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CRAFTS ASSOCIATION of BRITISH COLUMBIA

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Artist's Statement

This cloth is a reflection of the individual within human society. The basic structure of weaving is a framework that fixes an order and an inclination to circumscribed patterns based on structure. The overlying patterns can be static or evolving, predictable and repetitive, or demanding constant reinterpretation.

These weavings symbolize journeys and adaptations. Beginning in the sharply defined pattern and tradition of colonial overshot coverlets; they travel in space and time through the use of techniques from other weaving cultures.

The disappearance and reemergence of the overshot pattern is indicative of our formation, of our socialization, of our genetic encoding. Regardless of the adaptations made and the knowledge gained in our lives, we carry our beginnings with us always. The areas of free pickup patterning and tapestry indicate the stretching and exploration of the individual. Creating ourselves, incorporating the best of our own discoveries and our heritage is our unique work of art.

Born and raised in SW Ontario, I moved to BC in the early 70's, settling in the rural area near Lillooet. My early training was in the fine arts, including painting, printmaking and photography. A subsequent twenty-year involvement with weaving, and the mastering of the technical challenges of making useful cloth, eventually led me back to the challenge of presenting image and story in visual forms. The study of historical weavings, particularly those of Sumatra and of pre-Columbian civilizations of the Andes region, inspired these current works.

Image List

1. 'Lily of the West - traveling to the light', 188 x 70 cm, 1997
2. '3 x tables - Re: structure', rayon, cotton, merino wool, silk and lurex, 143 x 144 cm., 1998
3. 'Monk's belt - lifelines', linen, cotton and merino wool, 13 x 95.5 cm., 1999

Process

The weavings are a combination of loom and hand controlled pattern creation. They have all been woven on a simple four-harness loom. Those patterns that repeat throughout the work are threaded into the loom and are created by repetitive treadling sequences. Manipulating the warp manually for each weft insertion creates the freeform patterns and images. The images are sometimes planned in advance using sketches and graph paper, and are sometimes composed on the loom. Always there is an intuitive, responsive element at work, adjusting the various forms to what is around them as the work progresses.