“It Washes Through”: Fibre Art and the Intertidal Zone in Contemporary Nova Scotia

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Abstract

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This thesis investigates land-based fibre art practices that are carried out in the intertidal zones in the province of Nova Scotia, and the potential for such practices to generate an ecological worldview. To do so, the following pages focus on the processes of three artists, Alexa Bunnell, Doug Guildford, and Katrina Craig, who have all recently used fibre-based practices to engage with the specific character of the intertidal zones. This thesis weaves together evidence from secondary sources with primary material drawn from conversational interviews with the artists. My methodology draws from the diversity of approaches, including critical craft studies, ecocriticism, and new materialism.

This thesis briefly analyses different models for engaging with the landscape that were used in the Earth Art movement of the 60s and 70s, in order to locate a process that aligns with Tim Morton's definition of developing "ecological awareness." The body of this thesis analyses the themes that arose in the interviews. Firstly, the important role that bodies, materials and environments take in developing self-awareness and ecological awareness, as well as the unique traits of fibre-based processes that lend themselves to this process. Another section inquiries into the way Guildford, Bunnell, and Craig's work hybridised the technical and artistic applications of fibre art. The last section explores the element of storytelling that takes place through their work, which lends itself to generating an ecological paradigm.

I contend that Bunnell, Guildford, and Craig's art-making processes raise ecological awareness beyond the realm of art, in an exchange that social anthropologist Tim Ingold describes as "textility." This creative modality allows these artists to contribute to generating an ecological paradigm.

Acknowledgements

This project is a love letter to Nova Scotia: to the land, water, people, and more-than-human creatures. Nova Scotia is otherwise known as Mi'kma'ki and is the unceded ancestral land of the Mi'kmaq people. Settlers in this province, including myself, have always "come from away." However, on this land, we are all treaty people. I acknowledge the colonial history and recognise the asymmetrical power dynamics at play. Although this research doesn't deal explicitly with decoloniality, in the following pages, I attempt to contribute modestly to redefining Western relationships to land and water. I am continually learning how to better honour the Peace and Friendship Treaties in my day-to-day life and work.

I'd like to thank Dr Elaine Cheasley Paterson and Dr Kristina Huneault for being supportive of my academic growth without asking me to sacrifice my well-being. The patience, kindness, and mentorship that was extended to me throughout this journey is deeply appreciated. Dr Rebecca Duclos— thank-you for your thoughtful and generous feedback on this project. Thank-you to Dr Maya Oppenheimer for your creative writing seminar; It has forever affected the way I think about writing. To my cohort of fellow Art History students at Concordia: I'm grateful to have been a part of our feedback loop of learning and growth. In particular, I thank Ben Peterson for being a grounding presence and reminding me of the importance of homeplace. Cody Walker: our intellectual relationship is something that I will always hold dear. Your influence is woven into the fabric of this project.

My chosen and biological family, near and far: thank-you for your endless support and for believing in my capacity to write this thesis. Thank-you, Ti and Devin for sharing the wonders of your home province with me. Finally, I am thankful for my teachers who are no longer here: Tom, Sandra, and my maternal grandfather. The three of you have taught me the value of craft, community, and land stewardship. These teachings have shaped this thesis.

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Introduction

In August 2018, I took part in the White Rabbit Arts Residency, at Red Clay Art Farm in Economy Nova Scotia, situated at the north shore of Cobequid Bay, Bay of Fundy.[1] Artists were invited to wander through "orchards, stream beds, forests, hills, meadows, and shorelines to make their work in whichever location they were most drawn to. White Rabbit emphasised the process, encouraging artists to treat their work as a malleable, living thing, taking shape in response to the land."[2] One of the optional group activities was a tidal hike along the shoreline at Thomas Cove Coastal Reserve, led by co-founder of the residency, Tom Young.[3]

I had lived in Nova Scotia for nearly six years. I had been around the Atlantic coastline, and of course, I had noticed the tides. However, it wasn't until the day that Young led our group of artists and facilitators out onto the salt flat that I deeply felt the power of this natural phenomenon. The shoreline at Thomas Cove comprises three major water features, according to artist Grace Boyd: "a main salt flat, where the water just goes in and out. It has a salt bay, where the water sits, rises and falls, but it's quite gentle. And then it has these two [tidal rivers] where the tide comes in and it crosses a land barrier, and it meets in two and then it fills. So,

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[1] "The anglicised place name comes from the Mi'kmaq word for the location, 'Kenomee', "which means 'Sandy Point' or a long point jutting out into the sea." see: Thomas Brown, *Place-Names of the Province of Nova Scotia,* (Halifax: Royal Print & Litho., 1922), 47.

[2] "White Rabbits Arts Residency 2018", *White Rabbit Arts* (2018).

[3] Tom was an experienced guide and had worked on trail development at sites including Fundy National Park and Economy Falls, and self-published a guidebook on hiking the intertidal zones of Nova Scotia in 2017 titled *The Bay of Fundy Coastal Hiking and Beach Exploration.*

when the tide is in, you can't see any of it" (Figure 1).[4] She describes a unique feature of the landscape:

> At about hour two of the tide (from low tide coming into high tide), if you're walking from West to East along the shoreline, you're going to hit… it kinda looks like a small pony wall of mudstone, is what it's called, and it's covered with snails and barnacles… There's a sandpit at the bottom. If you're walking with the tide, it's the point where the tide coming from West to East meets the tide coming from east to west (Figure 2).[5]

When our hiking group arrived at this naturally occurring formation, it was filling with tidal water from two directions, converging to form a spiralling pool. We peeled off our hiking clothes and muddy shoes, wading into the waist-high water. The saltwater's buoyancy allowed us to float in the basin, as it carried us around the edge, around and around. This lasted about five minutes before the water filled up to the edge of the rock-wall. The whirl slowed, and we scrambled to grab our dry clothes before the tide also consumed them. The memory of sharing this moment of awe and appreciation for the tides with fellow artists has had a lasting impact on me.

In regions with large tidal ranges, the tides demand the attention of those who wish to live nearby. Tom Koppel writes that coastal people "must have always been aware of the tides. They would have to be in order to coordinate certain kinds of fishing to the regular rise and fall of the sea, and to harvest shellfish safely… ancient maritime people would have been observant and cautious, roughly gauging the timing of the tides by the passage of the Moon or Sun."[6] Like

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[4] Grace Boyd is currently working on an MFA at Nova Scotia College of Art and Design, focusing her thesis work on her land-based ceramics in relation to the landscape at Thomas Cove. Grace Boyd, interview by author, Halifax, June 1, 2021, 03:34, 15:00, 16:20-18:09, 01:02:00.

[5] Ibid., 17:05.

[6] Tom Koppel, *Ebb and Flow: Tides and Life on Our Once and Future Planet*, (Tonawanda, NY: Dundurn Press, 2007), 17.

many coastal regions globally, Nova Scotian culture has developed in response to the always-shifting landscape of intertidal zones. Beyond the cultural centrality of the tides, environmental writer Harry Thurston stated that tidal coastlines of Fundy are:

> Not only important to those like myself, who have been lucky enough to grow up beside the bay, it is a globally significant ecosystem. Maintaining its ecological integrity is vital to the future of a number of migratory species, including the most endangered of the world's whales, the North Atlantic right whale, and the world population of semipalmated sandpipers. Despite a four hundred-year-old history of European settlement, it is one of the last great natural places.[7]

In *Dark Ecology*, scholar Timothy Morton calls "Modernity once more with feeling" solutions to global warming, such as bioengineering and geoengineering, "happy nihilism," asserting that they "reduce things to bland substances that can be manipulated at will without regard to unintended consequences."[8] In order to maintain the ecological integrity of places, such as the intertidal zones, it will be imperative to generate a new paradigm. According to Morton, "coming up with a new worldview means dealing with how humans experience their place in the world. Aesthetics thus performs a crucial role, establishing ways of feeling and perceiving this place."[9] It is timely to investigate the potential for art, especially art that engages with intertidal zones, to generate an ecological worldview.

To do so, this thesis focuses on the processes of three artists, Alexa Bunnell, Doug Guildford, and Katrina Craig, who have all recently used fibre-based practices to engage with

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[7] Harry Thurston, "Preface to Second Edition," *Tidal Life: A Natural History of the Bay of Fundy,* (Halifax: Nimbus Publishing Ltd, 1990), 5.

[8] Timothy Morton, "The First Tread", *Dark Ecology: For a Logic of Future Coexistence*, (New York: Columbia University Press, 2016), 52.

[9] Timothy Morton, *Ecology without Nature, Rethinking Environmental Aesthetics*, (Cambridge: Harvard University Press, 2009), 8.

the specific character of the intertidal zones of Nova Scotia. I contend that Bunnell, Guildford, and Craig's art-making processes raise ecological awareness beyond the realm of art, in an exchange that social anthropologist Tim Ingold describes as "textility."[10] This creative modality allows these artists to contribute to a deeply ecological paradigm, as Morton says "establishing ways of feeling and perceiving this place." This thesis will weave together evidence from secondary sources with primary material drawn from conversational interviews with the aforementioned artists.[11] My methodology draws from the diversity of approaches, including critical craft studies, ecocriticism, and new materialism, in order to utilise the strengths of each of these frameworks. Critical craft studies offer a solid basis for interpreting fibre art beyond the bounds of a fine art vs. craft mentality, whereas new materialism allows for an in-depth focus on the relationships between the materials, makers, and environments. Ecocriticism offers a robust framework in which to analyse how the natural world is figured in artistic practices.

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[10] This mode of making can be compared to what Ingold describes as a "hylomorphic model" of making, wherein "you have to bring together form (*morphe*) and matter (*hyle*)" as per Aristotle's reasoning He writes: "In the history of the Western world… the tactile and sensuous knowledge of line and surface… gave way to an eye for geometrical form, conceived in the abstract in advance of its realisation in a now homogenised material medium. What we could call the textility of making has been progressively devalued, while the hylomorphic model has gained in strength." See: Tim Ingold, "The Textility of Making", *Cambridge Journal of Economics* (2010), 92–93.

[11] The interviews took place between May and June 2021 over Zoom.

Why am I focusing on fibre art, specifically?[12] Fibre-based-making encourages transporting such material techniques into other areas of activity and thought.[13] Ingold coined the term, “textility” in a 2010 article titled “The Textility of Making.” This word refers to a model of making that is process oriented, transferable between disciplines, and informed by “tactile and sensuous knowledge of line and surface.”[14] Curator, author, and historian Glenn Adamson proposes the premise that craft is an attitude, a habit of action, or a way of thinking through a process, rather than a discipline-specific endeavour or a product of labour. Senior Lecturer in Fine Art, Victoria Mitchell is: "inclined to invent a new verb — ‘to textile’ — to indicate a way of knowing that emphasizes textile as an activity of becoming rather than textile as technique or as a realm of objects."[15] This inclination does not limit textile making to a discrete category. Rather, it is an expansive cultural category that bleeds into myriad areas of human activity and makes space to explore the unique intersections between textile processes and environmental awareness.

Some craft scholars demonstrate a fierce commitment to resisting the ways in which the modern canon of fine art assimilates mediums and practices in the process of recognition and legitimation, rejecting the narrative that craft mediums must "transcend" their lowly status in

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[12] According to Elissa Auther, there were “many American artists producing a wide range of thread- or textile-based objects, which since the early 1970s have been encompassed by the term *fiber art.* Such objects include, but are not limited to, woven wall hangings or tapestries; objects sewn, quilted, embroidered, or beaded; hand-dyed fabrics; basketry; and a wide array of three-dimensional objects produced in off-loom, or non-woven, techniques such as braiding, coiling knotting, netting, linking, looping, twining, and wrapping.” Although Auther objects to the moniker, she applies it in order to demarcate the boundary between art (“fibre art”) and non-art (functional textiles.) Through this thesis, I use the two more interchangeably than she does in order to further break down the perceived distinctions between “craft” and “fine art.” See: Elissa Auther, *String, Felt, Thread: The Hierarchy of Art and Craft in American Art, (*Minneapolis: University of Minnesota Press, 2010), 7-9.

[13] Adamson, *Thinking Through Craft,* (Oxford: Bloomsbury Academic, 2007), 1, 3-4.

[14] Ingold, "The Textility of Making", 92–93.

[15] Victoria Mitchell, "Dialog: Stitching with Metonymy", *TEXTILE* 1*1, no. 3,* (2013), 318.

order to be considered valuable cultural products. Folklorist Henry Glassie channels this emancipatory approach in his scholarship, which focuses on bringing to bear marginalised histories. Glassie has been critical of the impact that a modern, Western conception of art has had on marginalised people, which has largely excluded their cultural forms from official history. He believes in the redemptive potential of history. He believes that without writing folk history, ethnohistory, black histories, women's histories, and utilizing "the alternative of memory — history will fail to reach its potential [and] the study of art will collapse again into prejudices of class and gender and race."[16] Glassie writes: "History is not the past. History is a story about the past, told in the present, and designed to be useful in constructing the future."[17] This begs the question: in the impending doom of a rapidly accelerating climate crisis, how can artistic practice play a liberatory role?

The following sections will explore how the fibre-based works of Guildford, Bunnell, and Craig act as a foil to ecologically damaging worldviews. Guildford's process of creating large-scale crochet sculptures breaks down gender and sexual binaries as they relate to traditions of human labour on the shore. Craig's woven sculpture *It Washes Through* expresses acceptance of change and transformation in the face of a force of nature such as the tides. Bunnell's *Fishing Nets* aims to generate new narratives about queer identity in relation to the land. Although these artists work with different techniques and materials, they share a commonality: the textility of their processes allow them to contribute to a liberatory ecological paradigm, one that might be useful in constructing a redemptive future.

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[16] Henry H. Glassie, *Material Culture*, (Bloomington: Indiana University Press), 3.
[17] Ibid., 6.

Section 1: Casting the Net: Historical Context for Art in Tidal Zones

Every coastline on Earth has an intertidal zone. These areas are diverse in character: some have a greater horizontal or vertical variance, some experience massive surf and some do not, some are rocky or sandy or muddy. Nova Scotia is a province that is bordered almost entirely by coastlines, and notably shares the highest vertical tides in the world with New Brunswick, in the Bay of Fundy. Writer, sailor, and conservationist Jonathan White writes:

> Fundy's tides shape the bay's landscape and culture. What happens here happens to some extent everywhere. More than half the world's population lives on or near the coast, and there is no coast or ocean without a tide. Fundy has an especially large tide, so it appears unusual, but the economic and scientific, social and biological dynamics at play here are also at play for billions of people across our watery planet.[18]

Globally, there are hundreds of thousands of square miles of intertidal zones that are densely populated with diverse life-forms.[19] White writes: "On most coasts, the tides flood twice a day, like a blanket pulled over a bed, and twice a day the blanket is peeled back, exposing everything to sun and air. The continual cycles of drying and wetting make for a highly specialized habitat in which only the cleverest plants and animals can flourish."[20] Simply put, tides are the rise and fall of sea levels that are caused by the combined effects of the rotation of the earth, and the gravitational forces exerted by the Moon and the Sun onto bodies of water. The intertidal zones are areas where the sea and land meet. Tides, according to Koppel, are:

> Among the most powerful, inexorable, and often destructive forces of nature, eroding and engulfing shorelines and driving vicious oceans currents, whirlpools, and tidal bores that have claimed countless lives. As an agency of creation, they are largely responsible

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[18] Jonathan White, *Tides: The Science and Spirit of the* Ocean, (San Antonio, Texas: Trinity University Press, 2017), 17.

[19] ibid., 25.

[20] Ibid.

> for everything from the origins of life on Earth to how plants and animals adapt to their particular coastal habitats, from the rotational periods of the earth and the moon to how we build our port facilities and coastal cities.[21]

It's no wonder that such a force would inspire artistic and literary response. In Elizabeth Bishop's poem "The Moose," the continuous movement of water inextricably shapes the landscape in the "home of the long tides" (Figure 3).[22] Thurston explains that the tides "power Fundy's diverse and abundant life forms, and any interruptions of their ebb and flow could harm the Bay's fragile ecosystem."[23] This area is of international significance. For example, the mudflats are a feeding ground for more than a million migratory and breeding shorebirds. It remains a food rich haven for the endangered North Atlantic right whale and its calves while it wards off extinction.[24]

According to a professor of Environmental Humanities, Owain Jones, low-lying intertidal and littoral landscapes "are hugely important for a range of eco-social reasons but are at risk from development pressure (industrial, tourist, energy production, reclamation, resource extraction and impoundment), climate change induced sea level rise and/or excessive erosion (e.g. by storm surges), and also divergence, fragmentation and conflict in governance terms."[25] Jones is interested in the potential of cultural production to draw attention to vulnerable littoral landscapes. Their rich tidal ecologies "are entanglements of both the natural and

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[21] Koppel, 14.
[22] Elizabeth Bishop, "The Moose", *Poems,* (Farrar, Straus and Giroux, 2015), 205.
[23] Thurston, 14.
[24] Ibid., 25.
[25] "Detailed Aims and Objectives(of funded project)", *Tidal Cultures: Explorations of cultural and natural aspects of tidal landscapes in the UK, The Netherlands and beyond*.

cultural."[26] He writes that the tides "rhythmically scramble two of the most fundamental divisions of physical space on earth – between salt water and land, and between salt and fresh water. Margins where mixing and exchange occur are often fertile. These disorientatingly *[sic]* liminal spaces are attracting much literary and artistic attention."[27] The rhythmic scrambling and natural/cultural entanglements impart a particularly strong aesthetic resonance upon land-based creative practices in the intertidal zone.

In her interview, Boyd quipped that the "spiral jetty" at Thomas Cove is not to be confused with the famous Earthwork "Spiral Jetty" (1970) by Robert Smithson (Figure 4).[28] This sculptural work, located on the northeastern shore of Great Salt Lake, was created when over six thousand tons of black basalt rock and earth was formed into a 1,500 foot long and 15 foot wide coil which winds counter-clockwise from the shore into the water.[29] Contemporary environmental and land-based art is still grappling with the legacy of the Land Art movement of the late 1960s and early 1970s, in the sense that many of these artworks have physically endured and that artists "are finding new ways to manipulate and appropriate the natural environment."[30] Canadian philosopher Allen Carlson has proposed that such artworks constitute "an aesthetic affront to nature."[31] Beyond aesthetic concerns, it would be

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[26] Linda Cracknell and Owain Jones. "A Tidal Conversation." *Tidal Cultures.* Accessed August 5, 2021. https://tidalcultures.wordpress.com/a-conversational-essay-on-tides-by-linda-cracknell-and-owain-jones/.

[27] ibid.

[28] Grace Boyd, 16:18.

[29] "Robert Smithson, Spiral Jetty Great Salt Lake, Utah." Día Art Foundation. https://www.diaart.org/visit/visit-our-locations-sites/robert-smithson-spiral-jetty.

[30] Ted Nannicelli, "The Interaction of Ethics and Aesthetics in Environmental Art", *The Journal of Aesthetics and Art Criticism* v76 n4 (2018), 498.

[31] Allen Carlson, "Is Environmental Art an Aesthetic Affront to Nature?" *Canadian Journal of Philosophy* Vol. 16, Iss. 4, (1986), 637.

inadequate to judge these artworks on these qualities alone. Art critics and scholars have questioned the ethical implications of Earthworks, especially the permanent, large-scale projects such as "Spiral Jetty." Such ethical concerns have been levelled against the ecologically destructive processes that occurs in order to create these installations, their lasting imposition on their environment, and their interference with the naturally occurring processes of the site.[32]

Famously, Smithson was preoccupied with the third law of thermodynamics, entropy.[33] He envisioned "Spiral Jetty," as "an artwork in a state of constant transformation whose form is never fixed and undergoes decay from the moment of its creation."[34] Focusing on entropy might be an appropriate response to "the fractured landscape, fluctuating water levels, and the water's salinity" at Great Salt Lake.[35] However, Smithson fixates on deterioration, rather than drawing attention to the proliferation of specialised forms of life that thrive in such a hostile environment, such as several forms of algae, brine shrimp, and brine flies, that act as a vital food source for diverse species of birds that flock to the area to feed.[36]

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[32] Peter Humphrey, "The Ethics of Earthworks*", Environmental Ethics* v7 n1 (1985), 6-7.

[33] "Smithson's espousal of entropy in his work arose from contemporary cosmological theories, which held that the universe, a closed system, would ultimately die a heat death." This paradigm can be contrasted with some of his contemporaries, who employed the notion of "open systems" as a model for creation: "While open systems both import and export entropy, living organisms also import negative entropy, which von Bertalanffy called *negentropy.*" Such living systems can maintain themselves in a steady state, avoid increased entropy, and may develop increased order and organization." See: Christine Filippone, "Means for Change: The Aesthetics of Open Systems in the Work of Alice Aycock, Agnes Denes, and Martha Rossler", *Science, Technology, and Utopias: Women Artists and Cold War America,* (London: Routledge, 2017), 65-66.

[34] "Robert Smithson, Spiral Jetty Great Salt Lake, Utah." Día Art Foundation. https://www.diaart.org/visit/visit-our-locations-sites/robert-smithson-spiral-jetty.

[35] Ibid.

[36] "Antelope Island Field Trip: Life in the Great Salt Lake." Weber State University: Department of Botany. https://faculty.weber.edu/sharley/aift/gsl-life.htm

Art historian and critic Suzaan Boettger claims that Smithson's involvement in the earthworks movement could be characterised by a "cowboy bravado."[37] There are artists who have worked with their environments in a comparatively generative manner, drawing attention to creation and destruction in equal measure, as part of a lively ecological system.[38] Artists working in intertidal zones tend to do this more consistently than artists working in relatively stagnant, inland environments. Andy Goldsworthy's work at Fox Point, Nova Scotia, is one such example. In the 2001 documentary *Andy Goldsworthy: Rivers and Tides*, Goldsworthy creates several ephemeral commissioned artworks, using natural materials found on site, including snow and ice, rocks, and driftwood (Figure 5). Upon arrival, he says: "The tide is quite extraordinary… to have that liquid movement backwards and forwards… and its relationship to stone and fluidity… I've shook hands with the place and begun."[39] Goldsworthy talks to a local about the estuary at Fox Point. The Nova Scotian man talks about how he used to fish for salmon as a boy at the site of Goldsworthy's sculpture. The man says that the estuary has "a

[37] Suzaan Boettger*, Earthworks: Art and the Landscape of the Sixties*, (Berkley: University of California Press, 2002), 126.

[38] There have been vital contributions from many female and indigenous artists in shifting land-based art from such a "cowboy bravado" and towards a generous and generative paradigm. Journalist Sarah Gottesman writes that "The Land Artist was also quintessentially male. Yet, in practice, this was far from the case. Dozens of female creatives pioneered this movement alongside their male counterparts" before listing ten of these important woman artists, including Agnes Denes, Nancy Holt, Alice Aycock, Lita Albuquerque, and others. Some contemporary indigenous land-based artists in Canada include Meagan Musseau, Lindsay Dobbin, Rebecca Belmore, Melissa General, Maureen Gruben, Jeneen Frei Njootli, and Michael Belmore. These artists bring to the table indigenous ways of knowing and de-colonial relationship to the land, further shifting land-based arts away from the association with "cowboy bravado." See: Sarah Gottesman, "10 Female Land Artists You Should Know", *Artsy*, (2017).

[39] Thomas Riedelsheimer, *Andy Goldsworthy: Rivers and Tides*, (2001), 06:00.

sense of a whirlpool."[40] Goldsworthy agreed heartily and responded to it by building a domed structure made of driftwood, akin to a beaver lodge (Figure 6).

When the tide poured in, the water carried Goldsworthy's sculpture from the land. It floated for a while, slowly spiralling, before being swallowed by the sea. Goldsworthy felt that his structure was transforming: "it doesn't feel at all like destruction. That moment is really a part of the cycle of turning. You feel like you've touched the heart of the place. That's a way of understanding."[41] Entropy is not presented by Goldsworthy as the estranged opposite of order, life, and creation.

Morton discusses ecological awareness as a process that involves a strange, loopy quality. This "strange loop" is akin to a Möbius Strip, which is classified as a non-orientable surface (Figure 7). He writes:

> When you trace your finger along a Möbius strip, you find yourself weirdly flipping around to another side — which turns out to be the same side. The moment when that happens cannot be detected. The twist is everywhere along the strip. Likewise, beings are intrinsically twisted into appearance, but the twist can't be located anywhere.[42]

Morton's description of such a strange loop is a way of understanding the spatiotemporal scrambling of dichotomies that are present in littoral environments: wet/dry, in/out, land/sea, destruction/creation, earth/moon, etc. Opposite terms, in the intertidal zone, are twisted into a strange loop, "in which two levels that appear utterly separate flip into one another…. A strange loop is weirdly weird: a turn of events that has an uncanny appearance."[43] Intertidal

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[40] Ibid, 14:09
[41] Ibid.
[42] Morton, *Dark Ecology*, 108-109.
[43] Ibid., 7.

ecology is progenitive, manifold, and blooms with a diversity of life and fertility as much as it is filled with death, digestive action, and decomposition.[44] Guildford remarked that in the intertidal zone, he finds parallels that give rise to rich metaphor "Where there's that shifting turf... with the intertidal zone, it's like the ocean approaches the land and then washes back and retreats from it. So, there's that territory that's neither land nor ocean, it's neither wet nor dry, it's non-binary, you know?... I love the catapulting of associations that it allows for."[45] Thus, in the "shifting turf" of the littoral landscape, seemingly opposite terms are, as Morton says, "intrinsically twisted into appearance" or as Guildford says, "non-binary."

Spiral jetties have the potential to be immensely dynamic, rather than simply entropic. Tides are so powerful that working with them, instead of against them, is necessary for survival, let alone artistic practice. In our interview, Bunnell mentioned that working with the tides required having to slow their tempo in order to engage with their environment on a genuine level. Of this, they remarked: "The tides have their timing. They have their schedule. It's not my schedule. [I had to] figure it out and to be there for it… and I think that being in tune with that or listening to that and responding to it is really important to land-based work… it's not about insertion, it's about being in conversation with…"[46] Craig and Guildford echoed this mentality. Some artists inflict their will upon the land, attempting to control forces of nature. Others, such as the artist selected for these interviews, make the land their co-creators, recognising the tides

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[44] Guildford mentioned during his interview that he has come to understand tidal beaches as "living." Rather than viewing the beach as inert, inorganic material (sand as broken-down rocks), he has witnessed the decomposition of kelp and seals, stating that the beach is as much vegetation and animal matter as it is rock. Doug Guildford, interview by author, Voglers Cove, May 27, 2021, 1:36:30.

[45] ibid., 34:35.

[46] Alexa Bunnell, interview by author, Calgary, June 2, 2021, 01:14:00.

as both life-giving, but resistant to human impulses.[47] Similarly to Goldsworthy, the three artists interviewed as part of this thesis research embrace the intertidal zone as a force of change — a strange-loop which is both immensely destructive and creative. Through Craig, Bunnell, and Guildford's approach, materials, and techniques, their works give form to the character of the tides.

Section 2: Entangled Engagements: Where do "I" Begin and End?

When asked about their personal relationships to the intertidal zone, Craig, Guildford, and Bunnell answered with intimate, embodied memories. Craig grew up in the province of Prince Edward Island, and Guildford was born and raised in Nova Scotia. Prior to travelling to Nova Scotia to participate in the 2019 White Rabbit Residency, Bunnell, who is from landlocked Mohkínstsis (the Blackfoot name for Calgary, Alberta), did not have a close relationship with the coast. However, they alluded to their "healing relationship" with glacial water, informing their work during the residency.[48] These statements support the sentiment that the intertidal zone is one that is *experienced*, more so than it is *known*. In this section, I will discuss the important role that bodies, materials and environments take in developing self-awareness and ecological awareness, as well as the unique traits of fibre-based processes that lend themselves to this process.

According to Douglas Hofstadter, a scholar of cognitive science, physics, and comparative literature, memory plays a key role in the development of self-consciousness and

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[47] Bunnell said that the ocean "provides as a life giver but… denies human impulses such as exploration and colonial exploitation." ibid., 01:09:05.

[48] Ibid, 1:01:00.

awareness. A living being must develop a rudimentary ability to sense and categorise the events taking place in its immediate environment in order to enhance its chance of survival. Hofstadter explains that "once the ability to sense external goings-on has developed, … there ensues a curious side effect that will have vital and radical consequences. This is the fact that the living being's ability to sense certain aspects of its environment flips around and endows the being with the ability to sense certain aspects of itself."[49] Because human memory is so rich and textured, he states it is "little wonder, then, that when a human being, possessed of such a rich armamentarium of concepts and memories with which to work, turns its attention to itself, as it inevitably must, it produces a self-model that is extraordinarily deep and tangled. That deep and tangled self-model is what 'I'-ness is all about."[50] Here, Hofstadter suggests that the intricacy of human memory gives rise to human self-awareness and a deep and tangled model of the self.

Textiles, being a near-constant factor in human sensory experience, contribute to the strange loop of subjective development. The intimate connection between embodiment and textile is indisputable. We are swaddled in it upon entering this world. It shrouds us as we sleep. We wear symbolic garments during rites of passage. We are veiled by cloth during our intimate moments and banal acts.[51] As a second skin and a membrane, fabric protects us from the harshness of the elements, allowing us to engage with our environment dynamically.

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[49] Douglas R Hofstadter, *I Am a Strange Loop,* (New York: Basic Books, 2007), 73.
[50] Ibid., 86.
[51] Ingrid Bachmann and Ruth Scheuing, "Introduction." *Material Matters: The Art and Culture of Contemporary Textiles, (*Toronto: YYZ Artists' Outlet, 1998), 15.

Textiles, especially those that are handmade, often play a symbolic role in the memories of the maker or the recipient.[52] The breadth of sensory recollections and the immediacy of these responses attests to the power of textiles as objects known through the body.

Through his process, Guildford expressed his investment in his immediate ecology. Of this he says, “I spend a lot of time on the stretches of shore between the tides and salvaging, exploring, digging holes, collecting… metaphorically it’s a rich place for me as well as physically the place I want to be… it’s that sort of shifting ground… it's wet, it's dry, it's here, it's not there and I feel that runs through my works.”[53] His work offers a queer reading of the associations of dichotomous terrains: muddling the separation between interiors and exteriors, domestic and industrial labour, decorative and functional craft, culture and nature, and femininity and masculinity.

Transfigurations between protuberances and cavities are a motif that runs throughout Guildford’s work. Early in his explorations of Vogler's Cove, he explored further how the tidal beach could produce hybridised representations of sexual organs. He discovered that if he dug into the sand and filled this hole with plaster, he could generate a protrusion. This became a study of sorts for *Amphibious Zone* (2000), which was some of Guildford’s early work that he created on the South Shore of Nova Scotia (Figure 8). Of these embodied encounters with the sand, Tila Kellman wrote: “Guildford suddenly squats and scoops out a hole, thrusting in his

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[52] In one study, all interview participants, when holding their textiles "describe rich themes relating to embodiment. These memories include all of the physical realms, including emotion, and interaction with the textiles." Claire Lerpiniere, *The Textile Archive: Curating Personal Histories and Family Narratives. De Montfort University*, (De Montfort University, 2015), 205.

[53] “Bonavista Biennial”

arms up to his elbow. The hole fills with water and the sand collapses into it. As he withdraws his arm from the gurgling, sucking hole his invasive, vertical disruption takes on a sexual overtone. The beach is fecund."[54] Kellman's account attests to the resonance of Guildford's direct experiences with the landscape and points to an embodied way of knowing that is distinct from intellectualism (i.e., analysing and reasoning) and empiricism (i.e., measuring and quantifying).

Embodied phenomenology helps establish the notion that artists both perceive the world through their embodied action and engage with it, thus taking an active role in "making" reality. In "Interception", a senior lecturer in the School of Early Childhood at Queensland University of Technology, Linda Knight writes: "Feeling the wool and needles and constructing the knitting is very different to looking at knitting or thinking about knitting."[55] She explains that knitting as a research model foregrounds physical rationality, rather than cerebral activity. The distinct character of "feeling" or directly perceiving the yarn, expresses the pre-reflectivity of makerly experience.[56] The relation between textile objects and embodiment transgresses the boundaries of intellectual theorising and empirical analysis.[57]

Likewise, intellectual theorising and empirical analysis is not sufficient in "knowing" the intertidal zone. In the article "Encounters in the Ebb and Flood", social and cultural geographer Aurora Fredriksen explores the Bay of Fundy's Minas Passage as a contact zone between

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[54] Tila Kellman, "Fabricating Evidence", *Doug Guildford: Fabricated Evidence with the Working Drawings: A Creative Non-fiction Based on Local Knowledge*, (Antigonish: Saint Francis Xavier University Art Gallery, 2014), 20.

[55] Knight, 17.

[56] Ibid.

[57] Maurice Merleau-Ponty, *Phenomenology of Perception*, (London: Routledge, 1962), 12-14.

different epistemological modes. She writes of this, "The specificity, attachment and urgency of embodied knowing are increasingly relevant in these times of rapid ecological change."[58] To Fredriksen, embodied knowledge of the intertidal zones is imperative to mitigate potential damage to ecological systems. The more we understand, the more the tides seem to evade reasoning or quantification. Even our advanced science and our ability to measure, process data and project systems onto the tides, does not curb the mystery of this force of nature. White writes,

> the more I read [about the tides], the more complex and poetic the subject became. I learned, for example, that planetary motion, which governs the tides, is not at all simple or regular. It's full of eccentricities. The sun, moon, and earth don't orbit in perfect circles. At times they're closer to one another and at times farther away. They speed up and slow down. They wobble and yaw and dip and veer, and each time they do, it translates into a tidal event on earth.[59]

This chaotic but rhythmic turbulence "is thus not just the physical background to life and encounters in tidal zones, but integral to the mundane experiences of place and knowing for the living things that inhabit tidal ecologies."[60] The interlacing, looping, and knotting techniques of Guildford, Bunnell, and Craig, are performed regularly and rhythmically. Yet, these patterns, carried out by hand, are organic and incorporate aspect of random chance and unforeseen elements that arise from the eccentricities of the intertidal environment.

Notions of phenomenological embodiment frequently arise when discussing the significance of the artist's contact with fibres through their labour. In *Phenomenology of*

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[58] Aurora Fredriksen, "Encounters in the Ebb and Flood: knowing marine ecologies in the intertidal contact zone", *Environment and Planning E: Nature and Space*, Vol. 2, No. 4, (2019), 760.

[59] White, 5-6.

[60] Fredriksen, 764.

Perception, the French Philosopher, Maurice Merleau-Ponty argues that embodiment is central to our perception of ourselves and the world. He explains that “the body is our general medium for having a world.”[61] Sometimes the body is restricted to actions which simply conserve life. Yet, bodies can move beyond these primary functions, becoming directly expressive and figurative, as with movement, gesture, expression, and speech. Finally, when "the meaning aimed at cannot be achieved by the body’s natural means; it must then build itself an instrument, and it projects thereby around itself a cultural world."[62] In this sense, cultural techniques that aim at expression and meaning encompass the instruments, materials and embodied human labour related to textile production. Guildford’s early, embodied exchanges with the tidal beach were vital in the development of his later crocheted sculptures. Such explorations allowed him to become attuned to the ways in which intertidal zones defy binary categorisation as they are in a constant state of flux, a lesson that is manifest formally and thematically in his ongoing crochet practice.

Like Guildford, Craig spent her youth living near the shore, developing an early relationship to the phenomenon of the tides. I met her during the White Rabbit residency in 2018. Craig and I (along with my collaborator, Devin Horsman) were all working with fibre-based mediums, and this bonded us during our time at Red Clay. During the residency, she was working on a 4 Metre (12 Ft) raw, hand spun wool and linen weaving that she titled *It Washes Through* (Figure 9). Once she completed the off-loom weaving en plein air, she anchored the textile to a rock at the beach across the street from the residency, exposing it to the extreme

[61] Merleau-Ponty, 169.
[62] ibid.

tidal range of the Bay of Fundy (Figure 10). This work was born out of reflection on a couple of her previous projects, where she had participants give her sentimental objects that she then deconstructed and reformed into textile objects. She writes:

> As I've been working on *The Process of Closure* and *It Washes Over*, something that has struck me is the patterns of participants with these experiences, and the growth that comes from letting go of the object and starting a new pattern; a new tide in their lives. Through embarking on this project with my own objects and working collaboratively with others, I began a journey that would result in change, without knowing what that change will be.[63]

In exposing her work to the tides, unsure of how it would alter or even destroy her work, Craig embraced the unpredictable environment of the intertidal zone. She captured aerial video footage of her undulating sculpture being swallowed by the rising tide, which happened in approximately thirteen minutes (Figure 11). There are a few moments in this video where rolling waves camouflages the weaving, before it rises back to the surface of the muddy water. When the tide went back out, Craig could retrieve the weaving.

During our interview, Craig brought the weaving out of storage (Figure 13). She showed me how its environment had permanently altered it. The red tidal mud had stained it, and it had caught bits of detritus, sand, and seaweeds (Figure 14).[64] Although artwork is typically made and displayed in a somewhat controlled environment, creating a cultural world always

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[63] Katrina Craig, "It Washes Through" *Katrina Craig*, 2018, https://katrinacraig.com/2018/11/30/it-washes-through/.

[64] Katrina Craig, interview by author, Winnipeg, May 25, 2021, 01:44:22.

comprises interaction and correspondence between actors, materials, tools, and environmental factors.[65] A textile object, such as *It Washes Through*, is an assemblage of these elements.

Political theorist Jane Bennett writes: "My 'own' body is material, and yet this vital materiality is not fully or exclusively human… we are, rather, an array of bodies, many different kinds of them in a nested set of microbiomes."[66] The world touches us and we touch the world, and this constitutes subjective experience. In this sense, the material existence of textile objects both affect all bodies that encounter it and contain the distributed subjective experience of the maker. To this point, figurative motifs and the theme of subjective development are frequently read into textile work by viewers, even if the maker did not mention that their work deals with these matters.[67]

Knight considers knitting to be a form of metaphysical theorising on Deleuze and Guattari's rhizome: "The looping and constructing of the knitted planes prompt thoughts about the project that seem just beyond the level of consciousness."[68] Although thought can certainly be encoded in the structure of textiles, when produced with the body, they also capture pre-cognitive, haptic gestures, recording environmental factors. In the case of handmade textiles, the hands' engagement with fibres " can tell, both in their attentiveness to the conditions of a task as it unfolds, and in their gestural movements and the inscriptions they yield."[69]

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[65] Tim Ingold, *Making: Anthropology, Archaeology, Art, and Architecture*, (London, New York: Routledge, 2013), 100-102.

[66] Jane Bennet, *Vibrant Matter: A Political Economy of Things.* Durham: Duke University Press, 2010, 113.

[67] Tenhaaf, Nell. "Mary Scott: in Me More Than Me." *Material Matters: The Art and Culture of Contemporary Textiles.* Edited by Ingrid Bachmann and Ruth Scheuing. Toronto: YYZ Artists' Outlet, 1998, 46

[68] Knight, 73

[69] Ingold, *Making*, 116

Psychologists Janet Banfield and Mark Burgess investigate "flow" states in artistic practices, emphasising automatism of actions and a heightened body awareness.[70] Rather than only structuring the mind, the "flow" of artists is non-representational and precognitive, giving form to phenomenological experience in its entirety.[71]

All three artists described their engagement in textile processes as not only a sensuous, tactile activity, but as a deeply introspective pursuit. Craig highlighted how weaving is a significant technique for her to process emotions. Guildford mentioned how he considers crochet to be a contemplative, rather than meditative experience.[72] He explains that, while actively engaged in his artistic practice, he has a tendency to fill his mind rather than empty it, churning over and processing associations.[73] Bunnell described their relationship with art-making as an outlet that “started off as an impulse” and is “now a meditation”[74] They described how they took up knitting in order to complete a school project but continued the practice as a form of somatic therapy in coping with mental health challenges.[75]

Through engaging with fibre-based techniques within the landscape of the intertidal zone, Craig, Bunnell, and Guildford can locate a deep and tangled model of the “self” as emerging from the qualities of a specific environment. As the knots become the net, the loops become crochet, and the interlaces become weaving, raising one’s ecological awareness is

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[70] The concept of "flow" was coined by psychologist Mihaly Csikszentmihalyi. See: Mihaly Csikszentmihalyi, *Flow: The Psychology of Optimal Experience*. New York: Harper Perennial Modern Classics, 2007.

[71] Banfield, Janet, and Mark Burgess. "A Phenomenology of Artistic Doing: Flow as Embodied Knowing in 2D and 3D Professional Artists." *Journal of Phenomenological Psychology* 44, 2013.

[72] Guildford, 33:45.

[73] ibid., 33:30

[74] Bunnell, 09:20.

[75] Ibid., 15:40, 24:00.

contingent on coming to understand subjectivity as emergent phenomenon, arising from a complex process of exchanges between self and environment and body.

Section 3: The *Technē*, the *Technik* and the *Textilic*

Glassie defines material culture as a record of "human intrusion in the environment, the way we imagine a distinction between culture and nature, and then rebuild nature to our desire, shaping, reshaping, and arranging things during life."[76] These material interventions into the environment can take many forms. German philosopher Martin Heidegger defines the opposing modes of human creation as *technē* (art) and *technik* (technology.)[77] Textiles are both. Heidegger isn't alone in his attempt to clearly demarcate binary modes of creation that humans participate in. For example, Deleuze and Guattari's definitions of *smooth* and *striated* spaces can be used to categorise different textile processes.[78] According to them, fabric produced through weaving is categorically striated. They offer an explanation:

> First, it is constituted by two kinds of parallel elements; in the simplest case, there are vertical and horizontal elements, and the two intertwine, intersect perpendicularly. Second, the two kinds of elements have different functions; one is fixed, the other mobile, passing above and beneath the fixed... stake and thread, warp and woof. Third, a striated space of this kind is necessarily delimited, closed on at least one side: the

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[76] Glassie, 1.

[77] See: Martin Heidegger, "The Origin of the Work of Art" and "The Question Concerning Technology", *Basic Writings*, (New York: Harper San Francisco, 1977), 182-203, 312.

[78] "Smooth and striated spaces are twofold binary concepts where the definition of one is so dynamic and intermingling. Smooth space is seen as continues, travels though times, infinite and unlimited in every direction. Striated space assigns breaks, closed at least on one side, limited and fixed. However, as these two terms are twofold binary concepts, smooth space is constantly reversed into a striated space and vice versa." Eka Permanasari, **"**Analyzing the Smooth and Striated Space in Pasar Ciputat Tangerang Selatan", Jurnal Tataloka 20(3):331 (2018), 332. See also: Deleuze, Gilles and Félix Guattari. '14. 1440: The Smooth and the Striated." *A Thousand Plateaus: Capitalism and Schizophrenia.* Trans. Brian Massumi. Minneapolis: University of Minnesota Press, 1987. 474-500.

> fabric can be infinite in length but not in width, which is determined by the frame of the warp... Finally, a space of this kind seems necessarily to have a top and a bottom.[79]

In comparison, felt is a homogeneous, smooth space or a "supple solid product that proceeds altogether differently, as an anti-fabric. It implies no separation of threads, no intertwining, only an entanglement of fibers obtained by fulling."[80] Yet, there are textile processes that displace the binary categories of smooth and striated space. According to Deleuze and Guattari, knitting needles act as a warp and a weft and produce an ostensibly striated space, yet at the end of every line of stitches, they alternate roles. Although crochet has a center, the hook "draws an open space in all directions, a space that is prolongable in all directions."[81] Although terms like *technē* and *technik*, *smooth* and *striated*, *technology* and *art* often occupy diatomaceous positions in modern society, according to Ingold,

> despite their common etymological origin, the technical and the textilic were set on radically divergent paths. While the former was elevated into a system of operational principles, a technology, the latter was debased as mere craft, revealing the almost residual or interstitial 'feel' of a world engineered in the light of reason. Embodied within the very concept of technology was an ontological claim, namely, that things are constituted in the rational and rule-governed transposition of preconceived form onto inert substance, rather than in a weaving of, and through, active materials.[82]

In textiles, technology and art are historically bound together, despite the modern notion that these approaches to creation can be clearly demarcated. Craig discussed the process of gaining technical mastery of her craft while attending Nova Scotia College of Art and Design, as well as the development of conceptually driven projects, which began to evolve towards the end of her

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[79] Ibid., 475.
[80] Ibid.
[81] Ibid., 476.
[82] Ingold, "The Textility of Making", 93.

undergraduate degree.[83] In hindsight, she can recognise the meaning behind projects that she, at the time of production, considered to be technical exercises. Of this she says, “the reasons that I thought I was making the work, weren’t the reasons I was actually making the work… a lot of the work I make is really personal and I wasn’t ready for it then.”[84] Although Craig delineated a separation between these two modes of making, which developed in slightly staggered timelines, she considered them to be deeply interrelated.[85]

In "The String in Art and Science", Susanne Küchler, a professor of anthropology specialising in material culture, examines the "formidable, though largely unacknowledged role in 20th century art and science that string has played," asserting a prominent space in science and technology, informing how we draw information together, and shaping the way we transmit material and intellectual products.[86] In her book, *Zeros + Ones*, Sadie Plant discusses the importance of weaving and textiles to the development of modern technologies, especially vital in the advent of computing and digital media. She writes:

> The yarn is neither metaphorical nor literal, but quite simply material, a gathering of threads which twist and turn through the history of computing, technilog, the sciences and arts. In and out of the punched holes of automated looms, up and down through the ages of spinning and weaving, back and forth through the fabrication of fabrics, shuttles and looms, cotton and silk, canvas and paper, brushes and pens, typewriters, carriages, telephone wires, synthetic fibres, electrical filaments, silicon strands, fibre-optic cables, pixelated screens, telecom lines, the World Wide Web, the Net, and matrices to come.[87]

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[83] Craig, 09:00
[84] Ibid., 13:20.
[85] Ibid., 12:33
[86] Küchler, 125
[87] Sadie Plant, *Zeros + Ones: Digital Women + The New Technoculture,* (London: Fourth Estate, 1997), 12.

Plant makes a strong case for the interwoven *technē* and *technik* applications of textile. Likewise, in craft scholar Ezra Shales' essay "Warping Willow and Raising Cane", he grapples with the inherently technological nature of fibre-based work manifest in basket-making.[88] Of this, Shales writes that such forms "are spiritual and soulful graph paper. Before axonometric drawing, a mimetic representation of three-dimensional space, came the warp and the weft… In preliterate societies, complex geometries were known by hand and stored in the head, and transmitted tangibly in song or oral lesson."[89] Fibre-based making has allowed humanity to concretely represent that which is abstract, even before we had reified language into a complex and infinitely manipulatable system of symbols.

Küchler writes that string's "rise as a material technology was made possible by the fact that string embraces a material way of thinking, in that it's uniquely capable of binding together what is invisible with what is phenomenological to experience."[90] The importance of textility to technology is because of the "potential of string to create an environment in which the mind can recognize itself in the material."[91] Yet, various scholars of textile history feel there has been a loss of string-thinking and material knowledge in modernity, especially through the proliferation of colonial European cultures, which have typically undervalued textile arts, degrading them through their associations with the feminine and primitive.[92] Fibre, textile, and

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[88] Ezra Shales, "Warping Willow and Raising Cane." *The Shape of Craft, (*London: Reaktion Books, 2017), 131-135.

[89] Ibid., 132-133.

[90] Ibid., 125. Likewise, de Zegher highlights the "fundamental place of textiles in the Andean system of knowledge." One such example is the quipu, a traditional system for counting and mathematics. Numbers are encoded and recorded in these artifacts by way of knotting. In this example, hand-knotting fibers is an action through which the abstract can become concrete." See: de Zegher, 140, 147

[91] Ibid., 136.

[92] Ibid, 142. See also: Ingold, *Making*, 121-124

their associated techniques, it seems, has been indispensable for the development of human culture and technology, yet this is under recognised at best, and disparaged at worst.

Indeed, from protecting bodies from the elements to ancient fishing techniques such as fishing weirs, textiles technologies have allowed people to survive in coastal communities for millennia (Figure 15). Guildford says that his work is about exploring the concept of work. Guildford creates crochet sculptures that are not intended to be functional, but "riff off" the techniques, materials, and forms that are used for harvesting, fishing, and basketry.[93] He is interested in the gendered turf within these various forms of labour amongst people who have worked the shore. Traditionally, it was men fabricating nets and other gear with their handwork, whereas "their wives and mothers and sister would be, rather than outside or in the shed, would be inside in the kitchen and in the parlor, and would also be working with very similar processes, but in a more refined way and in a more cultivated and cultured world."[94] Through attending to the technical overlaps in the crafts of crochet and net making, Guildford's forms hybridize the traditionally masculine and feminine labour of the shore, blending the indoor and outdoor, as well as the male and female.

Through engaging with the feminine associations of fibre art, Guildford, like other queer men, found "a language that can contest masculinity as a normative, fixed category of being and deconstruct its implicit heterosexism and homophobia."[95] When living in Vancouver, Guildford learned to crochet and sew when his feminist friends began to repair their own car

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[93] Guildford, 36:20.

[94] Ibid, 37:00

[95] Joseph McBrinn, "'Male Trouble': Sewing, Amateurism, and Gender", *Sloppy Craft: Postdisciplinarity and the Crafts,* (New York: Bloomsbury Academic, 2015), 30.

engines. In an exchange of what was codified as masculine and feminine skills, he learned how to mend his clothing and made a few small functional items. His textile skills lay dormant for years, until 2001 when he experimented with galvanised copper wire that was left over from a print exhibition installation. He titled this work *Mat* (Figure 16). Since then, he has begun more than a dozen crochet forms, each one being an ongoing work, accumulating and growing in scale over the span of years (Figure 17).

Guildford's work pays homage to the off-shore fishing industry, the traditions of this way of life, and the importance of rope to the industry.[96] *Wasp* (ongoing since 2003), which is made of forest green poly-twine from a commercial fishing line manufacturer, is one such form (Figure 18). It is a protuberance as well as a canal, appearing as both an upside-down uterine form and a collapsed phallus. Several of Guildford's crochet sculptures suggest amorphous sex organs and other hungry orifices. One imagines this is a form that fucks, and is fucked, eats and is eaten. That it is made from a material that is usually reserved for a masculine industry adds a layer of complexity. Guildford aims to create forms that hybridise the natural and the cultural realms and are both reminiscent of the oceanic "creatures" and of the tools and gear that support humankind living in such an environment.[97]

Bennet gives an account of the vital materialism or "thing-power" of objects and systems that we usually consider inanimate, inert, or simply projections of human will. When the ontological field is flattened, things appear as actants with their own agency.[98] She suggests

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[96] Guildford, 39:11
[97] Ibid., 1:31:13
[98] Bennet, 9.

that if we attended to the vital materialism of our world, perhaps we could see the connectivity of reality, rather than bodies and matter as discrete individuals.[99] In the same vein, Ingold distinguishes a modernist paradigm of networked thinking (characterised by connected discrete, nodes of data) and meshworked thinking (characterised by continuous information flow and bound with knots).[100] In this sense, the character of fibre can be described as a continuous meshwork, a "midway between a raw material and finished artifact, and carries a sense of an emerging and perpetually transforming world,"[101] a "lashing," or a drawing of things or thoughts together.[102] Certainly, the artists I interviewed are engaging in “lashing” ideas together through their fibrous processes.

During our conversation, Bunnell told me they had learned how to make fishing nets from watching YouTube videos of a fishing man who demonstrated the process. In Bunnell’s work, the practical techniques of sustenance fish harvesting come into conversation with the poetic play between related terms. Of this, they write:

> *Fishing Nets* was created while attending the White Rabbit Residency in Upper Economy, Nova Scotia. Toying with ideas of extraction, attraction, desire and disdain, this first fishnet became a slippery, campy not-quite-barrier barrier. In turning this fishnet into one that doesn’t blend with its surroundings, it becomes a method of highlighting problematic extractive methods, instead providing fish with the opportunity to cruise around this net.[103]

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[99] Ibid, 113.
[100] Tim Ingold, *Lines*, (London, New York: Routledge, 2007), 82-85.
[101] Ibid., 128.
[102] Ibid, 132-133.
[103] “Fishing nets, 2019”, *Alexa Bunnell: Artist and Writer*, https://alexabunnell.com/fishing-nets.

Bunnell's fishnet would not be effective in "catching" fish, as it's vibrant hue would be visible in an oceanic surrounding (Figure 19). Designer Randal Teal writes:

> For intuition to function, the time for evaluation occurs after the intuitive work is complete. This cyclic movement allows the intuitive to be intuitive and the intellectual to be intellectual in what Heidegger has called the hermeneutic circle. This phenomenon shows the paradox of the creative process in that this pair of opposites transcends binary opposition through the movement of a work becoming.[104]

Likewise, Bunnell's "toying" opens a dynamic dialogue between related concepts, offering a space where viewers can cruise between intuition and intellect. Guildford echoed this "becoming" through his own process, whereby he works intuitively, resists predetermining the outcome of projects, and "prefers to conceptualise as it's going and after the fact."[105] Bunnell and Guildford demonstrate that fibres can be formed in a manner that honours maritime technologies as well as having aesthetic merit. This framing of textile methods highlights the variability of textile-thinking as having the potential to produce modes of thought that are technological, poetic, or some hybridised form. Still, the "finished'' textile form can always be reconstituted. Reflecting on her own knitting practice, Knight writes it is a process by which yarn can become deterritorialised and reterritorialised through unravelling and reforming the material into something new, repeatedly.[106]

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[104] Randall Teal, "Intuition as Design Dialogue: Discovering a Language beyond Words", *ARCC Journal* Volume 5 Issue 1, 25-33.

[105] Guildford, 33:13.

[106] Knight, 142

Section 4: Spinning A Yarn? Telling Stories of The Tides

Fibre has played an essential role in human history. Shales writes: “The invention of rope and knows of masticated fibre lashed together the earliest societies, providing both subsistence and dwellings… string can be thought of as a device that conquers the earth by surveying it as well as harnessing clothing to our backs and lashing communities together.”[107] Beyond these functions, structuring fibres through weaving, interlacing, and knotting has mnemonic and ritual implications. Ancient people tied knots not only to join and secure material objects “but also in [their] magic rites, to bind and control intangible, immaterial things, like the demons of disease and the spirits of the dead. Binding the fragments of [their] memory, storing them in the firm grasp of knots.”[108] Knots and interlacings are memory devices that bind the abstract to the concrete. The following section will consider the ways in which fibre-based practices might offer narratives that contribute to a shift towards a generative and generous ecological paradigm, as a foil to the extractive and exploitative worldview that has brought about the current climate crisis. Through the quality of textility, direct engagement with fibres and the landscape has the potential to reinfuse our cultural stories with ecological awareness.

We are accustomed to stories being told through language, written text being the most common form of transmission. However, the English words “textile” and “text” share a common Latin root, *texere,* meaning "to weave” which arrived by way of the French *tistre*—

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[107] Shales, 133.

[108] Cyrus Lawrence Day, Quipus and Witches' Knots: The Role of the Knot in Primitive and Ancient Cultures, (Lawrence: University of Kansas Press, 1967), 1.

tissue, “meaning a delicately woven fabric composed of a myriad of interlaced threads.”[109] Ingold claims this etymological revelation suggests that text itself began “as a meshwork of interwoven threads rather than inscribed traces.”[110] Text and textile are homologous; fibres, words, and related fragments are the matter that is structured into epistemological frameworks. Yet, the production of text and textile have become largely gestureless and detached from the body. Modern electronic keyboards have removed the possibility for direct material expression from the typist, just as mechanised looms and knitting machines removed that of the artisan.[111]

Late capitalism subordinates the physical to abstraction, so that exchange value is untethered from use value, and forces of mediation are diagrammed to separate production and consumption.[112] These values permeate the realm of the cultural: the belief that “good” or valuable art is an aesthetic, visual projection peaked in 20th century modernity. However, the rise of this ideal can be traced to early modern thought, evidence that this is a historically relative phenomenon.[113] Deleuze and Guattari draw a connection between the false materialism of contemporary society and dissociation, indicating that it causes withdrawal into one's inner world and detachment from external reality, arguably acting as an impediment to the development of ecological awareness.[114] Bearing this in mind, there are alternative modes

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[109] Ingold, *Lines*, 63.
[110] Ibid.
[111] Ibid., 148
[112] Glenn Adamson, “Substance Abuse: The Postmodern Surface,” *Surface Tensions: Surface, Finish and the Meaning of Objects*, (Manchester University Press, 2013), 209-210.
[113] Siegert, 121-124.
[114] Gilles Deleuze and Félix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia*, Trans. Robert Hurley, Mark Seem, and Helen R. Lane, (London: The Athlone Press, 1984), 22-23.

of “reading” objects. Ingold proposes that human consciousness is distributed through objects as a result of the means of their production, something that empiricism cannot measure.[115] An artifact can "incarnate the creator’s mind", not as a pure projection rather, "it records the mind busy in the world."[116] By interrogating a culture of dismissive attitudes towards the central importance of the materiality of cloth to culture, there is something to be gleaned about re-tethering the abstract to the material and transmitting stories of embeddedness in the world.

Notably, Bunnell and Guildford’s creative practices play with linguistic and fibrous associations, creating space to transmit stories about their relationship to the land. During our conversation, Bunnell continually referred to the neon green fishing net that they made during the White Rabbit 2019 residency as a “fishnet,” as in, the type of hosiery with an open, diamond-shaped knit that’s often associated with assertive expressions of feminine sexuality (Figure 19). We laughed about this linguistic slippage. It was fitting in the context of their project where they were playing with the ideas surrounding queer visibility, signalling, cruising and “femme-for-femme attraction.”[117] Like Guildford, Bunnell plays with the gendered associations of the fishing gear. Visibility, in the case of this fish net, is a vulnerability. It leaves the possibility for rejection as well as attraction. By drawing together symbols of feminine sexual desire and nets and forming such novel associations, Bunnell located their queer identity within intertidal ecology and ways of life.

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[115] Tim Ingold, *Making: Anthropology, Archaeology, Art, and Architecture*, (London, New York: Routledge, 2013), 97.

[116] Glassie, 67

[117] Alexa Bunnell, interview by author, Calgary, June 2, 2021, 52:25

Guildford's drawings illustrate protean psycho-linguistic associations between text, bodies, fibre, and the intertidal zone. In *LOG: An Anarchist's Journal*, rigid categories dissolve into free associations (Figure 20). He presents four drawings of netted forms along with text that reads "wrack, roe, egg case, palimpsest": is Guildford re-writing the gendered associations of female gametes? One drawing appears as a fibrous flotsam and reads "umbilicus," which is typically associated with mollusc shells or gestational navels. One page reads "bait bag: extrusion, sieve, filter, liver" and an ambiguous image accompanies the text. Is it a human organ, a plan for a crochet work, or a tool for fishing? Another page features a stream-of-consciousness word association and reads: "bulb, largest, be calmed, pussy, (inside channel, at low tide) Aristotle's lantern, tender". These word associations are novel and unusual. *LOG* does not reduce human bodies to categories of sexual binary. Rather, they're protean and enmeshed with their ecologies.

When I interviewed Bunnell, we talked about how throughout the White Rabbit Residency 2019, they were seeking a communion with what they described as their "queer ancestors" through their relations with the land and water.[118] For Bunnell, the process of trying to locate self and their queer identity within ecology is part of an ongoing project of imagining restorative futures, where colonial and extractive relationships to land transform into generative bonds that are driven by non-exploitative desire.[119] As part of their work during the residency, Bunnell performed a private ritual at the streambank of the ravine at Red Clay. While

[118]Alexa Bunnell, interview by author, Calgary, June 2, 2021, 41:15
[119] Ibid., 06:40.

presenting themselves to the “queer ancestors” of the land, Bunnell lashed a hand mirror to an overhanging tree, knelt in a frilly dress, and cut an undercut into their long, blonde hair (Figure 21).[120] Queer people use hairstyles, such as undercuts, as a means of covert signalling and recognition between each other.[121] The intention of this quiet and sensuous gesture, was to affirm their identity as non-binary and to allow the land to bear witness to their queerness.

When viewed as analogous or an antecedent to writing, textile creation can be thought of as a form of authorship of cultural and personal stories. Such personal stories are “autographic”, engaging in a manner of "writing of the self" through the material. Textile-thinking permeates our language— in both our poetics and our technical communication. Textility, in this sense, is drawing together the common threads between writerly and textile practices. When we consider the history of weaving cloth and writing text as analogous activities, and include textile history "in our awareness of literary history, we will recover a large community of female authorship."[122] Kruger’s purpose for her research is "to argue that we cannot consider the heritage of the written text without including in this history its ancestor, the textile."[123] Kruger attends to the intertextual relationship between text and textile, metaphor between language and material, and the psychological resonance of textile. It would be difficult to understate the rich symbolics of textile metaphor that exist in the linguistic

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[120] ibid., 43:00.

[121] Ibid., 43:30

[122] Kruger, 2. See also: Anne West, “Weaving Out Loud”, *Material Matters: The Art and Culture of Contemporary Textiles, (*Toronto: YYZ Artists' Outlet, 1998), 61-70.

[123] Kruger, 3.

realm.[124] Catherine de Zegher claims textile practices liken the structure of the textile to the structure of language "both with modes of weaving and speaking there is the use of repetition, metaphor, patterns, and parallel syntaxes."[125]

The pretence that text can serve as an accurate symbol falls away as one blurs the definitions between text and textile, and "establishes the activity of reading as deviation from exactitude."[126] Mitchell frames the metonymic resonance of textile techniques as: "a material articulation of signifiers … considered as a marking out of signification, embodying metonymic actions which have the power to effect a gestural form of utterance, a manner and matter of speaking through stuff."[127] In this sense, textile practices allow makers to engage in a form of authorship that deviates from the precision of verbal or written language. Subjective development and fibre-based making takes place through organic, continuous experience as well as the symbolic.[128]

For example, once, while documenting his work at the beach, the ocean swallowed one of Guildford's heavy metal sculptures, only to emerge the next morning as the incoming tide dragged it back to shore. As Guildford explained, it was as if the tide had spat his sculpture back out.[129] The unpredictability of working in the intertidal zone requires artists become comfortable with loss, transformation, and change.

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[124] On page 135, Küchler argues that the appearance of string in science utilises "two main metaphors, with a third one just being formulated." The first one is the weave, the second is the membrane, and the third is "transfer technology."

[125] Catherine M. de Zegher, "Ouvrage: Knot a Not, Notes as Knots", *The Textile Reader,* (London: Berg Publishers, 2012), 143.

[126] Dormor

[127] Ibid., 315-316.

[128] Tenhaaf, 47.

[129] Guildford, 1:49:00.

It Washes Through was a sustained practice of "letting go" and "non-attachment." Throughout the residency, Craig was continually confronted by the anxieties of her fellow residents about the possibility that her weaving would be carried out to sea to never be seen again. She had painstakingly hand-spun raw wool into yarn and woven metres of fabric and risked losing her work to the Bay of Fundy as a means of surrendering to the power of the tides. Of this, she writes,

> You can't control how events will change you, just that events will change you. I've been making work about grief, trauma and closure, but really I've been making work about change. Changes shock us, they rattle us. Loss is change. We don't always know how to deal with these changes. I've changed through doing my work. *It Washes Through* explores change through action.[130]

Through her work and attunement to the forces of the ocean, Craig tells a profoundly personal, as well as an ecological story: change is inevitable, and impermanence is unavoidable.

Ingold states that telling and articulating are separate modes, arguing that whereas articulate knowledge "takes the form of statements *about* the known, personal knowledge both grows *from* and unfolds *in* the field of sentience comprised by the correspondence of practitioners' awareness and the materials with which they work."[131] According to Ingold, the hand is a part of the body that tells through correspondence with the world, combining the dual meaning of telling as recounting and telling as awareness.[132] In this sense, the hands of the textile-maker inherently tell of their personal experiences.

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[130] Katrina Craig, "Change is Inevitable, Tides are Inevitable: Making It Washes Through."
[131] Ingold, *Making*, 111.
[132] Ibid, 112.

Cloth has been used as a medium for expression, autography, and authorship for millennia. Janis Jefferies compares textile production with the literary genre of autobiography. Historically and cross-culturally, textiles have functioned as a space of authorship to encode into cloth both cultural and personal stories, narratives, and myths. Jefferies considers how certain textile practices "produce an autographics of hybridity."[133] "Autographics of hybridity" is an apt descriptor of the authorial aspect of the textile process, as an experiential synthesis through material and mind.

In my artist interviews, a common theme in the stories emerged. All three offered tales in which working in an unpredictable environment, such as the intertidal zone, added meaning to their work that was, indeed, unpredictable. For example, Bunnell experienced an unexpected call-and-response phenomenon from campers across the river when they performed at White Rabbit Festival.[134] They mentioned that, perhaps they were letting their imagination get away from them, but that it felt as if it was "the tide singing back to me."[135] Here, Bunnell imagines the land and sea as an entity that is capable of directly responding to their presence. Botanist and professor of plant ecology Robin Wall Kimmerer explains that meaningful ecological restoration cannot take place, until contemporary society engages in "re-story-ation." She asks: "Our relationship with land cannot heal until we hear its stories. But who will tell them?"[136] Generating personal myths in relation to the tides places the storyteller within a specific

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[133] Janis Jefferies, "Autobiographical Patterns", *Material Matters: The Art and Culture of Contemporary Textiles,* (Toronto: YYZ Artists' Outlet, 1998), 116.

[134] During the public presentation that followed the residency, Bunnell performed a "siren song" at the beach, where Little Bass River meets Cobequid Bay.

[135] Bunnell, 49:50

[136] Robin Wall Kimmerer, "Skywoman Falling", *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*, (Tantor Audio, 2015), 21:17.

environment, stimulating ecological awareness, and perhaps choosing the path of "re-story-ation" in which we listen to the ocean, singing back to us.

Conclusion

In late March 2021, a group of friends, family, and community members assembled at Thomas Cove Coastal Reserve to celebrate the life of Tom Young. A month prior, Young had died peacefully at home surrounded by family.[137] To say Young loved fire would be a massive understatement. Frequently, Young built not only bonfires for people to gather around and share stories, but also huge mud-and-thatch sculptures that would be burned at events.

It was appropriate that an enormous structure built of driftwood was set ablaze on the salt flat. It was decorated with objects associated with Young. Someone placed a favourite pair of blue jeans on the pyre to sizzle and burn. These pants were symbolic to those in attendance: we had all witnessed Young wearing them is various contexts: hopping around the kitchen, making pancakes for breakfast during weekend retreats, working in the fields to harvest vegetables for Red Clay's weekly CSA boxes, or in the evening, curled up together over a glass of homemade mead, filling moments of quiet with conversation. Watching Young's pants burn was cathartic.[138]

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[137] In late summer, when Tom found out that they had terminal brain cancer, they made it clear that they wanted the "show to go on", so to speak. People gathered. They wrote grants. They've organised. It was decided that White Rabbit could not go on with its regular programming without Tom, but that the core elements of this program were to be transformed into something new. A one-off project, titled, "The Legacy Project" consisted of two artist residencies, hosted at Red Clay, and a public presentation of artworks, took place in Soley Cove in August 2021.

[138] When writing the introduction to this thesis, I had imagined Young guiding us onto the salt flat wearing these infamous jeans. It was only upon reviewing photos I had taken that day that I realized that, in fact, Young was wearing a pair of shorts.

The structure broke down. Young's sons continued to heap on weathered, driftwood tree trunks to keep it blazing. It was so hot that no one could stand comfortably less than ten feet from the fire. Fire, like the tides, is a force of nature that both act as an agent of destruction and creation.[139] The ashes from the pyre would eventually return to the ocean, the fertile body that gave life to the trees that were burned. This is the cycle of turning.

Thomas Cove was the place that I first experienced the power of the tides. I was guided by my dear friend, to a spiralling basin of salt water that daily twists into appearance for a moment before being swallowed by the tide that brought it into existence. Here, I was reminded of the vulnerability of life for human and non-human entities. As Goldsworthy explains of his process and the site-specific sculptures he makes, "the very thing that brought it to life will bring its death."[140] Here, too, these terms come full circle.

Morton contends that "'life' is not the opposite of death. The homology between cancer cells and embryo growth bears this out… There is no final resting spot: the pattern is always excessive. Life is an ambiguous spectral 'undead'.'[141] The intertidal zone makes evident the inadequacy of binary thinking. Creation/destruction, death/life, wet/dry, in/out, beginning/ending are not simply opposite terms, but rather, they form the strange loop that is

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[139] Kimmerer attests to the importance of fire as a creative force within indigenous epistemology and land stewardship. She writes "The land gives us so many gifts. Fire is a way we can give back. In modern times, the public thinks fire is only destructive, but they've forgotten, or simply never knew how people used fire as a creative force. The fire stick was like a paintbrush on the landscape: touch it here in a small dab and you've made a green meadow for elk. A light scatter there burns off the brush, so the oaks make more acorns. Stipple it under the canopy and it thins the stand to prevent catastrophic fire. Draw the fire brush along the creek and the next spring, it's a think stand of yellow willows…" For more reading see: Wall Kimmerer, "Shkitagen: People of the Seventh Fire", 09:01.

[140] Ibid. 11:05.Thomas Riedelsheimer, Andy *Goldsworthy: Rivers and Tides*, (2001), 11:05.

[141] Morton, *Dark Ecology*, 97.

necessary for developing ecological awareness. Generating such an awareness is imperative for maintaining the integrity of the intertidal zones on which many species rely.

Art has potential in helping us understand ourselves and our place in the world. This is recognisable in the work of artists who choose to create in the always-shifting landscape of the intertidal zones of Nova Scotia. Doug Guildford, Katrina Craig, and Alexa Bunnell's work with fibre-based processes allowed them to raise ecological awareness beyond the realm of art, through engaging directly with the intertidal environment in Noa Scotia, their urgent embodied knowledge of such places being imperative to mitigate potential damage to ecological systems. They embrace the artistic and technological potentials of textiles, articulating the textility of fibre-based practices as a multi-faceted human endeavor capable of breaking down the binary ways of thinking that have permeated environmentally destructive relationships to land. Lastly, Bunnell, Guildford, and Craig's work is useful in telling stories of the intertidal zone, fostering an imaginative worldview in which such environmental awareness, can contribute to an ecological paradigm necessary for re-storying relationships to land in the face of climate crisis.

Appendix

Figure 1– Approximately hour two of the tide (from low tide coming into high tide) at Thomas Cove Coastal Reserve. Pictured: Emily Foster, Lux Habrich, Celeste Cares. Digital Image. August 20, 2018. Taken by Jolee Smith.

Figure 2 — Nearing high-tide at Thomas Cove Coastal Reserve. Pictured: White Rabbit artists-in-residence and facilitators. Digital Image. August 20, 2018. Taken by Jolee Smith.

Figure 3 — High tide and low tide vistas from the North Mountain, overlooking the Minas Basin (Bay of Fundy), Acadian Dykelands and the townships of Medford, Kingsport and Grand Pré. Digital Images. June 2021. Taken by Jolee Smith.

Figure 4 — Photograph of Robert Smithson's earthwork, *Spiral Jetty*, located at Rozel Point, Utah on the shore of the Great Salt Lake. Image courtesy of Netherzone. https://commons.wikimedia.org/wiki/File:Spiral_Jetty_Smithson_Laramee.jpg#/media/File:Spiral_Jetty_Smithson_Laramee.jpg.

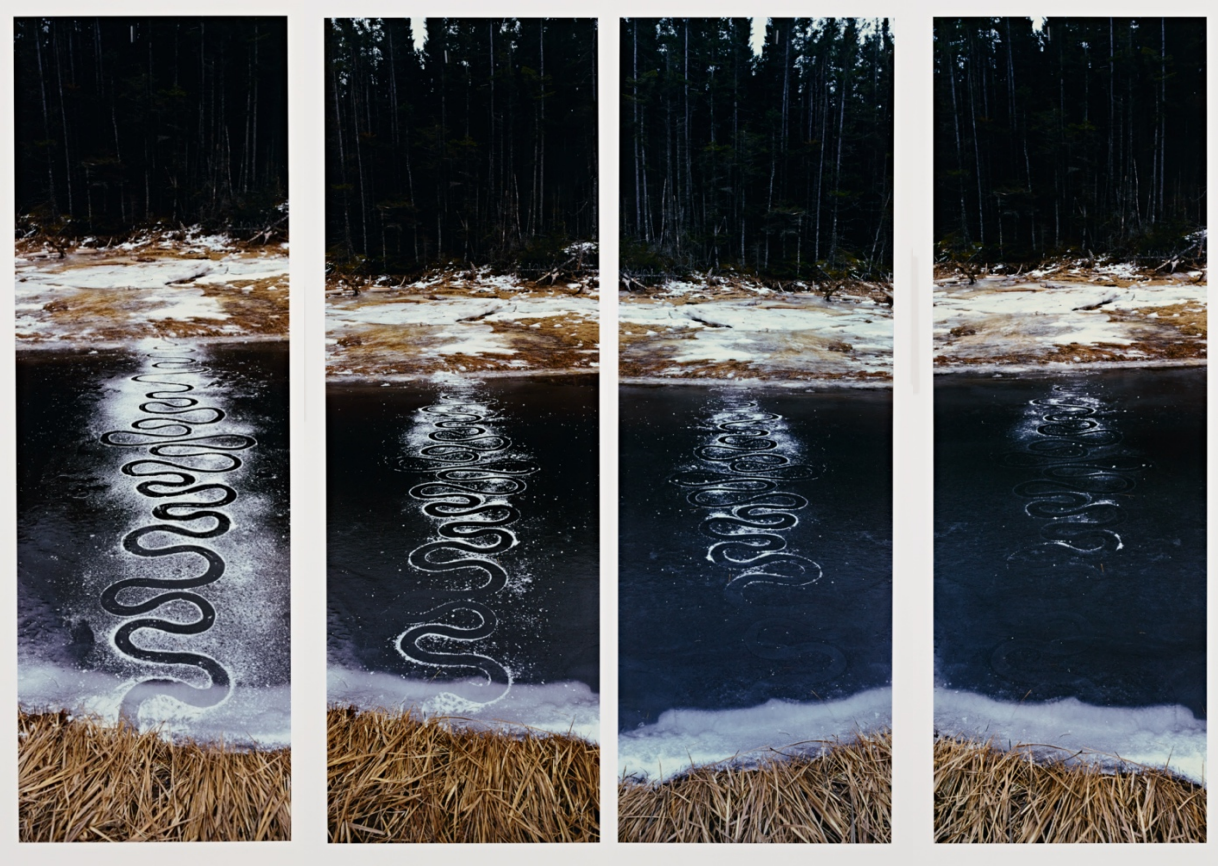

Figure 5 — Andy Goldsworthy*, Frozen River/Strong enough to walk on/Spread with snow/cleared back to ice with hand/To make a line/Began to thaw/Fox Point*, Nova Scotia/12 February 1999, 1999. Cibachrome print, 210.8 x 36.5 cm. The Cantor Arts Center. Gift of the Robert and Ruth Halperin Foundation. Accession Number: 2000.123.1.

Figure 6 — Thomas Riedelsheimer, *Andy Goldsworthy: Rivers and Tides*, 2001. Film Still, Source: https://medial.library.concordia.ca/Play/3581. Accessed July 6, 2021.

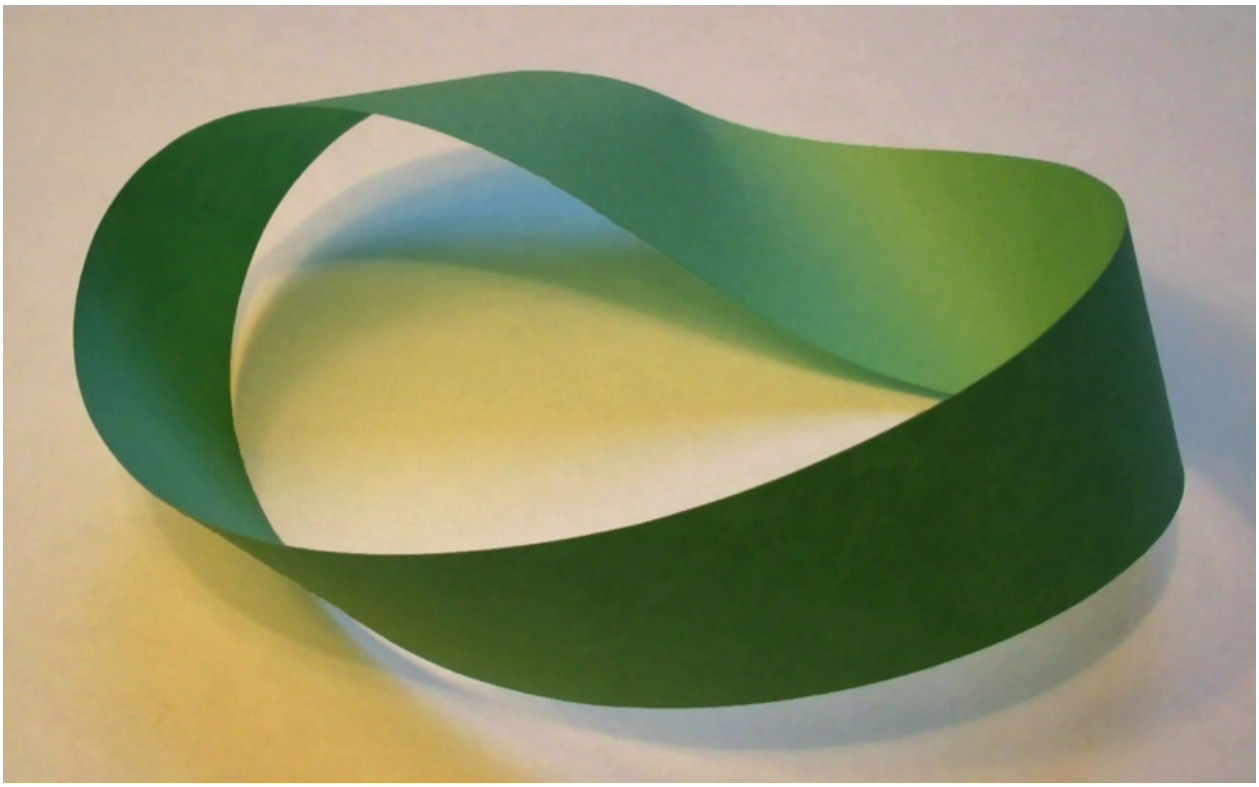

Figure 7 – A photograph of a green paper Möbius strip. David Benbennick took this photograph on March 14, 2005. For scale, the strip of paper is 11 inches long, the long edge of a U.S. standard piece of "letter size" paper. The background is a piece of white paper. The strip is held together by a piece of clear duct tape, behind the top-right curve. https://commons.wikimedia.org/wiki/File:M%C3%B6bius_strip.jpg#/media/File:M%C3%B6bius_strip.jpg

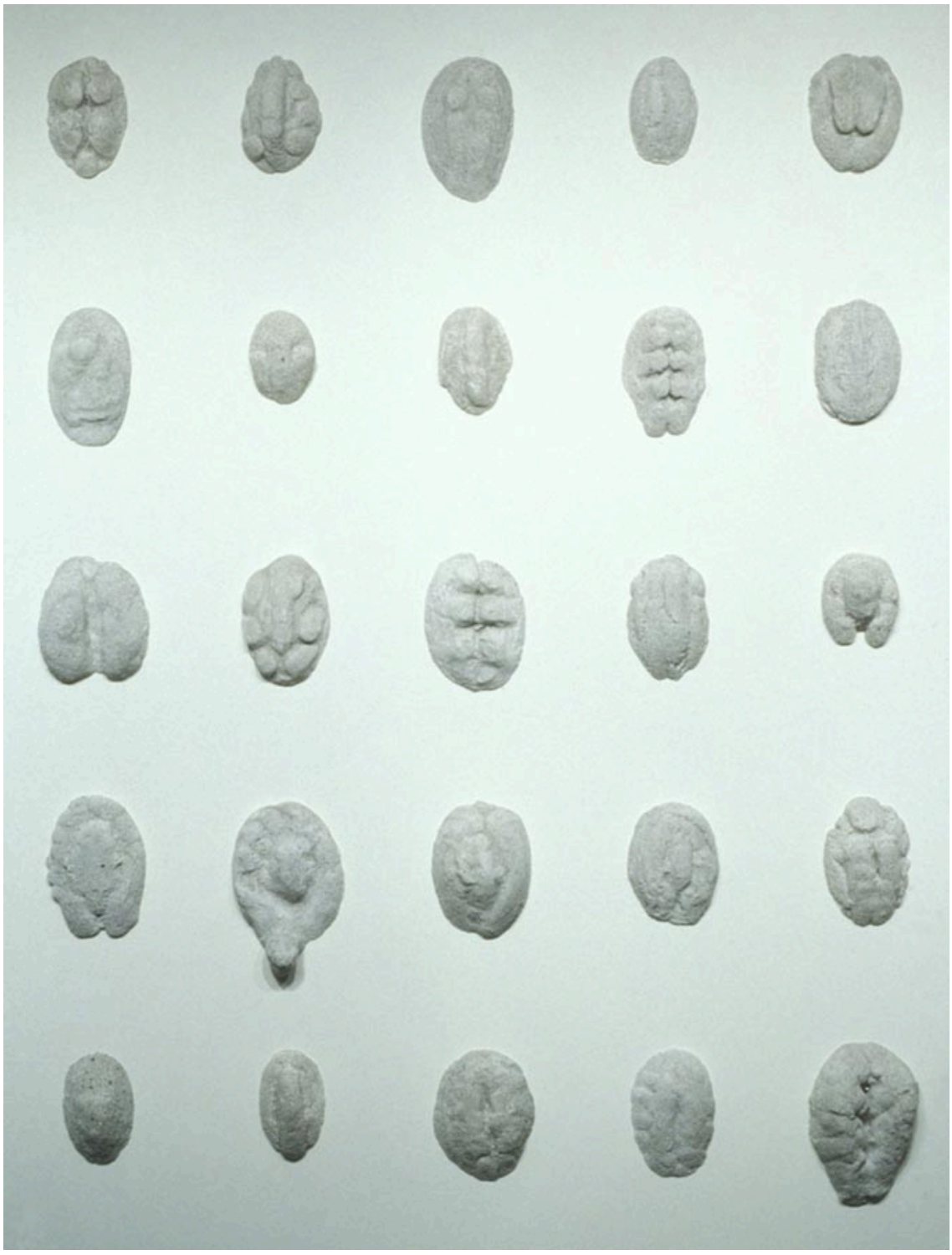

Figure 8 — Doug Guildford, installation view of *Amphibious Zone*, plaster casts, 2000, http://ccca.concordia.ca/artists/work_detail.html?languagePref=en&mkey=54302&title=Mat%2C+%5B4+views%2C+Nova+Scotia%5D&artist=Guildford%2C+Doug&link_id=5689

Figure 9 — Katrina Craig weaving *It Washes Through* on a tidal beach, hand spun wool, linen, nylon, August 2018, Economy, Nova Scotia. https://katrinacraig.com/2018/08/31/change-is-inevitable-tides-are-inevitable-it-washes-through/. Accessed 19 November 2021.

Figure 10 — Katrina Craig, *It Washes Through* weaving drying on a driftwood tree trunk, hand spun wool, linen, nylon, August 2018, Economy, Nova Scotia. https://katrinacraig.com/2018/08/31/change-is-inevitable-tides-are-inevitable-it-washes-through/. Accessed 19 November 2021.

Figure 11 — Katrina Craig, *It Washes Through* weaving laying on beach as tides encroach, hand spun wool, linen, nylon, August 2018, Economy, Nova Scotia. https://katrinacraig.com/2018/08/31/change-is-inevitable-tides-are-inevitable-it-washes-through/. Accessed 19 November 2021.

Figure 12 — Katrina Craig, aerial documentation of *It Washes Through* being exposed to the rising Bay of Fundy tides, hand spun wool, linen, nylon, August 2018, Economy, Nova Scotia. https://www.youtube.com/watch?v=GGKF2l0upQM&list=PL3EbFNbtB25EnhVGlbHmMLSue2u84ew_D. Accessed 19 November 2021.

Figure 13 — Katrina Craig showing bits of ocean detritus caught in *It Washes Through* during Zoom interview with author, screen shot, Winnipeg, May 25, 2021.

Figure 14 — Katrina Craig, details of *It Washes Through* depicting ocean debris caught in fibres, hand spun wool, linen, nylon, August 2018, Economy, Nova Scotia. https://katrinacraig.com/2018/08/31/change-is-inevitable-tides-are-inevitable-it-washes-through/. Accessed 19 November 2021.

Figure 15 — John Collier Jr., *Fishing Fundy Waters: A Weir*, 4 x 6 negative, Alexander H. Leighton Nova Scotia Archives 1988-413 / negative: 1215-d. https://archives.novascotia.ca/fundy/archives/?ID=28. Accessed 19, November 2021.

Figure 16 — Doug Guildford, *Mat, (4 views, Nova Scotia)*, ongoing since 2000, 50 lbs. crocheted galvanised copper cable, The CCCA Canadian Art Database. http://ccca.concordia.ca/artists/work_detail.html?languagePref=en&mkey=54309&title=Wasp%3Cbr%3E+%5B9+views%2C+Nova+Scotia%5D&artist=Doug+Guildford&link_id=5689. Accessed 19, November 2021.

Figure 17 — Doug Guildford, *Mat*, ongoing since 2000, 50 lbs. crocheted galvanised copper cable, The CCCA Canadian Art Database. http://ccca.concordia.ca/artists/work_detail.html?languagePref=en&mkey=54309&title=Wasp%3Cbr%3E+%5B9+views%2C+Nova+Scotia%5D&artist=Doug+Guildford&link_id=5689. Accessed 19, November 2021.

Figure 18— Doug Guildford, *Wasp [9 views, Nova Scotia],* ongoing since 2002, crocheted poly-twine, 6 feet, The CCCA Canadian Art Database. http://ccca.concordia.ca/artists/work_detail.html?languagePref=en&mkey=54309&title=Wasp%3Cbr%3E+%5B9+views%2C+Nova+Scotia%5D&artist=Doug+Guildford&link_id=5689. Accessed 19, November 2021.

Figure 19 — Alexa Bunnell, *Fishing Nets* documentation, August 2019, digital image, White Rabbit Artist Residency. Economy, Nova Scotia. https://alexabunnell.com/fishing-nets. Accessed July 6, 2021.

Figure 20— Doug Guildford, *LOG: an anarchist's journal*, ongoing since 2002, An exploded bookwork, 7 x 10 inches, https://www.dougguildford.com/log-clr1.

Figure 21— Documentation of Alexa Bunnell performing a private haircutting ritual, August 2019, Mixed materials, White Rabbit Artist Residency. Economy, Nova Scotia. Photo courtesy of Eli Gordon.

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