



Aurée H. St-Amour



Krysten Cooper



Erica Stanley

Shorelines

BY

METAL SIX

**KRISTEN BISHOP | BRIGITTE CLAVETTE | KRISTYN COOPER |
KRISTIANNE LEVESQUE | ERICA STANLEY | AUDRÉE H. ST-AMOUR**

Water Street Gallery

September 3rd - October 2nd, 2021

Kristen Bishop

| Artist Statement

Walking the shoreline, feeling the warm sand beneath my feet, the searing sun on my skin, the wind blowing through my hair.

I collect with my hands small stones that catch my eye, driftwood bleached white by the sun, bits of glass and ceramic that have been smoothed by the waves, and sometimes even a piece of salt rusted metal.

I love all of the textures that these hold on their surfaces.

I collect with my eyes the colors that surround me,
with my ears the sound of the waves breaking,
with my heart the rhythm this all creates.



Treasure #1, silver, brass, wood, 11 3/4" x 7"

| Biography

Born in New Brunswick, Kristen Bishop's work is influenced by her tactile experiences of the St. John River Valley. These influences can be seen in the textures she recovers within her pieces. Her work is narrative, holding stories within its forms. Bishop nurtures her artistic spirit by continuing to find inspiration in the natural world around her.

Kristen is a graduate of the Jewellery/Metal Arts program at the New Brunswick College of Craft and Design, where she is currently employed as the Metal/Jewellery Arts studio technician.

Brigitte Clavette

| Artist Statement

A glimpse of the shoreline

A moment or a lifetime reflected in a small pool of briny water

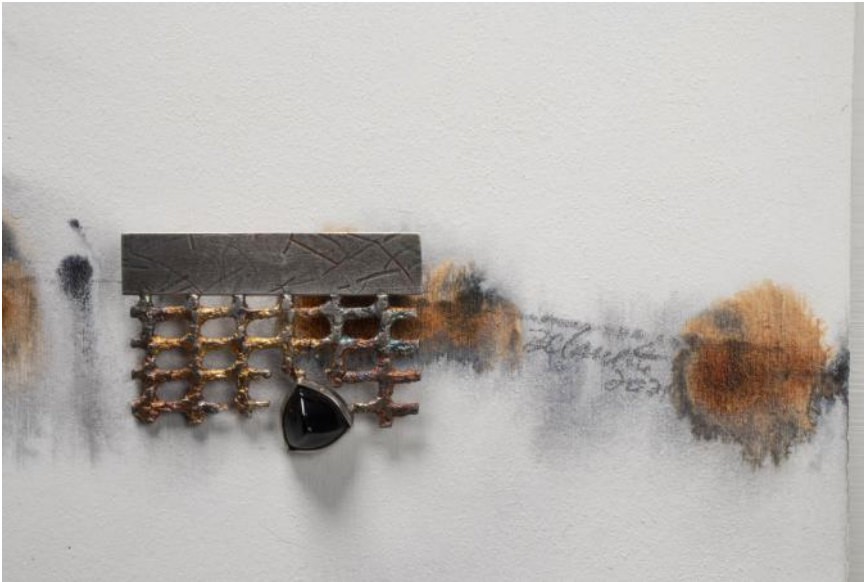
A remnant or an ocean burnished shard

Wood, metal, clay, glass, plastic

Mementoes of lives lived

Here or elsewhere

With this series of work, I create close-to-the-seascapes as inspired by my miniature sketches found through a small magnifying lens. I then inhabit the seascapes and land edges with wearable sterling silver brooches and jewellery inspired by the colours or shapes found in the reflections of my memory.



Wharf, ink on birch panel, sterling silver and onyx, 8 x 10 in

| Biography

Head of Jewellery/Metal Arts at NBCCD from 1985 to 2017, she currently teaches and works on her own artistic practice. Brigitte is a member of Royal Canadian Academy of the Arts and has received the Excellence Award and The Strathbutler Award from the province of NB. Her work is in the Royal Ontario Museum, Victoria Albert, NB Museum, and the Guelph Art Gallery's contemporary silver-smithing collection.

Her work at times challenges functionality. An object may need to be held and contemplated in order to find its function. She is currently returning to the simple unadorned vessel form. These textured 'silver skins' are meant to be held in the palm of the hand, eschewing the untouchable mirror finish of previous work.

Kristyn Cooper

I Artist Statement

I have spent most of my career as a Metalsmith and Jeweller training to master detailed techniques, fabricating with precision and fastidiousness, and using precious materials to create 'valuable' objects.

This body of work was borne from the desire to go back to basics and explore humble materials. It has been a treat to relax my process and rediscover what it means to 'play' with metal. The addition of non-traditional color application has refreshed my excitement for my practice and has found me once again crafting objects simply for 'art's sake'.

These small, odd objects are inspired by items that we find on the shorelines of the places we live and visit. Often natural and beautiful, always weathered and discarded, sometimes alien, and thought provoking.



Tower 3 (turquoise), copper, gesso, pigment, 2"Hx1.5"W

I Biography

Kristyn Cooper graduated with distinction from the New Brunswick College of Craft and Design where she majored in Jewellery and Metal Arts. Since then, she has accumulated a variety of honors such as inclusion in the Cheongju International Craft Biennale in South Korea, sitting as a jury member for Canada Council for the Arts, receiving funding from The New Brunswick Arts Board, and being commissioned to create an award for the Human Rights Commission of New Brunswick.

Cooper is the Studio Head of Jewellery and Metal Arts at the New Brunswick College of Craft and Design where she teaches students of all levels to develop personal relationships with metal. Her work appears in select fine craft galleries, special exhibitions, as well as numerous private collections.

Kristianne Levesque

I Artist Statement

“Take me home” is inspired by a quote I came across in the past year. “We may all be in the same storm but we most certainly all have different boats” -Artist unknown.

Covid 19 has turned all of our lives upside down during this past year. We have all had to deal with not only physical changes to our routine but also mental struggles to adapt to this “new” normal. As a mother and business owner, all I wanted to know is that there was light at the end of the tunnel.

The opportunity to be part of this show gave me the chance to create pieces that represent the Maritimes (as all the stones are locally sourced). Using lighthouses as the reoccurring theme, all my pieces have a different story but ultimately the same ending – Hope, Safety, Home.



Ocean Floor (small brown and orange stone)
Sterling silver, Agate, Cooper, brass on 18" chain, 1.25" X 1.5"

I Biography

Kristianne (Kiki) Levesque is an award-winning graduate from the New Brunswick College of Craft and Design, where she found her passion for Metal art. Building a variety of items such as urns, trophies, and wall art; she also has a jewellery & accessory line crafted from upcycled bullet shells (bitethebullet.ca).

Kiki is the proud owner of Unforgotten Metal Art and has built work for numerous businesses/ organizations such as NB Power, Fredericton Community Foundation, The Turnaround Award (Restigouche), & many more. Unforgotten Metal Art pieces have also been gifted to the Canadian prime minister, and other political figures globally.

Erica Stanley

| Artist Statement



Brass Whale Pendant , 3 x 4.5cm

There are currently fewer than 400 North Atlantic right whales left in the world. Loss of food and habitat, due to climate change and human action, have left this species facing potential extinction. With a loss greater than 10% of the population since 2017, these ancient, magnificent mammals are disappearing. This work speaks to the threat I feel, a threat that, as the whales face, we all face. This rapidly declining number concerns me on a gut level, compelling me to create this installation and accompanying removable pendants. These brass and recycled silver pendants are meant to be removed from the painting and worn by many individuals. With thoughtful intention I carved 19 brass pendants in honour of the 19 calves born this year, and the mothers that birthed and nursed them in the warm coastal waters off the Southern USA. The recycled sterling silver pendants are also hand carved, and all pendants come with a sterling silver chain. These precious metal whale pendants sit alongside the wax models which I used in the lost wax casting process. These silver and brass pendants are meant to leave the painting, to be worn by multiple individuals, and accompany them on their walks along the beach. May these pendants serve as a reminder to reduce our carbon footprint in many small ways. Through daily practice and action, a cleaner and more ecologically diverse earth can be made manifest.

| Biography

Erica Stanley is a metal artist, goldsmith, educator, and arts advocate living along the beautiful Wolastoq River, in Queenstown, NB. Working out of her studio with her husband, Aidan, they specialize in creating engagement and wedding rings together, custom made to suit the client. Erica also creates artwork for exhibitions and galleries, and as a means of experiencing, understanding, and honouring the natural world around her. She has taught jewellery and goldsmithing at the Nunavut Arctic College, and currently is an Instructor at the NB College of Craft and Design. Her work is represented by Spicer Merrifield Gallery in Saint John, as well as Serendipin' Art Gallery in St Andrews. She holds a Bachelor of Applied Arts from the University of New Brunswick, as well as a Diploma in Fine Craft and a Diploma of Advanced Studies from NBCCD.

Audrée H. St-Amour

| Artist Statement

March 31, 2020. Deadmans Harbour.

We drive one and a half hours to get to the beach.

My son walks far.

My daughter walks far.

We are all so far from each other.

A much-needed social distance.

It is snowing. No one seems to care.

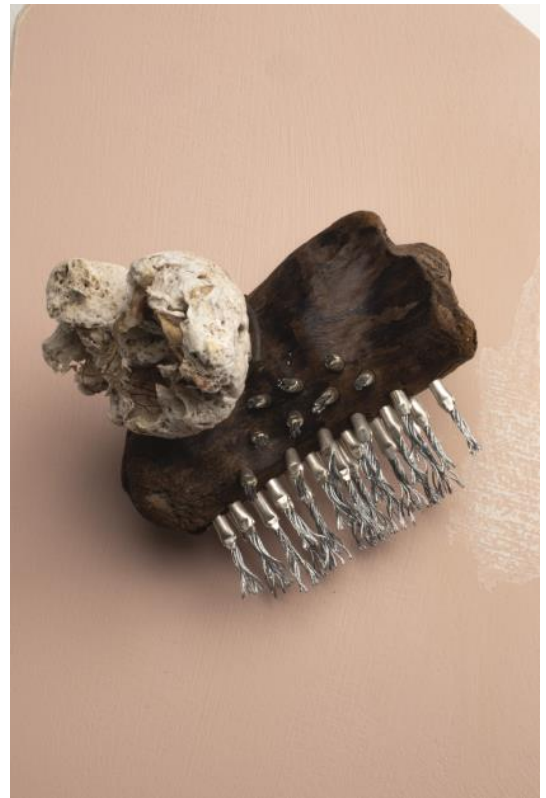
Everyone is looking down, searching the ground.

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Our thoughts accumulate, they shape our present and define our future; they make up the way we see and welcome the world surrounding us. This work is the material representation of an intention set to change my thought pattern and my focus and to transform the mundane into small treasures.

| Biography

Audree H.-St-Amour studied fine arts and then specialized into jewellery and metal arts. She is a metal and mixed media artist whose artistic practice is halfway between the fine arts and the jewellery traditions. Her work has been exhibited both nationally and internationally.



Memory 2, Found objects, sterling silver, copper and steel cable



SUNBURY SHORES
Arts and Nature Centre

The shoreline is a place that is constantly shifting, offering up new textures with every wave-set. It is a place of aggression, recession, boundary, and boundary transgression. What washes up doesn't leave how it came: some bits stay, some get splayed out westward, and others stay in the doldrums of the wave they came in on. Collections, trinkets, fascinators—are all breeders of texture, and texture is the single material way we anticipate how we might **grip** that which we see (or think we see) in advance, caressing in on the tide.

Metal Six offers us just such textural healing in their group show, *Shorelines*. Clavette's painted board landscape backdrops force the viewer to leave their comfortable 2-foot approach, and instead stick their eyeballs in from the side to find the metal leaping and blending with the backdrop, creating intimate dimensionality. Erica's Stanley's *Brink of Extinction*—with its uncomfortable mixture of brass, silver, and wax—feels like a carnival game of epic planetary proportions, one where we are playing for our lives and the lives of those co-living with us, here, now, nowhere else. In general, there is a generous antagonism to these works from Metal Six that makes me think about the arts of infrastructure and their closeness to our daily breath, I'm drawn to the future uses of the used up, and I'm left pondering (in the corner) the Whaleish lives that make us—and that might still make us stylish—that propose implicitly a grand upcycling, a constant revisioning, re-burnishing, scratching, and fabrication of our uncommon future.

Joel Mason, Artistic Director, Sunbury Shores.

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Thank you!

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