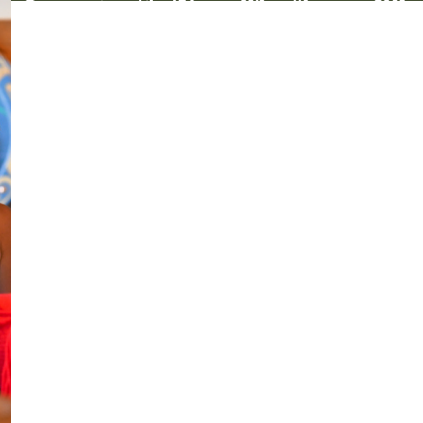
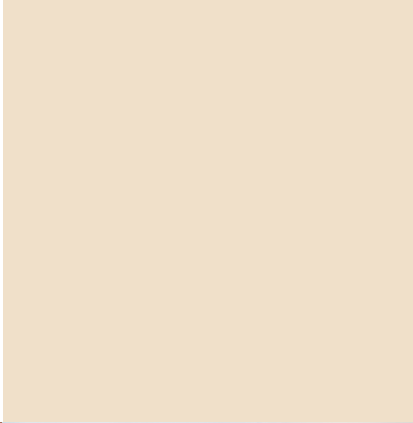


CARVING ON THE EDGE FESTIVAL

2022 Impact Report





A YEAR OF TOGETHERNESS AND TRANSFORMATION

There was a palpable excitement that could be felt as coastal carvers and artists came together, some long-time festival participants, others joining us for the first time in our 11 years hosting the Carving on the Edge Festival. And while us west coasters always prepare for rain, the sun warmed the temperate rainforest at the Naa'Waya'Sum Coastal Indigenous Gardens for the entire weekend, giving a sense of ease and openness to all the outdoor activities set amongst the towering cedars.

Since the beginning, carvers have been the heartbeat of our organization and I am continually in awe of the generosity and warmth of this eclectic adze-wielding community. The festival is truly about so much more than carving and we have seen this reflected in the lifelong personal connections formed and transformational experiences that participants have shared. Our community continues to grow; from the incredible team of volunteers that travel from all over to lend a hand, to our committed and passionate staff, and our unwavering board who always bring a grounded, longview perspective to the organization's purpose and values.

With carving always at the root, we continue to explore ways to deepen our impact for our community. Our decision to transition to a biennial festival held every two years was made with this purpose in mind, to leave more space and resources for supporting arts and culture programming throughout the year. In 2022, in addition to our week-long festival, we hosted bimonthly Carving Club sessions in the spring and autumn, we engaged over 40 youth in a creative photography and writing project, and we produced a series of films that shared insightful conversations amongst career carvers.

These additional projects were all driven by the strong community outreach and innovation of our staff. The festival was able to support 2 full-time and 6 part-time seasonal positions, including a curatorial and arts administration internship. With the support of funders, community partners, and donors, we are proud that we could provide artists and arts workers with fair fees and wages.

The past few years have shown the resilience and innovation of arts and culture organizations. Artists, after all, are known for their creativity and adaptability. We've experienced pauses that helped us strengthen our vision and were given the impetus to sharpen our tools in new areas. Moving into 2023, we are looking forward to chiseling out this next phase of our organization and we look forward to connecting with you, our community, in that process.

Hélène Descoteaux
Executive Director

With great respect, we acknowledge the traditional and unceded territory of the łaʔuukʷiʔath (Tla-o-qui-aht First Nations), on whose ancestral lands we host our festival and programs. We also acknowledge and raise our hands to all nations within the traditional territories of the nuučaanuʔ (Nuu-chah-nulth) Peoples, throughout which our work is carried out.

11 YEARS OF CARVING ON THE EDGE FESTIVAL

Sept 8th-13th, 2022

mułmunčʔaʔuk

TAKING CARE OF OUR ROOTS

Like a plant or a tree
the roots need to be taken care of.
We must take only what we will use and we must
nourish it.

We must give back by taking care.

take care of the waters and oceans
take care of the land and
everything on it
take care of our air and sky

take care of each other

This year's festival programming emphasized the importance of passing on knowledge from one generation to the next and mentorship. Artists shared their experiences of being both student and teacher: studying ancestral carving traditions, while shaping future practices for forthcoming generations and adapting to a contemporary context. Coastal carving is deeply interconnected with the land, ocean, history, language, and storytelling. What can nature teach us about the art of carving and weaving? How can we adapt to a changing world? Through their roots, elder trees imbue future generations with the knowledge and resources they need to survive; we too look to our ancestors to guide us forward.

FESTIVAL PARTICIPANTS

95 *Artists & Culture Keepers*

*Community Members
& Visitors*

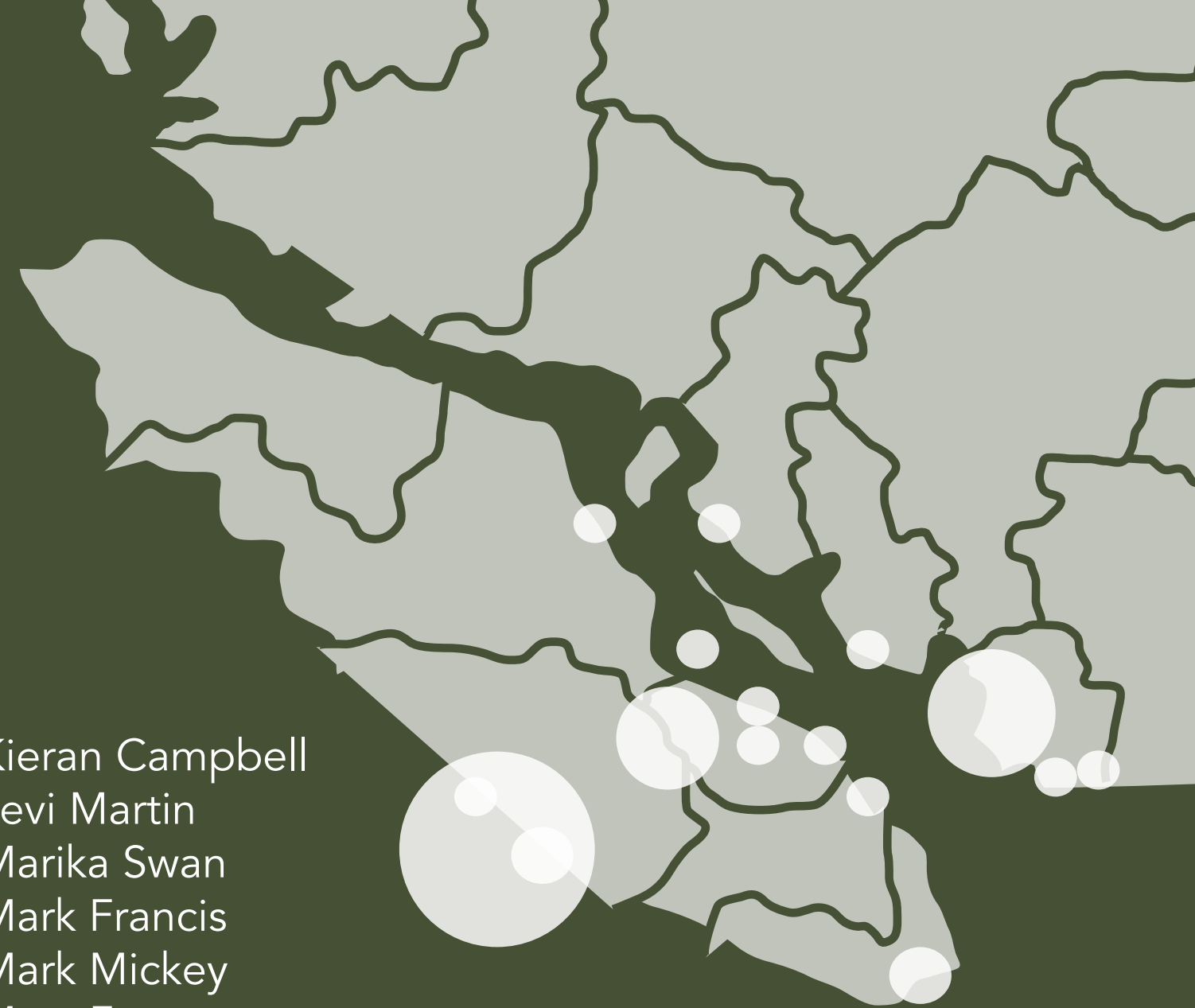
2455

Aaron Nelson Moody
Allen Halverson
Andrea McGowan
Atheana Picha
Berlin Milliken
Carl Martin
Claudia Medina
Cecil Dawson
Charles Wilkinson
Christen Dokk Smith
Derek Georgeson
Dorion Reves
Elizabeth George
Erin Finnerty
Ernest Swanson
Francine Champagne

Gary Smith
Gisele Martin
Gordon Dick
Grace George
Howard Lafortune
Isabel Rorick
Ivy Cargill-Martin
James Darin Corbiere
James Harry
Jody Broomfield
Joe David
Joe Martin
Joshua Shaw
Judy Schmidt
Keith Plumley
Kelly Robinson

Kieran Campbell
Levi Martin
Marika Swan
Mark Francis
Mark Mickey
Mary Forest
Mary Martin
Nicholai Harris
Nigel Atkin
Phil Gray
Qwaya Sam
Robert Davidson
Robin Rorick
Robinson Cook
Sean Frank
Shyanne Watters

Sol Maya
Steven Davies
Tom Schmidt
Valeen Jules
Van Law
Wayne Adams
Xwalacktun (Rick Harry)
+ 40 Local Youth



34
Activities



9
Artist Talks



6
Days



1
Dance
Performance



2
Film Screenings

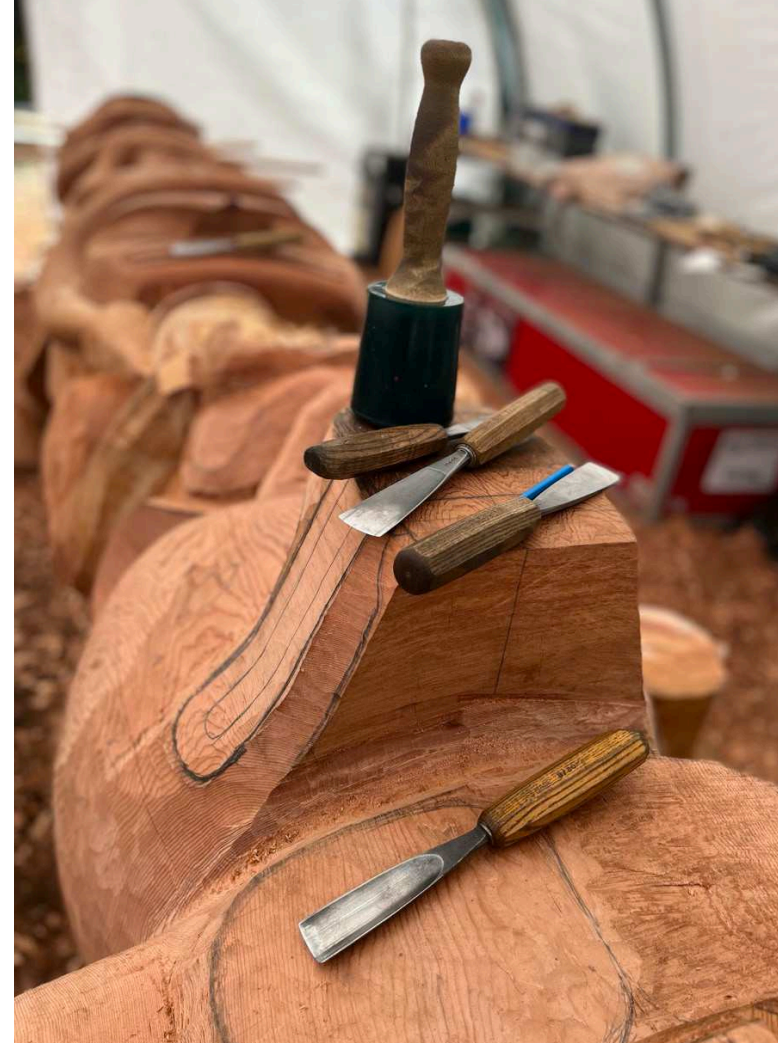


2
Musical
Performances



“THE 2022 CARVING ON THE EDGE FESTIVAL WAS AN EXPERIENCE TO BE CHERISHED. THE GALLERY, SEEING THE BREADTH OF STYLES, THE OTHER ARTISTS, MEETING OLD FRIENDS AND CREATING NEW ONES; CONNECTIONS THAT LAST. SOME ARTISTS WERE MISSED, HOPING TO SEE THEM AGAIN AT ANOTHER FESTIVAL. THANKING YOU FOR THE OPPORTUNITY TO TEACH AND SHARE MY LOVE OF CARVING.”

-Francine Champagne, Artist



OPEN CARVING AREA

One of our core program components of the festival throughout the years has been the Open Carving Area - a place where artists with some free time or with a project on the go can simply sit and enjoy the company of fellow Carvers. Also giving the public the opportunity to observe, ask questions and hopefully become motivated to start their own project or join in a workshop. The buzz around the carving area is always full of life and laughs and definitely one of the main gravitation points throughout the whole festival.



EDGE EXHIBIT

This year, we expanded to two festival venues which allowed us to dedicate the entire Shore Pier Event Space, overlooking the Tofino Inlet, to the Edge Exhibit. The open-call invited carvers, weavers, and printmakers of all skill levels, backgrounds and styles to participate. 91 art pieces were exhibited by 30 artists and 32 pieces of art were sold.

WORKSHOPS

Paddle Carving with Xwalacktun & James Harry

An energetic group carved 2' yellow cedar paddles. There were opportunities for relief carving of finished paddles for the faster carvers in this workshop.

Relief Ravens with Ernest Swanson & Phil Gray

A class in carving pre-cut raven head plaques, sharing different relief carving designs for students to copy and learn from.

Painting on Wood with Robin Rorick

Painting on wood is different from painting on canvas or paper and often a significant aspect of completing a finished carving.

Hook Knives and Handles with Aaron Nelson-Moody & Atheana Picha

Participants were guided through heating and bending, then heating and quenching (for hardness) and finally tempering the blades.

Elbow Adzes and Handles with Aaron Nelson-Moody & Atheana Picha

Steel blanks were pre-shaped and put through a heating, shaping, hardening, and tempering process before mounting on wooden handle blanks from tree crooks.

Intro to Weaving with Mary Martin

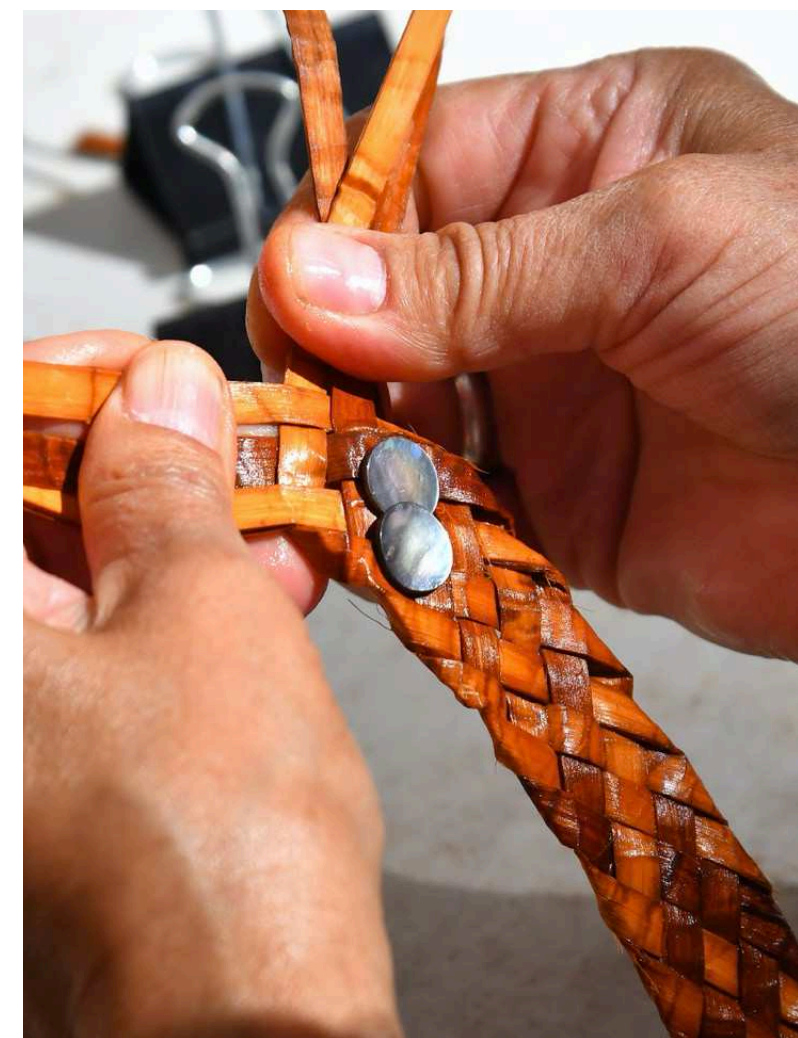
The cacophony of sound from participants pounding their bark in preparation of weaving was a sound to behold!

Viking Relief Carving with Christen Dokk-Smith

Participants were provided wood, tools and designs and led through the process of both transferring designs onto wood and carving.

Carving with Women with Francine Champagne & Mary Martin

In this women-led workshop, participants carved combs, which included shaping the comb, creating relief designs and abalone inlay.



ACCESSIBILITY & INCLUSIVITY

Through our programming we strive to create a space that allows for cultural sharing, creative expression and bridge building between individuals and communities. Some of the accessibility initiatives we took in the 2022 programming were:

100% of events had free or by-donation options

17 full workshop bursaries were provided & all workshop fees were subsidized

Travel and accommodation support was offered to out-of-town artists

TALKING CIRCLE

At the close of the weekend, we gathered artists, participants and cultural leaders to share their thoughts on the festival experience. These reflections were recorded in real-time by artist and festival intern Ivy Cargill-Martin.



WEAVING

Since the first festival, carving has been our programming focus - 'carving' is in our name after all. We knew we needed to bring weaving into the conversation in a bigger way - carving and weaving are deeply connected artistic traditions, each art form utilizing different parts of the treasured cedar tree. This year, we emphasized weaving in our programming and featured 4 accomplished weaving artists.

In her keynote artist talk, Isabel Rorick shared about her learning journey, teachers, and relationship with ancestors that guide her weaving. She provided the audience with insight into the technique required to maneuver bark to achieve the specific shape desired. Weaver Shy Watters spoke at our Artist Forum, passing around her beautiful woven hats so the audience could see the intricate details up close.

We hosted 4 days of drop-in weaving led by Shy Watters and Elizabeth George and two half-day Introduction to Weaving courses with Mary Martin. Participants spent the day pounding bark and learning techniques that have been passed down for generations.

"I most enjoyed the excitement of the participants at the Carving on the Edge, the gratitude of learning about how to weave cedar rope. I enjoy sharing the knowledge of our rich culture and how the cedar tree is the most versatile tree, weaving the inner bark, bent boxes, long houses that are constructed of these beautiful massive trees and so much more."

- Mary Martin, Weaver

NEW PARTNERSHIP

The 2022 festival provided the opportunity to expand our local partnerships. We were seeking a second venue that would better suit the needs of a growing festival and the timing was serendipitous with the former Tofino Botanical Gardens transitioning to new leadership and becoming the Naa'Waya'Sum Coastal Indigenous Gardens. The Gardens provides a space for humans to learn from nature and is creating a space for traditional Tla-o-qui-aht teachings. Recognizing our aligned educational goals and community focus, the partnership came together naturally. By working together, we can lift each other up and deepen our impact.



Youth Engagement

Through Our Eyes is a place-based photovoice project that centered the voices and images from young people who live in the Tla-o-qui-aht Territory. The project encouraged youth to use photography and writing as a means to express and empower themselves by responding to the question “what is important to them and/or their community?”.

From April to July 2022 Christine Germano, assisted by Ivy Cargill-Martin, mentored youth to write stories and compose images using professional photography equipment. The intent was to utilize the media in a positive way and to give the community an opportunity to celebrate the students’ creative achievements so they may continue to seek similar artistic opportunities throughout their lives. The final photos and stories by the youth were exhibited at The Shore Pier during the Carving on the Edge Festival, September 8th to 13th 2022, and at the Wickaninnish Community School in Tofino.

The stunning results of the project are due to the amazing collaboration and support from the Wickaninnish Community School, Ucluelet High School, the communities of Opitsaht, Ty-Histanis and Esowista, and Constant Arts Society. A huge thank you goes to: Aaron Redican, Dani Stone, Elder Grace George, Elder Deb Masso, Kourtney Yeske, Monique Copeland, Drew Ryan, Sheena Charleson and the wonderful staff at both schools.



CARVING CLUB

Carving Club began in 2018 as an effort to provide opportunities for peer-to-peer learning, relationship building and enhancement of the west coast carving tradition by bringing together diverse members of our west coast artistic communities in an accessible and welcoming space. The club is open to all levels of experience, from those with a beginner understanding of carving to accomplished professional artists.

This past year, we hosted 9 sessions of Carving Club - a Spring series of 5 sessions and a Fall series of 4 sessions, offered on a biweekly basis. As the lead artist and facilitator, Robinson Cook provided wood blanks, tools, and guidance to participating community members. Robin Rorick, Haida carving artist, was invited as a guest instructor to teach painting on wood.

“I learn best from hands-on workshops. I love working together on projects and gain a lot of inspiration from the group. Robinson is a wealth of knowledge and carving techniques. His passion for carving is infectious! I appreciated his patience in helping me understand the process. Excellent experience!” -Sabine Hotz, Carving Club Participant





TRADITIONAL ŁA?UUK^wIATH (TLA-O-QUI-AHT) CANOE STEAMING

On November 26th we invited the communities of Tofino, Opitsaht, Ty-Histanis and Ucluelet to engage with and observe and participate in a canoe steaming at the Naa'Waya'Sum Coastal Indigenous Gardens. Carl Martin Sr, Tla-o-qui-aht canoe carver demonstrated this practice and shared his knowledge of canoes.

At 5:30 AM the fire was lit, using a combination of sawdust, seal oil and a torch. Over the next few hours the wood burnt away leaving 150 scorching hot rocks exposed. A team of volunteers helped Carl load rocks into the canoe that was previously filled with the ocean's water; the hot rocks made a loud eruption of bubbles when added to the water. A crack in the side of the canoe allowed the water to spill out but everyone worked together to make sure the canoe never ran dry. After half an hour the steaming was complete and the canoe had expanded about 3 1/2 inches. This traditional practice has been used for centuries by many Coastal People's. The practice creates a stabilized canoe that glides through the water with ease so they can cut through storms, handle any type of weather and, most of all, never sink. The canoe steaming was coordinated by Ivy Cargill-Martin, our curatorial and administration intern, and provided an opportunity for her to test out the skills she's gained over the past year by taking the lead on bringing an event to fruition.



FILM SERIES

Carver to Carver is a series of films produced by the Carving on the Edge Festival in collaboration with curatorial lead Gordon Dick and filmmaker Claudia Medina.

The intention of the series is to explore the understanding of the 'visual signatures of Nuu-chah-nulth art' from a variety of artists' perspectives. Like most Nuu-chah-nulth artists, Gordon has continually researched his cultural roots through conversations, international travels to museums, and study. This series was shaped to gather and share intimate discussions between carvers and culture makers. These films are conversations from within the culture; they are an elevated reflection of lifetime experiences from career artists, and they are inclusive of the underrepresented groups of women and LGBTQ2S+ artists.

Films were premiered at the 2022 Carving on the Edge Festival and will be available for public viewing on our YouTube Channel in 2023.

Gordon Dick in conversation with Marika Swan:

- Art, Healing and Tradition (20 min)
- The Ceremony of Daily Life (20 min)

Gordon Dick in conversation with Joe Martin:

mułmunč?ałuk: Taking Care of the Roots (50 min)

Gordon Dick in conversation with Carl Martin:

Treasures and Teachings (35 min)

Gordon Dick in conversation with Valeen Jules:

Building a Family Chaputz (12 min)





OUR SUPPORTERS

Our supporters are the heartbeat of our organization. From our funding partners, to local businesses and individual community members – the collective support of this entire ecosystem is what makes our mission possible. We are extremely grateful for these relationships and your shared commitment to our work.

FUNDERS



MEDIA PARTNERS



COMMUNITY CHAMPIONS

Brian Thair
Divine Proportions
Woodworks
Clayoquot Cedar House
Clayoquot Sound
Community Theatre
Ian Gill
Jamie's Whaling Station
Josie Osborne

Long Beach Lodge Resort
Naa'Waya'Sum Coastal
Indigenous Gardens
Selkie's Coastal Creations
Smashing Glasses
Raincoast Education Society
TikiBus
Tofino Paddlers' Inn
ZenSeekers



ABOUT US

Carving on the Edge Festival is a well-established and community-driven registered charity based in the unceded, ancestral and traditional territories of Tla-o-qui-aht First Nation, in the remote region of Tofino on Vancouver Island.

From 2010 - 2018, our week-long festival was delivered on an annual basis before transitioning to a biennial cycle. The strategic decision for this transition was to focus more resources on building capacity and support within our local community through mentorship-apprenticeship programs, youth engagement projects and the creation of culturally significant artworks.

We bring Indigenous narratives to the forefront, create space for cross-cultural relationship building and root artistic practice in place and community. The majority of programming is free and is designed for all audiences. We provide opportunities for artists and arts administrators to develop their skills, find mentorships and reach new audiences.

2022 Staff

Hélène Descoteaux	Executive Director
Christine Germano	Co-Creative Director (mentor)
Ivy Cargill-Martin	Co-Creative Director (mentee)
Brianne Dempsey	Communications & Volunteer Coordinator
Robinson Cook	Workshops & Carving Club Coordinator
Ilia Poichuk	Art Exhibit Manager
Erin Finnerty	Graphic Designer
Theodore Abbott	Production Assistant

2022 Board Members

Christopher Roy	Chair
Norma Dryden	Treasurer
Joe Martin	Director
Joe David	Director
Gordon Dick	Director
Robin Rorick	Director
Marilyn Brewer	Director

Photography Credits

Marcie Callewaert
Melody Charlie
Christopher Roy
Matt Archer
Brianne Dempsey
Christine Germano



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