

## Editorial: Balancing Acts

This issue of fibreQUARTERLY is dedicated in fond memory to two culturally relevant people who shared their knowledge and energy to development of crafts in Canada Jean Johnson b. January 31st, 1924 d. May 27th, 2014 John Willard b. October 8th, 1939 d. April 26th, 2014 Life is seemingly random: I have just come from hearing a young Baroque quartet at the Four Season's Centre for the Performing Arts in the Richard Bradshaw Amphitheater. On the way there I was reading a story about Canadian dancer choreographer Alan Lund OC \* b. May 23, 1925 &ndash; d. July 1, 1992) written by dance historian Amy Bowering in the fall 2014 Dance Collection Danse magazine. I am now sitting in the Tango Palace a very comfortable coffee shop in Toronto's &ldquo;Leslieville&rdquo; area on Queen Street East . While I was on the Queen Street Car I was working on a needle point (which I work on while standing in line for the concert. I am now writing this editorial. Before the concert I had drop by Union Station (train) to take some photographs of one remaining &ldquo;Play Me I am Yours&rdquo; pianos,that where in 41 locations around Toronto as part of the cultural portion of the 2015 PanAm games. This one painted my First Nations artist Lee Claremount. Amanda McCiours Nuite Blance installation piece &ldquo;Pattern&rdquo; was still onsite so I photographed that. Now I am writing this. Two weekends ago I was at Dance Collection Danse office where they have a small gallery space for an opening. Drawn To Dance: Selected Works By York Wilson, John Martin Alfsen and Grant Macdonald all three having painted and draw dancers pivotal to development of professional Ballet in Canada in the 1950s, there where costumes ephemera and objects related to this era including Irene Apinee's White Swan costume from Swan Lake, 1950s. This tutu was designed by E. Kalnavarna and worn by Irene Apinee in excerpts from Swan Lake when she danced with the Gotshlks Halifax Ballet, a company she and her husband Jury Gotshalks, created when they immigrated to Canada 1948. Now you do remember I said live is random so just take what I am saying at face value, there is a thread running through these ramblings In this issue you find: a photo essay showing two men sewing each other together. Miller & Shellabarger, artist felt maker Sarah Gaby-Trotz and print maker Pam Lobb write about developing their professional Practices a report on the 9th International Shibori Symposium from Stephanie Fortin' I have compiled a list of Public Galleries in Canada that pay Artist fees as set by CARFAC and accepted unsolicited submission from professional artist. I have reviewed: Politics of Fashion Fashion of Politics,September 18 2014-January 25 2015, DX Design Exchange Celebrating Colour in Fibre: group show: Diane Ayles, Gunda Gamble, Trish Johnson, Karen D. Miller , Kathryn Taylor, and Simone Vojvodin, March 4- 15 , 2015 The Paper Mill Gallery, Todmorton Mills and an article about the different ways in which curators are pairing museum collections and contemporary artist to explore continuum of technique as an introduction to Stitches Across Time 2014 exhibition at The Dufferin County Museum & Archives, It has been a slightly disjointed year during which I did attend the European Textile Network's conference in Leiden, Netherlands and had a pop up exhibition of my own work in Bonnavista Newfoundland. In between I have been hanging out with a friend with terminal cancer and going to hear as much live music as possible to keep my equilibrium. I have tried to maintain my monthly Textile Sightings albums on Facebook. There were things that should have been written about and weren't, their are conversations about why textile artist are programmed to pay submission fees without question. I have been putting out fibreQUARTERLY since 2008 and have reached an endpoint with this format. So this is the last issue. I will continue to document and write about textile and fibre arts crafts and history in Canada, how I distribute and/ or place my writing has yet to be determined, so enjoy what is presented here and follow me on facebook to see what the future holds. cheers

i was being shown how to by award-winning backstrap weavers Margarita Navarro Gómez who along with Crispina Navarro Gómez where weavers in residence at the Royal Ontario Museum #VIVAMexico