Textile Arts
Melbourne FL
<http://textiles.fit.edu>

Ongoing–August 4, 2022

Woven through Time: American Treasures
Arizona State Museum
Tucson AZ
www.statemuseum.arizona.edu

WORKSHOPS

April 5–7, 2018

Wired Workshops
Marilyn Moore
The Basketmaker's Catalog
Scottsville KY
www.basketmakerscatalog.com/ps

April 27–29, 2018

Baskets and Gourds:
Containers of our Culture
California Gourd Society
Visalia CA
<http://californiagourdsociety.com/home.html>

May 6–12, 2018

Colorful Beginner Baskets
Peggy McC Carson
John C. Campbell Folk School
Brasstown NC
www.folkschool.org

May 18–20, 2018

Bark Basketry
Mary Ann Smith and Bill Smith
John C. Campbell Folk School
Brasstown NC
www.folkschool.org

May 18–20, 2018

Willow Bark Basketry
Jennifer Zurick
The Basketmaker's Catalog
Scottsville KY
www.basketmakerscatalog.com/ps

May 20–26, 2018

Traditional Split-Oak Basketry
Mary Ann Smith and Bill Smith
John C. Campbell Folk School
Brasstown NC
www.folkschool.org

May 26–27, 2018

Cherokee Style Picnic Baskets: Pamela Wilson
John C. Campbell Folk School
Brasstown NC
www.folkschool.org

June 7–9, 2018

Nantucket Basket Workshop: Beth Hester
Basketcases Unlimited
Claire IL
www.basketcasesunlimited.com

July 20–22, 2018

Sculptural Paper Boat Forms
with Wax Elements
Shannon Weber
Bellissima Art Escapes
www.bellissimaartescapes.com

July 27–28, 2018

Black Ash Basketry Workshops
Alice Ogden
The Basketmaker's Catalog
Scottsville KY
www.basketmakerscatalog.com/ps

July 30–Aug 2, 2018

Closed Coiled Basketry
Sievers School of Fiber Arts
Washington Island WI
<https://sieversschool.com>

August 9–12, 2018

Approaching Woven Object and Small
Vessels in Innovative Ways
Shannon Weber
Pacific Northwest Art School
Coupeville WA
<https://pacificnorthwestartschool.org>

August 13–17, 2018

Willow and Driftwood Designs
Jo Campbell Amsler
Sievers School of Fiber Arts
Washington Island WI
<https://sieversschool.com>

September 10–15, 2018

Splint-Woven Basketry: Independent Study
Sievers School of Fiber Arts
Washington Island WI
<https://sieversschool.com>

September 27–29, 2018

Bias for All: Jackie Abrams
The Basketmaker's Catalog
Scottsville KY
www.basketmakerscatalog.com/ps

September 30–October 2, 2018

Sculptural Paper Forms with Wax Elements
Shannon Weber
Fibre Works Studio & Gallery
Madeira Park BC
www.fibreworksgallery.com

October 3–4, 2018

Mixed Media Basketry
Shannon Weber
Fibre Works Studio & Gallery
Madeira Park BC
www.fibreworksgallery.com

October 6–7, 2018

A Weekend of Baskets
Pamela Wilson
Peters Valley School of Craft
Layton NJ
www.petersvalley.org

CALL FOR ENTRIES

September 24, 2017–August 31, 2018

Fiberart International 2019
www.callforentry.org

EXHIBIT LECTURES

April 14, 2018

Gallery Talk and Tour
"Canastromania: Or How Basket Fever
Transformed American Basketry
from 1890 to 1940"
Kristin Schwaib
Gallery Tour with Jo Stealey
Whatcom Museum
Bellingham WA
<https://whatcommuseum.org>

NBO QUARTERLY REVIEW

SUBMISSIONS

**Do you have an event
to share? We want
to hear from you!**

Spring	FEBRUARY 1
Summer	MAY 1
Fall	AUGUST 1
Winter	NOVEMBER 1

Send inquiries to: nbonews@nationalbasketry.org

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