Craft & Craftivism

A BIOGRAPHICAL DICTIONARY OF CONTEMPORARY CERAMIC, FIBRE AND GLASS ARTISTS IN CANADA

VOLUME TWO
FIBRES

Edited by
LOREN LERNER
JANICE ANDERSON
SHANNON STRIDE
KARINE ANTAKI

Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art
Concordia University

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Cover image:
Chung-Im Kim
baekya (detail), 2012. Industrial felt, digitally engineered image, silkscreen printing, hand stitching,
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Introduction

Contemporary work in ceramics, fibres, and glass is commanding unprecedented attention in the visual arts world. Many Canadian artists have gained recognition for their aesthetic proficiency, conceptual relevance, and skill-based expertise in provincial, national, and international public institutions using these materials. The visual arts community in Canada and elsewhere seeks information concerning the historical importance and significance to contemporary Canadian craft artists of these materials and skills. *Craft and Craftivism: A Biographical Dictionary of Contemporary Ceramic, Fibre and Glass Artists in Canada,* edited by Loren Lerner, Janice Anderson, Shannon Stride, and Karine Antaki, is created as a free e-publication to fill this need. The material is readily available for both pedagogical purposes and the general public's use. It aims to encourage scholarly interest while acknowledging the artists' contributions to Canadian visual arts, a path currently encouraged in many Canadian post-secondary art education institutions. Concordia University, for example, offers a robust studio arts program that encompasses craft and craftivism, particularly within the Department of Fibres and Material Practice.

The biographies emphasise the artists' works in relation to materials, techniques, processes, creative inspiration, and artistic vision. Craft artists create handmade objects or artworks, producing functional or decorative pieces that exhibit remarkable skill and craftsmanship. These works often draw inspiration from natural forms and cultural traditions while preserving established practices and innovating new ones. On the other hand, craftivism is a form of activism, the word being a portmanteau of "craft" and "activism." Typically, a craftivist is an artist who uses craft materials to empower, criticize, or make social or political statements.

Craft and Craftivism was conceived as an introduction to these professional artists. Their profiles encompass three representative works and a biographical entry with details that locate the artist, their training and travel, and other experiences that have served as sources of material knowledge and inspiration. Where possible, these connections are made in the artist's own words or those of curators and reviewers. These sources can be traced through the

artists' websites, online exhibition reviews, curatorial statements, interviews, articles, videos, and so forth.

We recognize that many more artists might have been featured in this biographical dictionary. Artists develop over time, their creative production grows and changes, and new artists emerge. We hope this biographical dictionary, as an online eBook, can be revised, updated, and expanded in future years.

Acknowledgements

A project of challenging dimensions, *Craft and Craftivism* stands as a testament to the dedication and support of many contributors. Their time, effort, and unwavering commitment have been instrumental in bringing this project to its successful completion.

First and foremost, we thank the artists who agreed to participate in the project and inspired our efforts, and the twelve biography writers listed below. The project has been supported by the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art. We are grateful to Research Chair and Director Martha Langford, our fellow members who approved the project, and Institute Administrator Brenda Dionne for their encouragement and oversight. A grant from the Canada Council for the Arts, under the Jean A. Chalmers Fund for the Crafts, provided both funding and encouragement as the project was getting started.

Craft and Craftivism was greatly enriched by the expertise of several professionals who played a pivotal role in suggesting the initial lists of potential artists for inclusion. We extend our sincere thanks to Susan Surette, Denis Longchamps, Elaine Cheasley Paterson, and Julia Skelly for their invaluable contributions. Furthermore, we acknowledge the efforts of Serena Desaulniers, who meticulously organized the names of the artists and pertinent information at the beginning of the project.

We wish to convey our sincere gratitude to Karine Antaki for her design of *Craft and Craftivism*, and to Elliot Mann for helping to integrate the images into the text and for providing links to the online sources.

The biography writers were primarily graduate students and recent graduates in art history from Canadian universities. Their initials appear in brackets after each biographical entry. Of the nearly one hundred applicants, these are the writers we selected:

MEC:	Marie-Eve Castonguay
HC:	Hailey Chomos
DD:	Daisy Duncan
HF:	Hannah Ferguson
NJH:	Natalie Jane Hume
MI:	Mirra Ianeva
EK:	Erika Marie Kindsfather
ORO:	Owen Roman Ostrowski
SS:	Shannon Stride
TS:	Tammy Sutherland
HLT:	Hans Lujan Torres
SW:	Stephanie Weber

The editors of *Craft and Craftivism* are:

Loren Lerner, Professor Emerita of Art History and an Emerita Member and Distinguished Fellow of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art at Concordia University. Recently, Lerner published two free eBooks: one with Karine Antaki, titled *Creating the Modern: Intersections of Art and Society in the Nineteenth Century* and another with Shannon Stride, titled *Guide to Studying the Visual Arts in Canada.*

Janice Anderson, retired Visual Resources Curator, Affiliate Professor of Art History, Affiliate Member of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, and co-founder of the Canadian Women Artists History Initiative (CWAHI), Concordia University. Anderson is co-editor of *Rethinking Professionalism*, co-editor of a special edition of the Journal of Canadian Art History titled "Women and the Artistic Field," and co-organizer of four CWAHI conferences, all with Kristina Huneault.

Shannon Stride, Curator and Collections Manager of the S.A. Jarislowsky Investments Collection, and the Craft Content Developer of the Canadian Craft Federation / Fédération canadienne des métiers d'art. She previously published the

eBook *Guide to Studying the Visual Arts in Canada* with Loren Lerner.

Karine Antaki, Independent Curator and Writer, former Director and Curator of the Leonard & Bina Ellen Art Gallery of Concordia University, and Director of Creative Arts at Centennial College. She has published numerous catalogues on contemporary Canadian art and most recently collaborated on *Creating the Modern: Intersections of Art and Society in the Nineteenth Century* with Loren Lerner.

To further pursue the study of the art and artists covered in Craft and Craftivism, we strongly encourage you to consult the *Guide to Studying the Visual Arts in Canada*. Its coverage is comprehensive, with sections on Finding Funding for Your Research; Archives, Libraries, & Special Collections; Art & Art History Associations; Artist Files; Artist-Run Centres; Canadian Art Journals & Magazines; Databases & Indexes; Educational Resources; Encyclopedias & Dictionaries; Exhibition Catalogues; Image & Video Collections; Museums & Galleries; Online Art Writing Platforms; Newsletters & Blogs; Oral History Interviews; Podcasts; Provenance Research & Art Sales; Theses & Dissertations; University and College Faculty & Curators in Canadian Visual Arts; and Examples of University-Level Courses on the Visual Arts in Canada.

Barry Ace

Barry Ace, based in Ottawa, Ontario, is an Anishinaabe M'Chigeeng First Nation debendaagzijig (citizen), known for his multimedia art incorporating Anishinaabeg floral and geometric beadwork designs, and for transforming those motifs with salvaged and reclaimed electronic components. Though he was raised in Sudbury, Ontario, Ace spent many summers in his youth with family on Odawa Mnis Manitoulin Island and Adikamegoshii-ziibiing Birch Island, where he learned traditional art techniques at an early age, including Anishinaabeg beadwork, quillwork, and splint ash basketry. After initially pursuing a degree in electronic engineering, he switched his studies to graphic arts and today incorporates his knowledge of both fields into his creative practice. As he explains: "I deliberately push the boundaries of cultural art practices such as beadwork by transforming antiquated electronic e-waste, primarily capacitors, resistors, and light-emitting diodes to create new and complex floral motifs that mirror traditional Anishinaabeg style glass beadwork. Through an up-cycling of e-waste, I carefully yet respectfully negotiate the tenuous line of cultural continuity and strive to maintain a distinct Anishinaabeg aesthetic as an intentional response to the advance of technological colonization of the digital age."

Figure 1a. Barry Ace, *Healing Dance 2*, 2013. Mixed media, 100 x 100 cm. Latcham Gallery, Stouffville. Photo credit: Toni Hafkenscheid. View Source

Figure 1b. Barry Ace, *Mino bimaadiziwin*, 2017. Mixed media (Men and women's regalia suite). Photo courtesy of Heffel Gallery. **View Source**

Ace's use of beadwork to bridge the past and present is apparent in *Healing Dance 2* (2013) (fig. 1a), displayed at the National Gallery of Canada in the 2017 Canadian Biennial (curated by Jonathan Shaughnessy, Ottawa, Ontario) and *Àbadakone / Continuous Fire / Feu Continuel*, the National Gallery of Canada's 2020 exhibition of international Indigenous art (curated by Greg A. Hill, Christine Lalonde and Rachelle Dickenson). As a pow-wow dancer, Ace initially created *Healing Dance 2* as a yoke for his fully beaded black velvet dance regalia for the Mnjikaning pow-wow on the Chippewas

of Rama First Nation territory in 2012. After the weekend of dancing the yoke, he transformed it into a contemporary work of art, complete with a centrepiece on the neck consisting of a bronze screen and electronic floral work. These beaded flowers and plants are significant in Anishinaabeg culture for their medicinal properties and symbolic of individual and collective healing, standing as a testimony to the survival of the pow-wow and its resurgence in the contemporary era. By juxtaposing traditional aesthetics and technology, in *Mino bimaadiziwin*, the regalia worn by Ace in his dance (fig. 2b), he challenges assumptions about contemporary indigeneity and reminds viewers that Indigenous culture and art are not in stasis but rather are constantly innovating and transforming despite and in response to the ongoing impact of colonization.

Figure 2a. Barry Ace, installation view of *For as long as the sun shines, grass grows and water flows*, 2018. Capacitors, glass beads, electronic components, paper, vellum, tobacco, and black velvet, 1150 cm in length. Armouries Gallery, Windsor. View Source

Figure 2b. Barry Ace, installation view of *For as long as the sun shines, grass grows and water flows*, 2018. Capacitors, glass beads, electronic components, paper, vellum, tobacco, and black velvet, 1150 cm in length. Armouries Gallery, Windsor. View Source

Figure 2c. Barry Ace, *For as long as the sun shines, grass grows and water flows* (detail), 2018. View Source

Ace also regularly works on domestic and international collaborative projects, making art out of human rights standards, as in the site-specific installation *For as long as the sun shines, grass grows and water flows* (2018) (figs. 2a, 2b, and 2c) at the University of Windsor's School of Creative Arts Armouries Gallery (Windsor, Ontario). Brian Phillips writes in November 2018 on the website Making Art from a Human Rights Standard that "Ace offers human rights practitioners and educators an inspired strategy for using the arts to foster a genuinely personal connection with what are often regarded as rather closed and sometimes off-putting documents. Ace's visionary interventions point the way to exciting new possibilities for rights promotion across continents and cultures. For Ace, one of the crucial aims of these workshops is the stimulation of deep reflection among the students on the content and significance of the UN Declaration on the Rights of Indigenous Peoples (UNDRIP) and the Canadian Truth and Reconciliation Commission (TRC) Calls to Action - as well as on the relationship of those texts to the historical and contemporary experiences of Indigenous peoples across the globe."

Ace was the first Indigenous artist for the Art + Law Indigenous Artist in Residence Program at the University of Windsor. This residency brought together ninety-four participants from the university, the Indigenous community, and the general public around Ace's concept of coalescing the Truth and Reconciliation Commission's Calls to Action into a single work of art taking the form of an 11.5-metre-long wampum belt decorated with glass beads and electronic components. By completing the collaborative work, Ace and the participants completed Call to Action #83, in particular "for Indigenous and non-Indigenous artists to undertake collaborative projects and produce works that contribute to the reconciliation process;" and Call to Action #28, "law schools in Canada to require all law students to take a course in Aboriginal people and the law, which includes the history and legacy of residential schools, the United Nations Declaration on the Rights of Indigenous Peoples, Treaties and Aboriginal rights, Indigenous law, and Aboriginal–Crown relations."

Figure 3. Barry Ace, *Alterity*, 2023. Glass beads, electronic components, mixed media with motion sensor monitor. 210 x 35 x 17 cm. View Source

In 2023, Ace created *Alterity* (2023) (fig. 3), a reimagined bandolier bag or *gashkibidaagan*, referencing the ornamented bags made by Indigenous people across the Great Lakes and Prairie regions in the

post-contact period with both traditional and European materials. With its beaded floral design and motion-sensor monitor, this piece references the history of the bandolier bag and the impact of trade between Indigenous people and European settlers on Indigenous art, while also posing questions about the impact of technology on contemporary culture. Equally poignant, this work is also a critique of the "craft versus fine art" dichotomy and how, as Ace explains, such distinctions "have been used to control and relegate Indigenous cultural arts to the margins." Ace has also worked to bring contemporary Indigenous art out of the margins as a curator, serving as chief curator at the federal Department of Indian Affairs and Northern Development (now called Crown-Indigenous Relations and Northern Affairs Canada) from 1994 to 2000, and as co-founder of the Aboriginal Curatorial Collective (now the Indigenous Curatorial Collective) and Ottawa Ontario Seven (OO7), an artist collective that supports Indigenous artists in Ottawa. (SS)

Carrie Allison

Carrie Allison is a multidisciplinary artist of mixed Nêhiýaw/Cree, Métis, and European descent, born and raised on Coast Salish Territory (Vancouver, British Columbia), with maternal roots in maskotewisipiy (High Prairie, Alberta). Situated in K'jipuktuk, Mi'kma'ki territory since 2010, Allison maintains a practice that responds to the land and to her maternal Cree and Métis ancestry, thinking through, in her own words, "intergenerational cultural loss and acts of reclaiming, resilience, resistance, and activism, while also thinking through notions of stewardship, kinship, and visiting." She continues to explain, "My work seeks to reclaim, remember, recreate and celebrate my ancestry through visual discussions often utilizing beading, embroidery, handmade paper, watercolour, websites, QR codes, audio, video and animation." Out of a deep respect for, and fascination with, nature, as well as in response to her identity as a guest in Mi'kma'ki, Allison seeks to honour the land she has made her home through her art practice and to forge respectful relationships with the communities situated there through artistic collaboration.

Figure 1a. Carrie Allison, installation view of *Shubenacadie River Beading Project* at the Treaty Space Gallery, 2018. Glass beads, felt backing fabric, dimensions unknown. Photo credit: Séamus Gallagher. **View Source**

Figure 1b. Carrie Allison, *Shubenacadie River Beading Project* (detail) at the Treaty Space Gallery, 2018. Glass beads, felt backing fabric, dimensions unknown. Photo credit: Séamus Gallagher. **View Source**

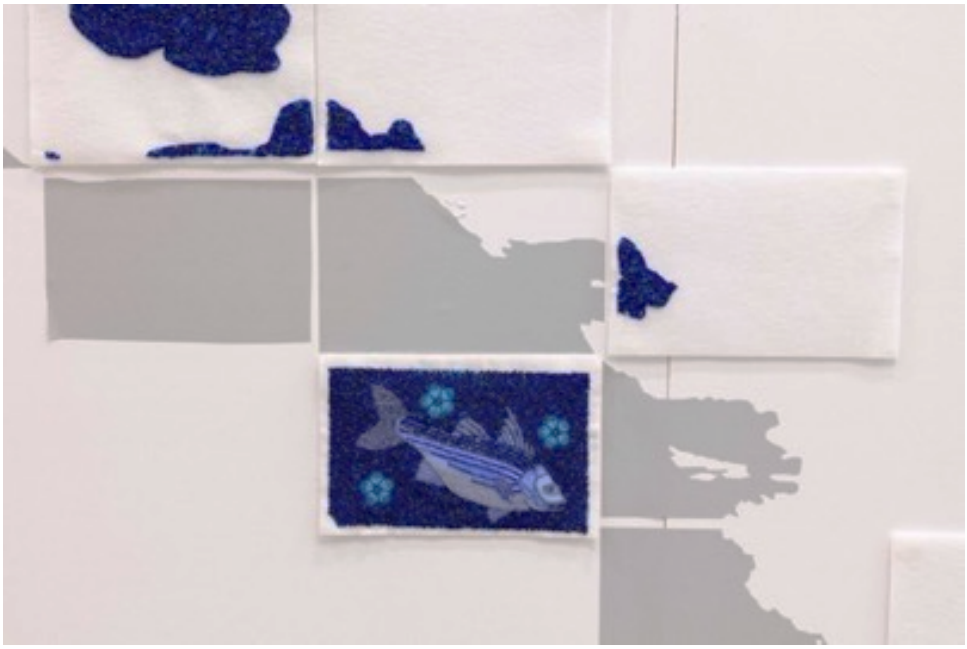

Figure 1c. Carrie Allison, *Shubenacadie River Beading Project* (detail), 2018. Glass beads, felt backing fabric, dimensions unknown. Photo credit: Séamus Gallagher. View Source

Such desires are seen in her *Shubenacadie River Beading Project* (Treaty Space Gallery, Halifax, Nova Scotia, 2018) (figs. 1a, 1b, and 1c), in which the artist-led members of the public in beading the Shubenacadie River as means of protesting the proposed Alton Gas storage facilities and salt-water caverns along the river, a project that Mi'kmaq activists warned could cause devastating environmental affects (and which they were successful in cancelling in 2021 after the Sipekne'katik band took the province to court, citing violations of the Peace and Friendship Treaty agreements). Allison's practice also connects her to her heritage in maskotewisipiy; she intentionally creates art that is self-reflexive and time-consuming, working with the repetitive motion of beading as a means of physically connecting to her relatives and ancestors, in her own words, "threads literally going through women in my life who have done similar gestures."

Figure 2a. Carrie Allison, *Kiskisohcikew (they make things to make people remember),* 2018-2020. Glass beads, string, audio recording, performed at Hold Fast in Newfoundland, 2018. View Source

Allison's desire to connect creatively to her maternal line is apparent in *Kiskisohcikew (they make things to make people remember)* (2018-2020) (fig. 2a), a performance piece that explored beading as a mnemonic device for language learning.

Figure 2b. Carrie Allison, installation view of *Kiskisohcikew*, 2018. View Source

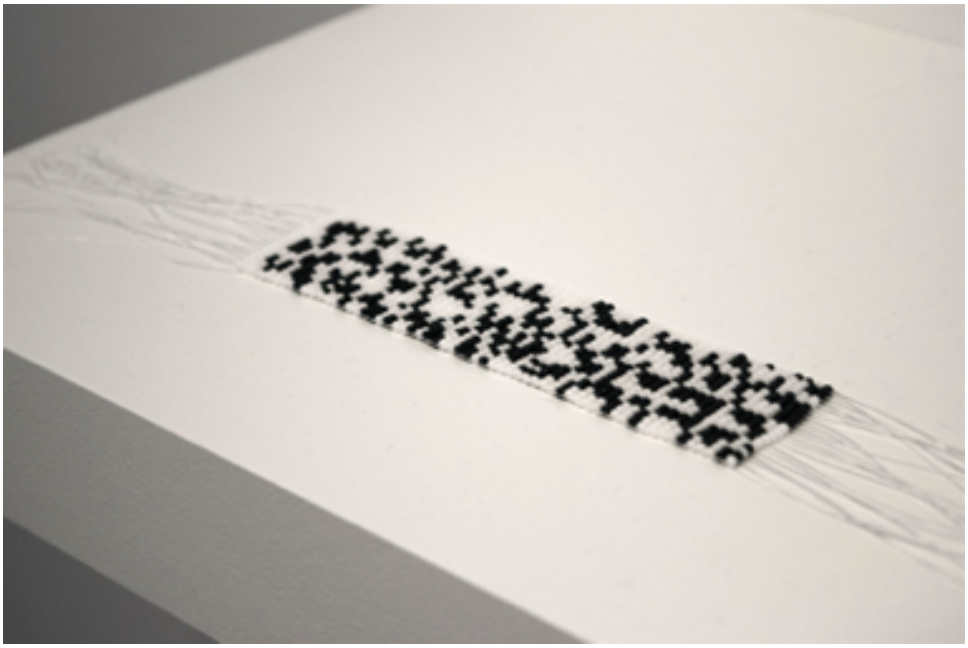

Figure 2c. Carrie Allison, *Kiskisohcikew* (detail), 2018. Beaded components from performance, dimensions unknown. **View Source**

Allison created three loom-beaded objects—one black and white, one teal and white, and one yellow and white (figs. 2b and 2c)—while playing audio recordings of interviews with her Great Aunt Ivy, the last Nêhiýaw (Cree) speaker in her immediate family repeating the Nêhiyawêwin words out loud as she beaded. Allison's grandmother and a younger sibling went to residential school, which denied them the ability to learn Nêhiyawêwin fully; by extension, they could not pass the language down to her. Because the younger siblings did not attend residential school, her Great Aunt Ivy could speak Cree. The artist used beading to communicate this injustice to her audience, depicting the tedious labour that goes into learning and reclaiming a language- a labour that she says, "I shouldn't have to do."

Figure 3a. Carrie Allison, film still of *Miyoskamiki*, 2020. Glass beads, string, and video. **View Source**

Figure 3b. Carrie Allison, film still of *Miyoskamiki*, 2020. Glass beads, string, and video. **View Source**

Figure 3c. Carrie Allison, film still of *Miyoskamiki*, 2020. Glass beads, string, and video. **View Source**

Allison often combines new technologies with beading, as seen in her video work, *Miyoskamiki* (2020) (fig. 3a, 3b, and 3c), which uses stop-motion animation to depict the growth of a beaded Prairie Crocus emerging from the ground as winter begins to turn to spring. (SS)

Siku Allooloo

Siku Allooloo is an Inuk and Taíno artist from Denendeh (Yellowknife, Northwest Territories) by way of Mittimatalik (Pond Inlet, Nunavut) through her father, and Haiti through her mother. Now residing in Bowser, BC, Allooloo maintains an interdisciplinary practice encompassing experimental and documentary filmmaking, writing, textile art, poetry, and curation, influenced by her cultural traditions, oral histories, and land-based practices.

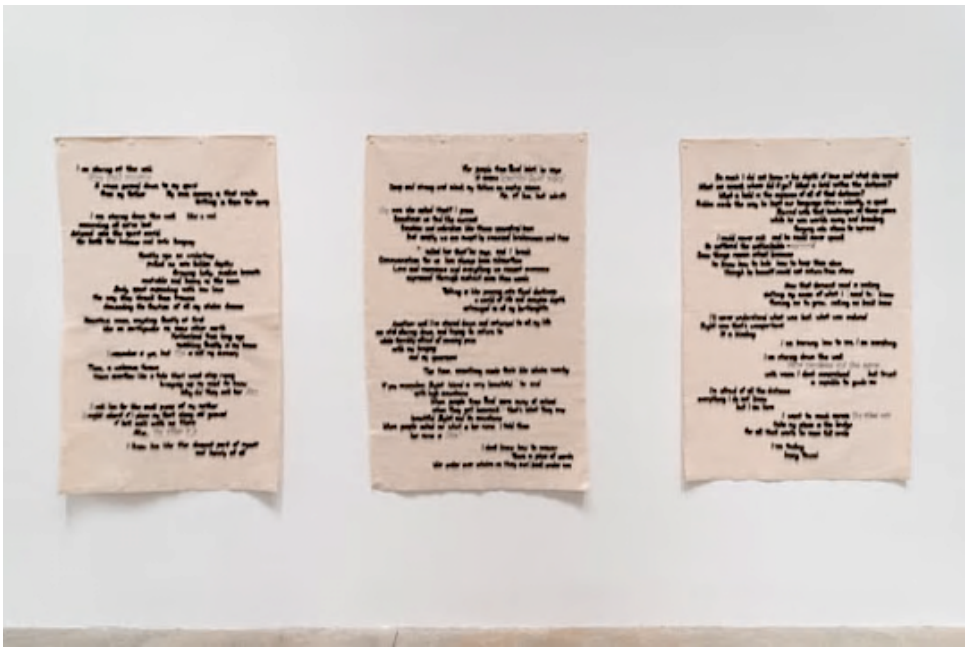

Figure 1a. Siku Allooloo, *Akia*, 2019. Sealskin on canvas, each panel 152.4 x 100 cm. Collection of the Canada Council Art Bank. Photo credit: Rachel Topham Photography. **View Source**

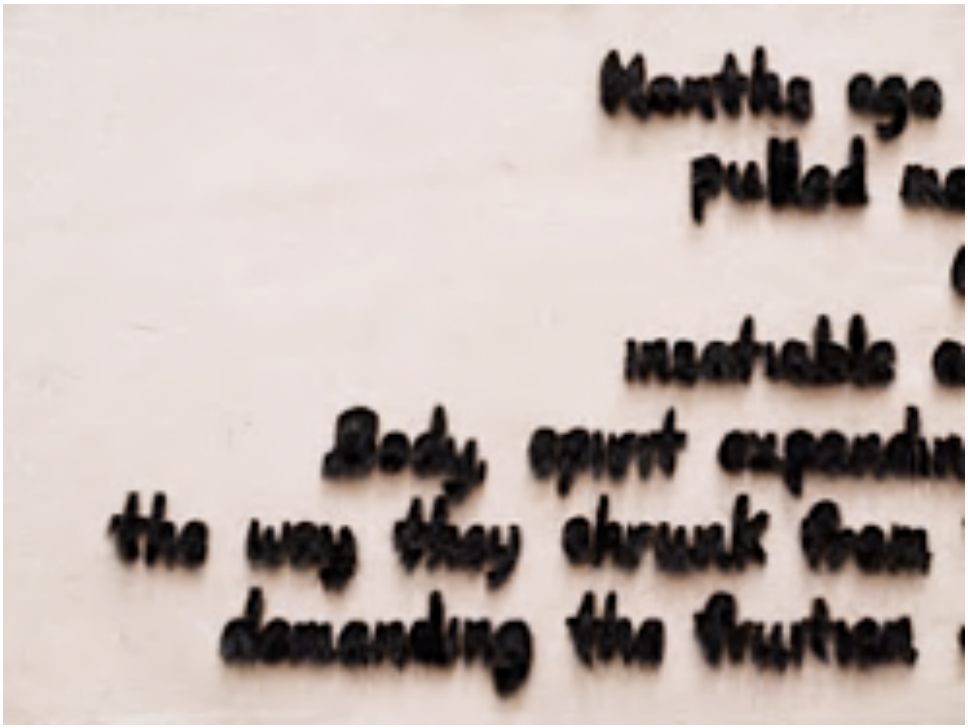

Figure 1b. Siku Allooloo, *Akia* (detail), 2019, sealskin on canvas, each panel 152.4 x 100 cm. Photo: Rachel Topham Photography. **View Source**

Allooloo often integrates natural materials into her work, as seen in *Akia* (2019) (figs. 1a and 1b), an original poem in the form of a triptych on unbleached canvas with the words carved from shiny black sealskin. The poem begins, "I am staring at this wall / those giant mountains / A vision passed down to my spirit from my father my own memory in that cradle, drifting in from far away / I am staring down this wall, like a veil concealing all we've lost/ Eclipsed into the spirit world/ for both the balance and safekeeping" and proceeds to tell a story of transformation and rebirth inspired by the legend of Sedna, the Inuit goddess of the sea who sank to the ocean floor after a tragic altercation with her father. As she sank, she created the aquatic animals and now provides bounty for hunters, while also ruling over the dangers of the depths.

Figure 1c. Siku Allooloo, installation view of *Akia*, 2019. Sealskin on canvas, each panel 152.4 x 100 cm. *Hexsa'am: To Be Here Always*, Morris and Helen Belkin Art Gallery, Vancouver, British Columbia, 2019. Photo: Rachel Topham Photography. View Source

Displayed at *Hexsa'ą̱m: To Be Here Always* at the Morris and Helen Belkin Art Gallery (Vancouver, British Columbia, 2019; travelling) (fig. 1c), *Akia* represents Allooloo's attempt, in her own words "to heal what's been severed through colonialism – as an arnaq (woman)." She continues to explain, "The artwork is set in Sedna's descent to the bottom of the sea... Her transformation of suffering into the creation of bounty that provides from the other side is embedded throughout the piece. As the poem descends into blood memory and an intimate family story, the creation story is activated in reverse. Communication through sealskin to heal disconnection and despair between a panik (daughter), her attata (father), and home."

Figure 2a. Siku Allooloo, *Sapajuji (Protector)*, 2021. Melton, batik, sealskin, bias tape, seed beads, freshwater pearls, bugle beads, abalone, caribou hide, 16" x 28.5" (flat). View Source

Figure 2b. Siku Allooloo, *Sapajuji (Protector)*, 2021. Melton, batik, sealskin, bias tape, seed beads, freshwater pearls, bugle beads, abalone, caribou hide, 16" x 28.5" (flat). View Source

Figure 2c. Siku Allooloo, *Sapajuji (Protector)*, 2021. Melton, batik, sealskin, bias tape, seed beads, freshwater pearls, bugle beads, abalone, caribou hide, 16" x 28.5" (flat). View Source

Guided by a commitment to her Inuit, Haitian/Taíno, and Dene homelands and kin, Allooloo's creative practice often overlaps with Indigenous and decolonial advocacy, as seen in her 2021 beaded chest piece, *Sapajuji (Protector)* (2021) (figs. 2a, 2b, and 2c), displayed in the group exhibition, *Indigenous Futures, Rooted &*

Ascending (Prince of Wales Northern Heritage Centre, Yellowknife, Northwest Territories). *Sapajuji (Protector)*, composed of batik, sealskin, bias tape, seed beads, freshwater pearls, bugle beads, abalone, and caribou hide in the shape of an amauti (or women's parka) design, is, as Allooloo explains, "a protective garment that strengthens me as an Inuk woman within my cultural line and also spiritually deflects colonial violence and erasure – affirming Inuit women's power and presence in a highly visible and celebratory way."

Figure 3. Siku Allooloo, still image from *Sprit Emulsion*, 2022. Short film. View Source

Allooloo released her first film, *Spirit Emulsion* (fig. 3), in 2022, centring on the life of her mother, Marie-Hélène Laraque, a Taíno activist within the Red Power movement. She shot *Spirit Emulsion* on film with a Super 8 camera and developed the film by hand with plants—such as Douglas fir and cedar needles, cedar leaves, and hibiscus flowers—instead of conventional chemicals. Allooloo continues to make films with innovative and experimental techniques, centred on Indigenous stories through her production company, Akia Films. (SS)

Judy Anderson

Judy Anderson is a nêhiyaw (Cree) multimedia artist and professor in the Department of Art and Art History at the University of Calgary (Alberta), from Gordon First Nation, Saskatchewan, Treaty 4 territory. Anderson's creative practice includes beadwork, installation, hand-made paper, painting, sculpture, and collaborative projects united by themes of spirituality, family, colonialism, and Indigenous epistemological and ontological traditions. In her artist's statement, Anderson describes her current work, writing that it is created with "the purpose of honouring the people in her life and Indigenous intellectualizations of the world."

Figure 1a. Judy Anderson, *Exploit Robe (Toying Around)*, 2012. Beads on moose hide, 147 x 157.5 cm. Photo Credit: Cruz Anderson. View Source

Such a commitment is apparent in Anderson's ongoing collaboration with her son, Cruz. To honour Cruz and his interest in graffiti art, Anderson created *Exploit Robe (Toying Around)* (2012) (fig. 1a), a beaded rendering of his first "burner"—a large and elaborate graffiti tag—which he designed at the age of twelve. Made of brain-tanned and smoked moosehide, the work references the decorated hide robes, called "exploit robes," historically worn by men on the Plains. "They would paint images of warring, hunting, love [on the exploit robes]," explains Anderson, "and it would tell the story in these great deeds, these amazing things that the men would do, and this is how I was seeing [Cruz's] burners. This was like saying where he's at in his life and how important he is as a human being."

Figure 1b. Judy Anderson, *Exploit Robe (Toying Around)* (detail), 2012. Beads on moose hide, 147 x 157.5 cm. Photo Credit: Cruz Anderson. View Source

In meticulously beading his burner in a repeating fan pattern (fig. 1b), over the course of months, Anderson sought to recognise the accomplishments of her son, to honour his artwork, and to mark the beginning of his journey as a nêhiyaw man.

Figure 2a. Judy Anderson, *This one brings me the most pride...*, 2016-2017. Beads, moose hide, goalie helmet, plexi, otter pelt, 45.75 x 30.5 x 38 cm. Photo Credit: Andrew Barcham. **View Source**

In 2016, Anderson began creating a piece for her youngest son Riel, who was then fourteen years old and a hockey player. She similarly blended traditional values and methodologies with contemporary aesthetics and objects reflecting her children's unique interests. The resulting work, *This one brings me the most pride...* (2016-2017) (fig. 2a), combines beads, moose hide, and otter skin to form a goalie mask.

Figure 3a. Judy Anderson, installation view of *...Indigenized*, 2023. Dunlop Art Gallery, Regina. Photo credit: Don Hall. **View Source**

In 2023, Anderson exhibited her work in the solo traveling show *...Indigenized* (curated by Wendy Peart for the Dunlop Art Gallery, Regina Public Library, (Regina, Saskatchewan) (fig. 3a). In the exhibition catalogue, Brenda MacDougall describes the show as follows: "Steeped in wit, irony, emotional intelligence, and just a hint of sarcasm, Anderson's *...Indigenized* represents the culmination of a lifetime of thinking about how Indigeneity is reflected in mainstream Canadian society."

Figure 3b. Judy Anderson, *As she walked down the hallway, she unintentionally … Indigenized*, 2023. Moosehide, copper jingles, steel hoops, sound, dimensions unknown. Photo credit: Don Hall. **View Source**

Figure 3c. Judy Anderson, *As she walked down the hallway, she unintentionally … Indigenized* (detail), 2023. Moosehide, copper jingles, steel hoops, sound, dimensions unknown. Photo credit: Don Hall. **View Source**

At the centre of this installation hangs *As she walked down the hallway, she unintentionally … Indigenized* (2023) (figs. 3b and 3c), a sculpture in an hourglass shape, intended to evoke the thunderbird, a powerful and protective creature in nêhiyaw spirituality. Decorated with copper jingles, this work is inspired by the sounds Anderson made while wearing a jingle dress in a university hallway, unintentionally Indigenizing a space that has historically excluded Indigenous knowledge and people. (SS)

Maria Arseniuk

Maria Arseniuk is feminist cultural critic, needlecrafter, and fibre artist based in Calgary, Alberta.

Figure 1a. Maria Arseniuk, *Untitled (Feminist)*, n.d. Cotton and fibre media, dimensions unknown. Photo courtesy of Femmebroidery. **View Source**

Figure 1b. Maria Arseniuk, *Untitled (Feminist)*, n.d. Cotton and fibre media, dimensions unknown. Photo credit: Femmebroidery. **View Source**

Arsenuik wants to "smash" the patriarchy and she challenges the status quo with artworks such as *Untitled (Feminist)* (figs. 1a and 1b) that playfully needle at the politics around representation and power relations. She began stitching using an embroidery hoop when she was a graduate student; she has two master's degrees, one in Women's Studies and the other in Public Affairs and Political Science. Her entrepreneurial pursuits include the online Etsy shop

Femmebroidery which provides a platform to market and sell her works with the underlying aim of getting people to think about women's rights and social justice in popular culture. "Femmebroidery began as a one-woman show in late 2014 when I began embroidering to both distract and procrastinate from the demands of grad school," she explains. "After graduation, I took this gig on the road full-time, and after meeting my partner, a designer, I began to incorporate mixed media into my hoop art."

Figure 2. Maria Arseniuk, *Untitled (Pup Portrait)*, n.d. Cotton, stencil, fibre media, dimensions unknown. View Source

For example, *Untitled (Pup Portrait)* (fig. 2) incorporates a printed image into her embroidery using pre-designed stencils heat-transferred to cotton fabric that Arsenuik then embellishes with hand embroidered floss designs. These commemorative pieces capture the essence of beloved animals in a way that is both graphic and tactile. The stitched bouquets and floral wreaths that adorn her hoop art have a sculptural effect made more pronounced when paired with the stencilled designs. Through craftivism, activism through art, in particular craft arts, Arsenuik passionately advocates for communities that have been marginalized or oppressed.

Figure 3. Maria Arseniuk, *Untitled (Refugees Welcome)*, n.d. Cotton and fibre media, dimensions unknown. View Source

Her work frequently includes pro-feminist messages that are intended to empower women, others are playful, and still others are poignant reminders, such as *Untitled (Refugees Welcome)* (fig. 3). As Arsenuik continues to develop her artistic practice, her work has moved to include a broader range of subject matter. From feminism to popular culture to wildlife Arsenuik constantly strives to create new pieces capable of communicating her passionate commitment to social justice and intersectional feminism, which seeks to make the feminist movement inclusive of all races, socio-economic backgrounds, religions, identities, and orientations through a careful consideration of the interconnections of social categories such as race, class, and gender and how they interact and overlap to create systems of discrimination and disadvantage. (NJH)

Lizz Aston

Lizz Aston, who lives and works in Toronto, Ontario, and Vancouver, British Columbia, centres her textile practice at the intersection of handmade craft practice and social issues. She works with forms inherent to domestic textiles, such as spinning, knotting, papermaking, crochet, and embroidery.

Figure 1a. Lizz Aston, *Beginning to Macramé – Interactive Soft Sculpture*, 2009. Polychromatic screen print on cotton muslin, sewn and stuffed, 274 x 152.5 x 7.5 cm. Installation at Peel Art Gallery, Museum and Archives.

Beginning to Macramé – Interactive Soft Sculpture, (2009) (fig. 1a), for example, exhibited at the juried fair City of Craft (Toronto, Ontario, 2010), was an endeavour to democratize one of these techniques. It took inspiration from macramé, which is made by knotting threads or cords in a pattern.

Figure 1b. Lizz Aston, *Beginning to Macramé – Interactive Soft Sculpture* (detail), 2009. Polychromatic screen print on cotton muslin, sewn and stuffed, 274 x 152.5 x 7.5 cm. Installation at Peel Art Gallery, Museum and Archives.

Aston expanded the constituent parts of the structure in order to allow viewers to easily practice adding and undoing their own loops, shaping the large, soft forms into new configurations (fig. 1b). After graduating from Sheridan College (Toronto, Ontario) in 2009, Aston went on to take a second degree in Industrial Design, with a focus on social justice and human-centred design, and she drew inspiration from objects from the past to comment on fragility, memory, and history.

Figure 2. Lizz Aston, *Grandfather Mirror*, n.d. Gold mirror, dimensions unknown. View Source

For example, designed for the Overlook at St. Gabriels (Brighton, Massachusetts), *Grandfather Mirror* (fig. 2) was a site-specific installation that included six textile pattern cut-mirrors made in gold mirror, installed in the recessed niches on each side of the main space overlooking the building's Maker Hall. The source patterns Aston was working with were directly inspired by a historic hand-block-printed wallpaper that lined the inside of the wooden trunk her great-grandfather built and used as storage to emigrate to Canada. Aston writes: "Growing up, I used this trunk as a 'hope-chest,' slowly filling it with possessions I accumulated over time to one day move into my first home with. This trunk has been featured in a number of installations and projects I've done over the years, so it felt good to finally work with these patterns which hold so much memory, familial history and meaning for me. The final pattern I designed [for *Grandfather Mirror*] was laser-cut out of gold mirror and mounted away from the surface of the wall to create an interplay of positive and negative space and cast light and shadow....I wanted to design work that was in-conversation with the interior elements of the space, particularly the beautiful historic stained-glass windows." Many of Aston's works also utilize paper, which she considers her favourite medium: "I love paper because of its

transformative qualities - it can be easily manipulated from its most basic form in really dynamic ways! In my work, I have stitched on paper, burned paper, cut paper, crumpled and starched it into new shapes, molded it around objects, applied saturated dyes, made large-scale installations, applied clay slip to paper-cuts and fired them in the kiln, spun paper into thread, and crocheted it into new forms! It can be used as a map, template, a stencil, a maquette, or a surface to house your ideas; the possibilities are endless!" Her more recent series of two-dimensional Japanese Kozo paper forms are iterations of a doily motif, these rendered in a vibrant rainbow of bright, gradated colour.

Figure 3. Lizz Aston, *Ace of Swords*, 2020. 20 x 20 in, hand cut, painted and dyed Japanese Kozo paper. **View Source**

Ace of Swords (2020) (fig. 3) takes its shape from a doily form that has been stretched, mirrored and abstracted digitally. She then blows them up to a large scale using a projector, re-draws and hand-cuts them on Japanese Kozo paper before painting them with saturated textile dyes. Currently, Aston teaches in the Crafts & Design program at Sheridan College (Toronto). (SW)

Susan Avishai

Susan Avishai has always been an artist. According to family legend, when she was just two years old, she covered her bedsheets with drawings using a pen that had fallen from her father's pocket when he bent over to tuck her into bed. Originally from Montreal, Avishai lived in Paris, Jerusalem, New York, Boston, and Ottawa before settling in Toronto, Ontario. She maintained a career creating works on paper—working in etching, egg tempera, oil sticks, and coloured pencils—as well as illustrating books and magazines. In 2012, Avishai turned to textile art after the death of her mother. She had to go through her late mother's belongings and the clothing in her mother's closet evoked comforting memories, as she says, "I felt so close [to her], touching material that had touched her."

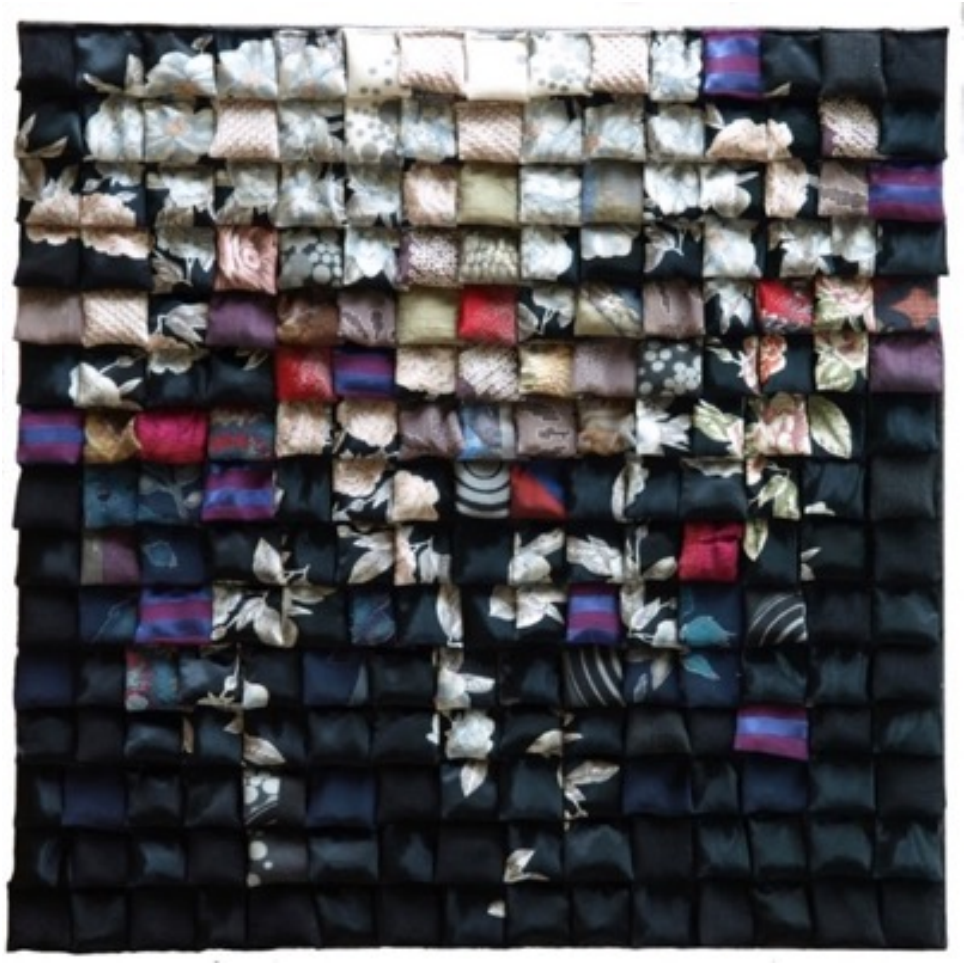

Figure 1. Susan Avishai, *Homage*, 2012. Various deconstructed fabrics, popcorn filling, canvas, 61 x 61 cm. **View Source**

Avishai decided to create a work of art from these garments and began cutting and sewing the blouses and dresses into small pockets arranged in a square format, resulting in a work titled *Homage* (2012) (fig. 1). Inspired by the emotional experience of deconstructing her mother's garments to create something entirely new, Avishai began contemplating using her art practice to divert textile waste from landfill. As Cindy Grisdela writes in the *Studio Art Quilt Associates Journal*, "She began making regular trips to thrift shops, coming home with armloads of men's shirts, rescued before they were shredded or trashed." After cutting up these shirts, Avishai began experimenting with manipulating the various parts—cuffs, pockets, and collars—into different shapes.

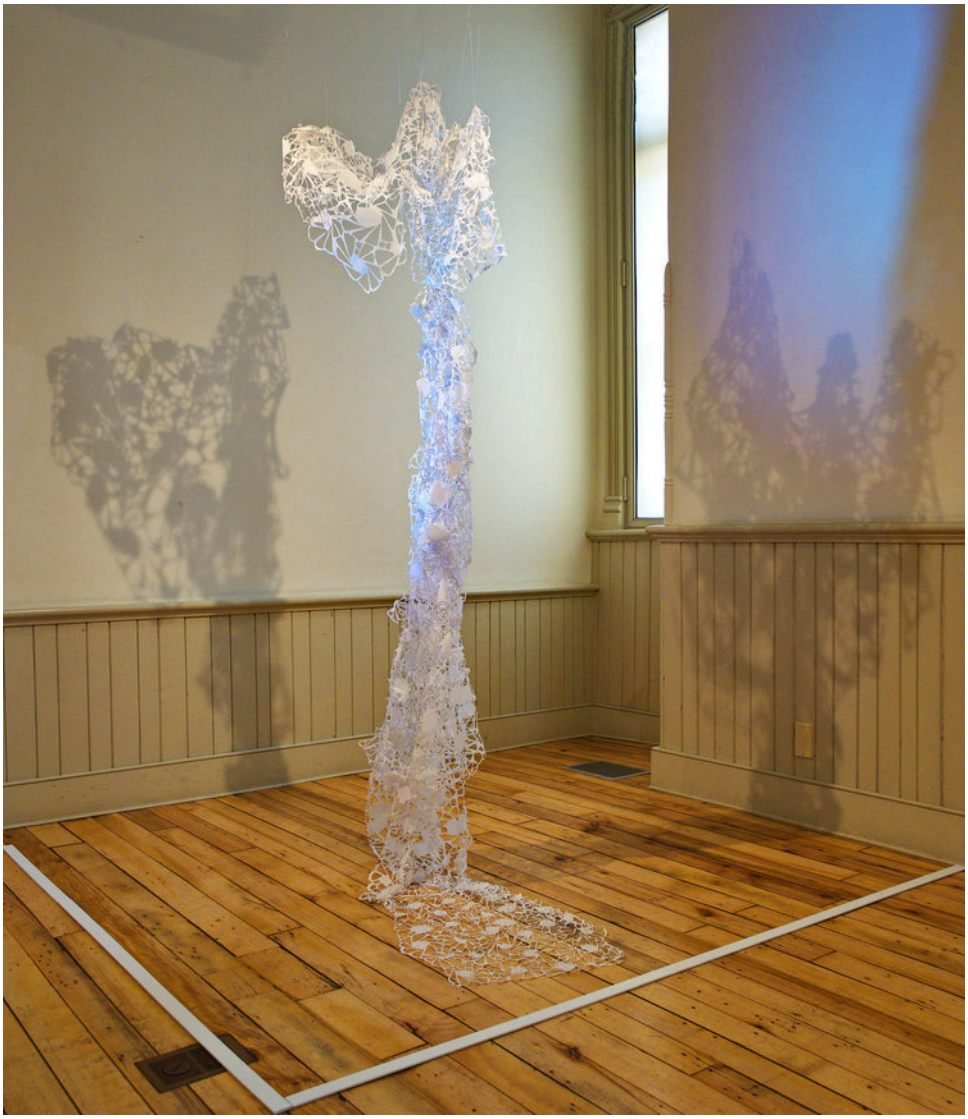

Figure 2a. Susan Avishai, *...and the Bride Wore White*, 2016. Deconstructed white men's dress shirts, dimensions vary with installation. View Source

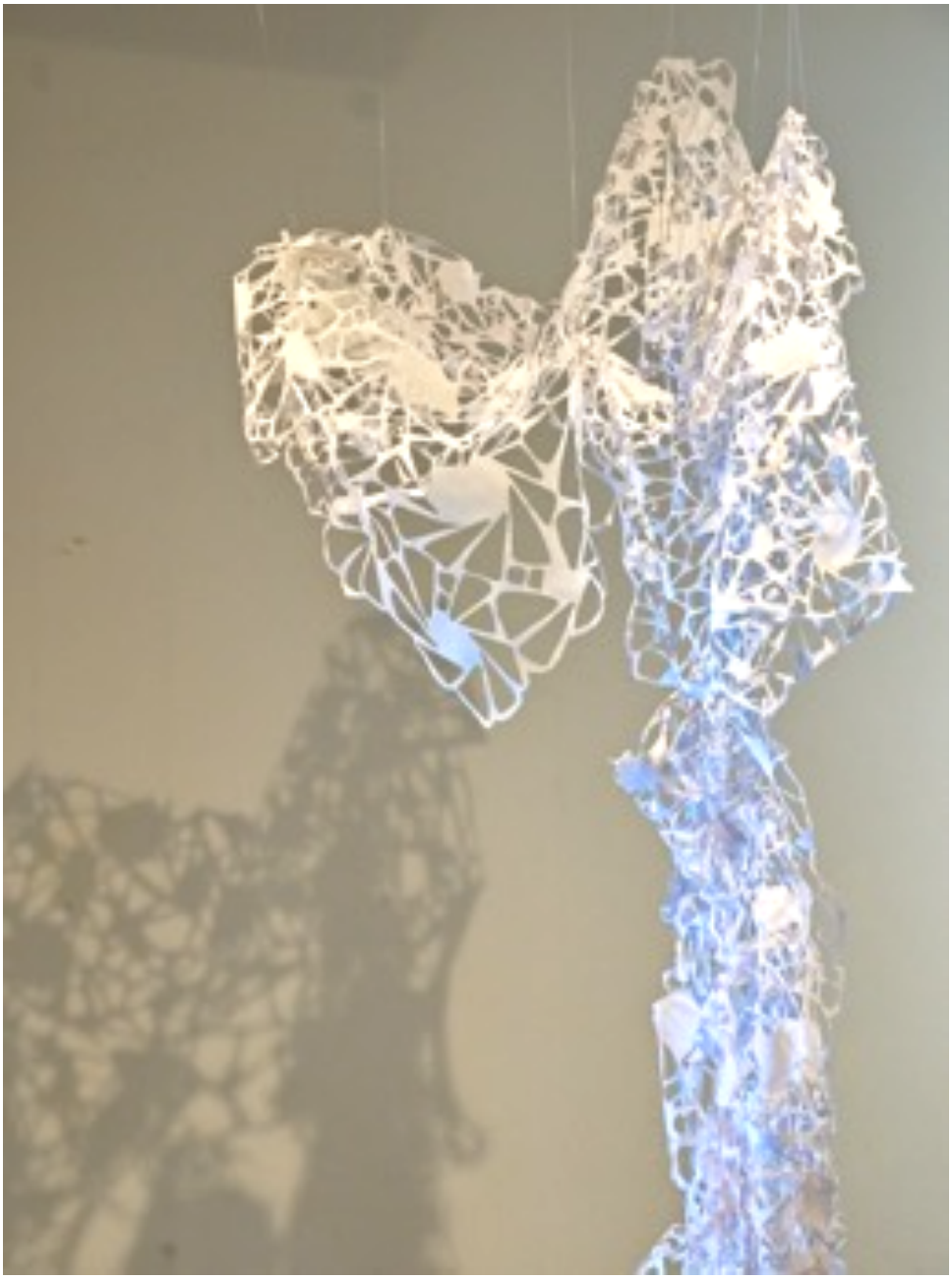

Figure 2b. Susan Avishai, *...and the Bride Wore White* (detail), 2016. Deconstructed white men's dress shirts, dimensions vary with installation. **View Source**

For example, she deconstructed discarded men's white dress shirts and reformed them into the hanging sculptural installation *... and the Bride Wore White* (2016) (figs. 2a and 2b), intended to resemble a bride and her husband or father dancing at a wedding. When this piece was installed in the exhibition *Among the Garbage and the Flowers*, held at Mary E. Black Gallery in 2019 (Halifax, Nova Scotia), the shadow cast by the carefully cut, lace-like fabric appeared to dance. In 2023, Avishai curated an exhibition at the Mississippi

Valley Textile Museum in Almonte, Ontario, which carried the same title. The show showcased the creations of eleven fibre artists who repurpose discarded textiles into works of art. Avishai has maintained a practice of creating art from discarded clothing ever since and considers herself a collage artist. She is drawn to clothing and garments for the patina of life and wear they maintain, for the sense of familiarity they can impart, and for the mindfulness and conversations these pieces can spark.

Figure 3a. Susan Avishai, *I Want to Bubble with Everyone*, 2020-2021. Quilted cast-off and discarded clothing, interior design swatches, 244 x 274 x 2.54 cm. View Source

Figure 3b. Susan Avishai, *I Want to Bubble with Everyone* (detail), 2020-21. Quilted cast-off and discarded clothing, interior design swatches, 244 x 274 x 2.54 cm. View Source

During the COVID-19 pandemic, Avishai began *I Want to Bubble with Everyone* (2020-2021) (figs. 3a and 3b), a large-scale quilted tapestry composed of hand and machine-sewn bubbles cut from discarded textiles in a palette of pinks, reds, oranges, and purples. Working on this piece allowed her to feel some degree of control over life and provided structure during a time of uncertainty and loss, while also giving her an avenue to raise awareness about the exploitive nature of the garment industry and the enormous amounts of waste it produces. Avishai continues creating collaged sculptures from deconstructed clothing, as well as experimenting with other materials, such as felted Joomchi, which is the name of the Korean paper-felting technique using Hanji paper. (NJH)

Ingrid Bachmann

Ingrid Bachmann is a multidisciplinary artist residing in Montreal, Quebec, where she also works as a Professor of Studio Arts at Concordia University. Bachmann makes art across a wide range of techniques and media—from interactive sculptures to installations, drawings, videos, and performances—with a variety of materials, including fabric, found and discarded objects, and life forms such as human beings and animals. She often integrates technology into her work and has been involved in a number of art/science collaborations that explore the complex social, emotional, and biological dimensions of contemporary life.

Figure 1a. Ingrid Bachmann and Barbara Layne, installation view of *Fault Lines,* 1995. Materials unknown, dimensions unknown. Photo credit: Paul Litherland. **View Source**

Figure 1b. Ingrid Bachmann and Barbara Layne, *Fault Lines,* 1995. Cotton threads. Two woven fabrics, each approximately 25 meters long, Photo credit: Paul Litherland. **View Source**

For example, Bachmann collaborated with fellow artist Barbara Layne and a team of weavers and programmers to create *Fault Lines* (Quebec and California, 1995) (figs. 1a and 1b), a work that involved the simultaneous production of two woven cloths in galleries in Montreal (Galerie La Centrale), and Santa Monica, California (Side St. Projects). Through computer-assisted looms and specially designed software, seismographic waves in each location were transformed into a woven language, manifesting in patterns on the cloths.

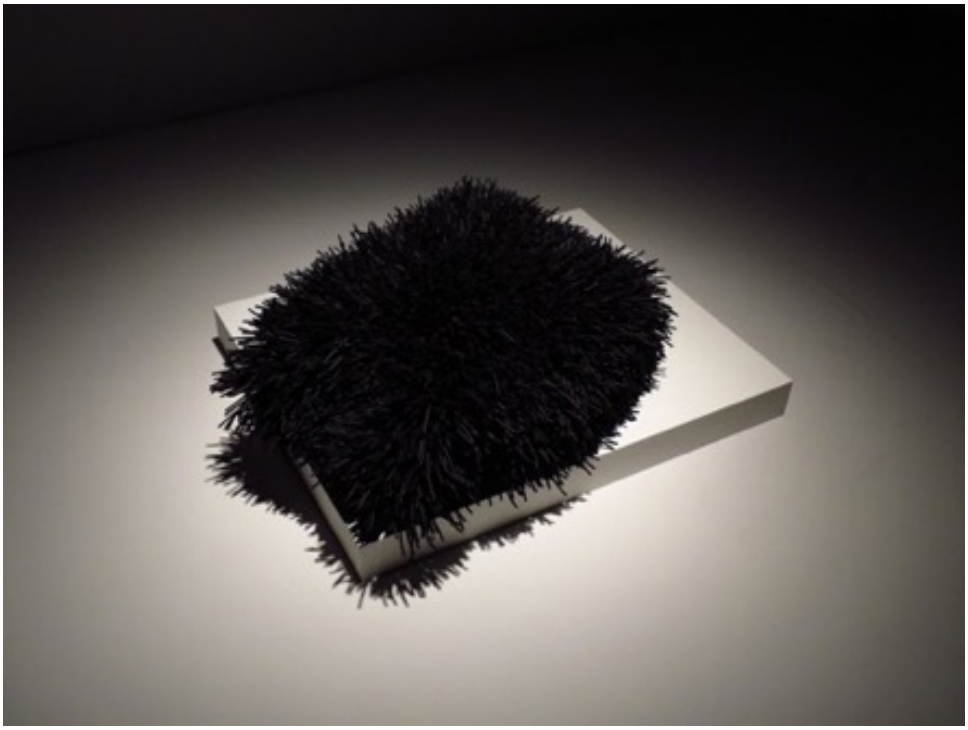

Figure 2a. Ingrid Bachmann, *Pelt (Bestiary)*, 2015. Neoprene rubber, steel, fibreglass, solenoids, assorted sensors, microcontrollers, cord, nylon substructure, felt, and custom electronics, dimensions unknown. **View Source**

Figure 2b. Ingrid Bachmann, installation view of *Pelt (Bestiary)*, 2015. Neoprene rubber, steel, fibreglass, solenoids, assorted sensors, microcontrollers, cord, nylon substructure, felt, and custom electronics, dimensions unknown. Photo credit: Wojtek Gwiazda. **View Source**

Bachmann's unique blend of technology and fine art is furthered exemplified by *Pelt (Bestiary)* (2015) (figs. 2a and 2b), showcased at the Art Mûr gallery space in Montreal. This installation featured six interactive sculptures adorned with neoprene surfaces reminiscent of fur, brought to life through mechanical movements. Each beast possessed a distinct presence, some responding to human proximity, others seemingly breathing, and some vibrating and emitting a hum. In describing this work, Bachmann writes: "I have often had the sense that technology is naked, that it has drifted from its animal roots. In *Pelt (Bestiary)*, I want to give digital technology back its fur: to bring the bestial and the messiness of the world back into the realm of digital technology and to continue my work in grounding the digital experience in the material realm and to rethink the human/machine/animal divides."

Figure 3. Ingrid Bachmann, *Embrace*, 2021. Felt, steel, welding, magnets, copper, dimensions unknown. View Source

The desire to humanize technology permeates Bachmann's ongoing work, as seen in *Embrace* (2021) (fig. 3), a site-specific installation composed of digitally embroidered conductive threads, magnets, and speaker wires. This piece was commissioned for an exhibition about life in the COVID-19 pandemic, *Healing, Knowing, Seeing the Body*, by the Spencer Museum of Art in Lawrence, Kansas (curated by Casey Mesick-Braun, 2021). (SS)

Carole Baillargeon

Carole Baillargeon, known for creating sculptures that are a hybrid of art, craft, and scenography, lives and works in Deschambault-Grondines and Quebec City, Quebec. Baillargeon transforms and makes assemblages of textile, paper, wood, metal, ceramics, and found objects. In many of her works, Baillargeon conveys the presence of the human figure without directly depicting it. Instead, she implies the human body through her manipulation of materials associated with the body or those commonly used to extend, support, and cover it. Notably, several of her sculptural pieces incorporate clothing as a metaphor for the body.

Figure 1a. Carole Baillargeon, installation view of *L'arbre est dans ses feuilles*, 2003. View Source

For instance, her long-running series, *L'arbre est dans ses feuilles* (1995-present) (fig. 1a), involves reconstituting hundreds of collected pairs of used jeans gathered from friends and family.

Figure 1b. Carole Baillargeon, *L'arbre est dans ses feuilles, Élément 1*, 1995-2002. Jeans modified and assembled with buttonhole stitches, stool base, casters. 97 x 49 x 49 cm. Photo credit: Michel Gauvin. **View Source**

To create the works in this series—including *L'arbre est dans ses feuilles, Élément 1* (1995-2002) (fig. 1b)—Baillargeon removed the pant legs from the pairs of jeans while retaining their seams, zippers, pockets, and waistbands. She explains that she then "inserted one into another, with spacing variations creating rhythms and supple, spiralling movement. The assembly of dozens of pairs of modified jeans creates soft masses who, propped by furniture or tool fragments, take on attitudes suggesting human activity." In gathering her materials from loved ones, Baillargeon continues to explain that this installation "symbolizes the influence that treasured people have

on building one's identity, and pays homage to mutual support and community spirit."

Figure 2a. Carole Baillargeon, installation view of *Hiver, paysages-vêtements*, 2005-2007. Materials and dimensions unknown. Photo credit: Caroline Cloutier. View Source

Figure 2b. Carole Baillargeon, *Hiver, paysages-vêtements* (detail), 2005-2007. Materials and dimensions unknown. Photo credit: Denis Baribault. View Source

In her series, *Hiver, paysages-vêtements* (2005-2007) (figs. 2a and 2b), Baillargeon pays tribute to the winter in Quebec, encompassing both its landscape and clothing. This installation comprises twenty-four blankets and twenty-four hats, which she hung from gallery walls and the ceiling. Baillargeon employs various textile techniques, including sewing, knitting, felting, and appliqué, to create textures that mimic the different material qualities of snow. In her installation *Ainsi...* (2014-present), Baillargeon creates over two hundred distinct works, divided into three sub-series: *Éprouvés*, *Endeuillés*, and *Résilients*, all centered around disused hand tools.

Figure 3a. Carole Baillargeon, installation view of *Éprouvés*, 2014-ongoing. Scissors, synthetic foam, fabric, and polyester thread, dimensions variable. *Ainsi...*, Galerie d'art du Parc, Trois-Rivières. Photo credit: Christiane Simoneau. **View Source**

The first group predominantly features scissors wrapped in hand-stitched fabrics that evoke bandages, wounds, suffering, and care (fig. 3a).

Figure 3b. Carole Baillargeon, installation view of *Endeuillés*, 2014-ongoing. Scissors, synthetic foam, fabric, and polyester thread, dimensions variable. *Ainsi...*, Centre national d'exposition de Jonquière. Photo credit: Jeannot Levesque. **View Source**

The second series also features scissors, but they are wrapped in dark fabrics that suggest grief and mourning (fig. 3b).

Figure 3c. Carole Baillargeon, installation view of *Résilients*, 2014-ongoing. Hand tools, ecru felt, dimensions variable. *Ainsi...*, Centre national d'exposition de Jonquière. Photo credit: Jeannot Levesque. **View Source**

The last sub-series, *Résilients*, comprises other tools rendered unusable, enclosed in ecru felts with soft, expressive wool appendages (fig. 3c). These works were exhibited together in 2017 under the title *Ainsi…* at Musée Marius-Barbeau (curated by Jean-Philippe Bolduc, Saint-Joseph de Beauce, Quebec). Baillargeon described the exhibition, stating that she uses manual tools to represent discomfort in a time when technological shifts were rendering many skills obsolete, stating, "J'ai abordé le thème du travail à partir de l'outil qui est une extension de la main. Je les ai travaillés pour les rendre inutilisables, c'est une métaphore sur la perte du savoir-faire (I approached the theme of work from the tool, which is an extension of the hand. I worked on them to render them unusable, as a metaphor for the loss of know-how)." In 2022-2023, Baillargeon's *Ainsi…* was displayed at La Manufacture in Roubaix, France alongside the exhibition *Paysages textiles québécois* (curated by Marie-France Bégis), featuring her installation *Hiver, paysages-vêtements* and installations by Quebec fibre artist, Louise Lemieux Bérubé. Baillargeon continues to create tactile, textile installations that evoke the body, as well as address humanist and ecological concerns of today. (SW)

Cindy Baker

Based in Leduc, Alberta, where she was born, multi-disciplinary artist Cindy Baker is currently a sessional instructor at MacEwan University. She works with a diverse range of media, from performance and installation to craft and even functional household items; however, for Baker, context is her primary medium. She employs diverse materials and techniques such as latch-hooking to digital fabrication to communicate the theoretical, conceptual, and ephemeral elements that engage her imagination, such as issues around gender, sexuality, disability, fat activism, and art theory.

Figure 1. Cindy Baker, *Whatever BITCH Whatever,* from the *Welcome to Reality* series, n.d. Latch hooked acrylic, wool, and cotton, dimensions unknown. **View Source**

Baker employs latch hooking, a technique used to make patterned rugs, for its subversive potential in the *Welcome to Reality* series, five rugs inspired by reality TV such as *Whatever BITCH Whatever* (fig. 1), which includes a phrase popularized by the talk show *Jerry Springer*. The accusatory message contradicts the typical purpose of a welcome mat, which Baker makes with those who do not necessarily feel welcome in mind. For Baker, art is experiential, it is not a physical value-object. The works in her *Welcome to Reality* series physically sit on the threshold of the private domestic space, and as such they bring attention to what Baker sees as the liminal between reality and artificiality that has opened up as a result of the indelible impact reality TV has had on our shared culture. Baker's work is informed by her fierce commitment to ethical community engagement and critical social inquiry. Her interdisciplinary research-based practice incorporates the arts, the humanities, and social sciences.

Figure 2a. Cindy Baker, installation view of *Crash Pad*, 2018. Performance still, dimensions unknown. **View Source**

Figure 2b. Cindy Baker, *Crash Pad*, 2018. Performance still, dimensions unknown. **View Source**

Figure 2c. Cindy Baker, *Crash Pad*, 2018. Performance still, dimensions unknown. **View Source**

For example, *Crash Pad* (figs. 2a, 2b, and 2c) is a performance artwork about the artist's body, her "failing, disabled, or otherwise socially taboo body." Baker says, "[m]ost of my performances are designed to be performed by my body at its most functional, but as an artist whose body "fails" more and more each day, I want to learn to make performances that respect this body as it is. Central to *Crash Pad* is a large sculptural object modeled after a single-pill blister pack, making both an uneasy resting place and a self-rocking cradle. The precarious balance offered by this pseudo-resting place will make up the main element of this quiet performance." Baker used her 'fat 'body to address gender roles as well as the role of the gallery and its patrons when she performed *Crash Pad* at the International Performance Art Festival in 2016. Being an 'outsider, 'a queer woman with a 'fat 'body, Baker makes works that challenge normative standards of beauty, health, gender, and sexuality. She is interested in skewing context, (re)examining societal standards, especially as they relate to language and the dissemination of information. Her art addresses the need for intervention and collaboration, in both the artworld and the broader community.

Figure 3a. Cindy Baker, *The Three Graces*, 2021. Performance still, dimensions unknown. **View Source**

Figure 3b. Cindy Baker, *The Three Graces*, 2021. Performance still, dimensions unknown. **View Source**

Figure 3c. Cindy Baker, *The Three Graces*, 2021. Performance still, dimensions unknown. **View Source**

She collaborated with artists Mary-Anne McTrowe and Shanell Papp for the performance installation *The Three Graces* (2021) (figs. 3a, 3b, and 3c) in which the artists act as stand-ins for the three graces (Charm, Beauty, and Creativity). Staged as a slumber party held in a large bouncy castle, *The Three Graces* suggests that radical self-care and the act of bringing joy to oneself can bring joy to others. (NJH)

Heidi Barkun

Montreal artist Heidi Barkun's art practice, transdisciplinary at its core, is informed by a feminist philosophy and an intent to explore the essence of societal constructions of identity. She also draws from her education in cellular biology.

Figure 1a. Heidi Barkun, '*Tis but a flesh wound 1*, 2008. Oil paint and thread on Terraskin paper mounted on canvas, 51 x 41 cm. **View Source**

Figure 1b. Heidi Barkun, '*Tis but a flesh wound 1*, 2008, (detail). Oil paint and thread on Terraskin paper mounted on canvas, 51 x 41 cm. **View Source**

Figure 1c. Heidi Barkun, '*Tis but a flesh wound*, 2008. Oil paint and thread on Terraskin paper mounted on canvas, 51 x 41 cm. View Source

The sewn series '*Tis but a flesh wound* (2008) (fig. 1a, 1b, 1c), which centres around her experience with chronic illness, a theme with which much of her work grapples, also demonstrates her familiarity with microscopic forms and the human body. Works in '*Tis but a flesh wound* are paintings in oil on Terraskin paper that texturally approximate wounds, into which Barkun sews stitches directly, punctuating the surfaces of each canvas. Another throughline connecting many of her works is in vitro fertilisation and infertility, inspired by her own experiences with these treatments and their lack of success. "We just couldn't do it anymore. We needed our lives back," Barkun says. "It's a very common experience and yet few women talk about it. It's a taboo subject yet the global success rate

of IVF is estimated at only 27 per cent, according to ESHRE (the European Society for Human Reproduction and Embryology)." Barkun's installations, which integrate voice, text, and objects, both made and found, invite viewers to consider questions of procreation, women's roles and scientific constructions.

Figure 2a. Heidi Barkun, *Unnamed*, 2015. Used baby clothes, thread, dissection pins. Installation view, Fertility Fest @ ESHRE, Messe Wien, Vienna, June 24 – 26, 2019. View Source

The seven sewn pieces comprising *Unnamed* (2015) (fig. 2a) are constructed from cut pieces of second-hand baby clothes and cloth items, sewn together with red stitching and mounted to the wall with dissection pins.

Figure 2b. Heidi Barkun, *Unnamed*, 2015 (detail).

Displayed at the UK arts festival Fertility Fest in 2019 (Barbican, London, England) at Projet Casa in 2022 (Montreal, Canada) and in 2024 at the Centre d'art Jacques-et-Michel-Auger (Victoriaville, Canada), Barkun's "Frankenstein-like constructions embody imagined embryos created in laboratory during her five failed cycles of in vitro fertilization" (fig. 2b).

Figure 3a. Heidi Barkun, installation view of *LET'S GET YOU PREGNANT!,* 2020. Galerie de l'UQAM. 6-channel soundtrack (5 hrs 54 min), 3 armchairs, 4 chairs, carpet, coffee table, lamp, drapes, teacart, plant, 3 x 2 speakers, 16 display cases, 16 place cards, medical and personal artifacts. Photo credit: Heidi Barkun. **View Source**

Figure 3b. Heidi Barkun, installation view of *LET'S GET YOU PREGNANT!* 2020. Galerie de l'UQAM. 6-channel soundtrack (5 hrs 54 min), 3 armchairs, 4 chairs, carpet, coffee table, lamp, drapes, teacart, plant, 3 x 2 speakers, 16 display cases, 16 place cards, medical and personal artifacts. Photo credit: Heidi Barkun. View Source

Figure 3c. Heidi Barkun, *LET'S GET YOU PREGNANT!* (detail), 2020. 6-channel soundtrack (5 hrs 54 min), 3 armchairs, 4 chairs, carpet, coffee table, lamp, drapes, teacart, plant, 3 x 2 speakers, 16 display cases, 16 place cards, medical and personal artifacts. View Source

The installation LET'S GET YOU PREGNANT! (2020) (fig. 3a) at Galerie de l'UQAM in Montreal (travelling) culminated her ongoing thematic investigations of infertility and IVF. It integrated sound with

a living-room installation featuring furniture and textiles, along with cases of medical and personal artifacts sourced from the artist and the 26 women who experienced failed IVF and whom Barkun had spoken with during her research (fig. 3b and 3c). In the salon space, Barkun wove together excerpts from private interviews with each participant to compose a 6-hour consciousness-raising conversation. The public was invited to sit in chairs that belonged to Barkun's late grandmother, surrounded by drapery provided by her parents, while listening to the women answer "questions about identity, the body, the medical system, and failure." (SW)

Stina Baudin

Stina Baudin is a Montreal, Quebec-based interdisciplinary fibre artist of Canadian-Haitian heritage. As the descendant of skilled craftspeople, her practice is both rooted in the past, drawing upon her familial textile tradition to investigate ancestral relationships between fibre and form and looks to the future, seeking to give voice to Black people and thereby create a world that better honours the Black experience. Through the synthesis of techniques such as weaving, embroidery, and collage, Baudin creates imagery inspired by popular culture, geography, mythology, and storytelling. Her work also reflects her personal migrations—she studied at Concordia University (Montreal), the Royal Academy of Fine Arts (Belgium), and Cranbrook Academy of the Arts (Michigan) and travelled throughout Southeast Asia, where she first encountered weaving in Cambodia. Traveling extensively has led to observations questioning the broader movements of the Black diaspora. "Questions about Black representation in culture," says Baudin, "migratory tales, architecture, black geographies and myth are at the forefront of my thinking."

Figure 1. Stina Baudin, *Revelations*, 2021. Woven fibres, dimensions unknown. View Source

These interests are evident in her 2021 tapestry *Revelations* (2021) (fig. 1), exhibited at Centre Never Apart (Montreal, Quebec). This work evokes the shape of a basketball court and incorporates the coiling techniques found in Black women's hairstyling to raise poignant questions about the role of Black individuals in shaping popular culture and their acknowledgement of these contributions.

Figure 2. Stina Baudin, *Geographies*, 2021. Woven fibres, dimensions unknown. **View Source**

Baudin also explores her Caribbean-Canadian identity and themes of movement in an ongoing collaborative project with data scientist Tim Schoof, titled *Geographies* (2021) (fig. 2). This project merges

data and art by weaving stories of Black Caribbean-Canadian migrations using statistical records.

Figure 3. Stina Baudin, *Women of the Diaspora*, 2021. Materials unknown, dimensions unknown. View Source

She also explores familial history and identity in her embroidery, *Women of the Diaspora* (2021) (fig. 3), a work depicting her great aunt. (SS)

Nathalie Bertin

Nathalie Bertin is a multidisciplinary artist and curator from Toronto who works in paint and beadwork. Of Métis, French, and Algonquin ancestry, she draws inspiration from bright colours, the layering of colours in printing, light passing through stained glass, Woodland artists, and northern European masters. Her vibrant paintings depict

positive images of Indigenous people to counter art history's romanticized stereotypes, focusing on women who have had a personal impact on her life and aiming to present a different view - one she describes as "positive, powerful, knowledgeable, diverse, gentle and kind." (fig. 1) Bertin explains: "I have seen and experienced realities about Indigenous people throughout my life. Social media has allowed us all a window into the troubles and the absolute joys of what it means to be Indigenous in Canada today. Although Indigenous women continue to be targets of violence, we rise to face oppression. We hang on to traditions as we take our rightful space in modern society. We work hard, we are passionate, we love, we heal, and we celebrate. My aim is to present a different view of Indigenous women."

Figure 1. Nathalie Bertin. From the exhibition *Loup Garou and Moccasins,* 2022, Station Gallery, Whitby. **View Source**

Bertin's beadwork draws inspiration from traditional storytelling, blending designs from her diverse ancestries and creating a style unique to her identity. She also incorporates other mediums into her beadwork, such as silk embroidery, quills, and fish scales. In 2018, she launched a series called *Moccushions* that interprets traditional stories. This project aimed to introduce Métis culture through an initial collection of eight *Moccushions* that conveyed traditional tales. Bertin writes: "Stories and tales are a part of childhood. Parents will often tell us a bedtime story as we lay with our heads on our pillows, listening to their soothing voice as we are lulled to sleep. In Anishinaabe and Métis tradition, stories are meant for entertainment but also to instill practical knowledge. Moccasins are another traditional item that warm our feet but also connect us to the earth. During special occasions, we are often gifted new, hand-made moccasins with special beadwork that signifies the event to keep us grounded in life. Tales and traditional dress make up a large part of the Métis culture. Named the "*Moccushion©*", the cushion's physical construction is based on the Métis moccasin design. What would normally be the vamp is now the top of the cushion, which interprets the story with beads. The project serves to introduce the Métis culture through an initial series of eight *Moccushions* that interpret traditional tales before they are lost with time.

Figure 2a. Nathalie Bertin. *Wisakedjak & the Sea Gulls. Moccushion* #2, 2018-2019. Delica beads, various glass, seed & shaped beads, fish scales, Swarovski crystals, Stroud, Deer hide, cotton thread. **View Source**

Wisakedjak & the Sea Gulls (2018-2019) (fig. 2a), for instance, is a beaded rendition of a traditional story that originates from the Cree and Algonquin of the James Bay region. The tale was embraced by the Métis people of northern Ontario and Quebec and goes as follows: A group of men ventures out to the lake to catch fish. The local seagulls are exceedingly rude, prompting the men to seek help from their avian trickster and local hero, Wisakedjak. Settlers began saying and writing the name phonetically, transforming it into Whiskey Jack.

Figure 2b. Nathalie Bertin. *A Mother's Love - a Loup Garou Story, Traditional Monal Métis Tales Series, Moccushion* #4, 2019. Delica beads; various glass, seed & shaped beads; lava beads; Melton cloth; wolf fur; pipe bone and cotton thread. **View Source**

Another creative beadwork that shows the depth and scope of Bertin's visual interpretations is *A Mother's Love - a Loup Garou Story, Traditional Monal Métis Tales Series*, *Moccushion* #4 (fig. 2b), Bertin explains: "Often steeped in psychological undertones, Loup Garou stories give us an understanding of human nature through the eyes of the wolf creature we are meant to fear." "There is no power stronger than a mother's love. Even when her personal

circumstances make life difficult for her to live fully with her family, her love for her loved ones can overcome all the hardships that threaten them. In this story, fire is the culprit. The family loses everything - including their mother - forcing them to seek help before fleeing back to the woods... In Ojibway and Métis tradition, stories are meant for entertainment but also to instill practical knowledge. Moccasins are another traditional item that warm our feet but also connect us to the earth."

The *Moccushion* project led Bertin in 2020 to publish *Loup Garou, Mocassins and Métis Folklore/Loup Garou, moccasins et folklore métis,* (fig. 2c), a project that was awarded the 2024 Craft Ontario Lily Yung Memorial Award for excellence in craft. *Loup Garou* consists of eight short stories introducing Métis culture retold by Bertin. Also in 2020, Bertin, along with Lisa Shepherd, created *Breathe. A Collection of Traditionally Crafted Masks Demonstrating Resiliency Through a 21st century Pandemic*, a project that began on Facebook as a way to help artists through the pandemic and quickly developed into a collection of traditionally crafted masks, designed to demonstrate resiliency. The resulting exhibition was shown across Canada between 2020 and 2023. Bertin also designs and manufactures wearable art, including scarves, headbands, and bags featuring reproductions of her original artwork (figs. 3a and 3b).

Figure 3a. Nathalie Bertin, Scarf, *A Mother's Love,* 180 cm x 50 cm, Premium Musea Blend Polyester Vegan Fabric. **View Source**

Figure 3b. Nathalie Bertin, *Hunter and Children,* Polyester tote bag, 18" x 20". **View Source**

Nathalie Bertin is deeply committed to her community and devotes her time to education as a visiting artist and knowledge holder. In 2019, she worked with Beausoleil First Nation and Springwater Provincial Park to develop an art installation aimed at promoting the teachings of Indigenous knowledge. Bertin travels to numerous schools across both Anglophone and Francophone boards in the province, offering a variety of workshops focused on Métis arts. She has also worked with Dr. Ruth Beatty, Lakehead University, to teach indigenous ways of learning math using traditional methods in craft making.

Joanna Berzowska

Mathematics and textile design form an unlikely pair, but for designer Joanna Berzowska, these disciplines are the foundation of her research-creation practice, which seeks to combine softness, flexibility, and a wide range of material properties with the development of electronic physical interfaces used in human-computer interaction (HCI). Berzowska was born in Poland and lived in Algeria and Gabon before relocating to Quebec for university, where she studied both design and mathematics. She eventually moved to Boston to complete her master's thesis in Computational Expressionism at the Massachusetts Institute of Technology (MIT) and subsequently worked with the Tangible Media Group based in MIT's Media Lab, co-founding International Fashion Machines (Boston), a company developing electronic textiles for smart garments and interior design applications.

Figure 1. Joanna Berzowska, *Intimate Memory Shirt*, 2007. Mixed media, 1.5 x 1.5 x 4'. View Source

Her works critique the explosion of digital technology that is intended to connect people but often results in physical isolation. *Intimate Memory Shirt* (2007) (fig. 1) records acts of physical intimacy in the very fabric of the garment. A microphone stitched into the collar connects to a series of Light Emitting Diodes (LED) embedded in the fabric so that when someone whispers in your ear or blows on your neck, the lights stitched into the fabric illuminate depending on the intensity of the physical contact and the amount of time elapsed since the moment of touch occurred. She explains,

"[b]y focusing on the idea of touch and physical intimacy, this piece deploys a simple model of interaction that has the ability to be quite poetic. The touch and breath are directly mapped to LED displays that portray ways in which our actions and our personal histories can be recorded, stored, and displayed. It highlights questions of surveillance and loss of privacy implicit in the deployment of many wearable technologies." Berzowska is a professor of Design and Computation at Concordia University in Montreal, Quebec, where the Hexagram Research Institute is located, of which she is a member. She is also the founder and Research Director of XS Labs, a design research studio focusing on electronic textiles and reactive garments, aiming to create computationally mediated interactions between the individual body and its environment. Additionally, she led the development of textile technology for the Montreal-based company OMsignal, which designs specialized athletic clothing, such as a line of polo shirts for Ralph Lauren, that connect to electronic devices to monitor vital signs during high-performance activities. Berzowska's work involves the research and development of methods, materials, and technologies, such as soft electronic circuits and composite fibres, that explore the expressive potential of reactive textiles.

Figure 2a. Joanna Berzowska, *Constellation Dresses*, 2005. Mixed media, 1.5 x 1.5 x 4'. **View Source**

Figure 2b. Joanna Berzowska, *Constellation Dresses*, 2005. Mixed media, 1.5 x 1.5 x 4 feet. **View Source**

Figure 2c. Joanna Berzowska, *Constellation Dresses* (detail), 2005. Mixed media, 1.5 x 1.5 x 4'. **View Source**

Her *Constellation Dresses* (figs. 2a, 2b, and 2c) are made with twelve magnetic snaps sewn over the body and thighs that are connected as pairs through a line of conducive thread. LEDs are integrated into the fabric to look like constellations with short, straight lines connecting individual star clusters. When the snaps

from one dress connect to the magnets stitched into another the circuit is closed and the LEDs light up. The *Constellation Dresses* are not functional electronic works, nor are they strictly wearable fashion; rather, they are pieces of a larger network dependent on physical and magnetic contact, which acts as a metaphor for the electronic and social networks that govern everyday life.

Figure 3a. XS Labs, Joanna Berzowska, and Di Mainstone, *Glutus* from the *Skorpion* series, 2007. Mixed media, 1.5 x 1.5 x 5' Photography by Nico Singhe, modelled by Myriam Magassouba. Photo credit: XS Labs. **View Source**

Figure 3b. XS Labs, Joanna Berzowska, and Di Mainstone. *Glutus* from the *Skorpion* series, 2007. Mixed media, 1.5 x 1.5 x 5'. Photography by Nico Singhe, modelled by Myriam Magassouba. Photo credit: XS Labs. **View Source**

Figure 3c. XS Labs, Joanna Berzowska, and Di Mainstone. *Glutus* from the *Skorpion* series, n.d. Mixed media, dimensions unknown. Photography by Nico Singhe, modelled by Myriam Magassouba. Photo credit: XS Labs. **View Source**

Glutus (figs. 3a, 3b, and 3c), from the *Skorpion* series, is an elegant off-shoulder dress made from silk, leather, and felt that is both playful and menacing. These kinetic electronic garments move and change in slow organic motions. *Glutus* is designed with anthropomorphic qualities that Berzowska imagines as being akin to parasites inhabiting the skin of its host. Nitinol, a shape-memory alloy, and custom-controlled electronics are integrated into the fabric, making *Glutus* a living, behavioural kinetic sculpture. Dresses from the *Skorpions* series intimate both the pain and desire involved in the history of garment-making. Fashion can sometimes hurt, even distort the body. (NJH)

Katy Biele

Katy Biele is a Chilean-born artist living in Victoria, British Columbia, who works with embroidery and paint. Based on her South American heritage and her extensive travels, her work is a combination of textures, bright colours and a wide variety of stitching and painting techniques combining thread and watercolour. Biele's practice provides her with inspiration and a means to capture the beauty of Canada's West Coast, from lush forests to luxuriant gardens. She explains, "[a]ll my life, I've struggled with being very dispersed and scatterbrained. Being a Chilean-born artist, now living and working in Canada, I'm always travelling back and forth, feeling both here and there. I've never felt a true sense of home, and because of this, I often find a balance in my art practice." Although she has a background in graphic design and illustration, fibre provides a means to connect Biele's art to her past and her present. Her grandmother had a sewing studio, and her mother and aunts loved working in textiles and fibres. A trip in 2015 to India had a transformative effect on Biele's work. She participated in a program called Help Exchange, which connects volunteers from around the world and offers room and board in exchange for work. She lived overseas for nearly four years, during which time she worked with Ashok Bishnoi and a team of refugee Pakistani fibre artists. Using the resources from crowdfunding, Biele helped the artists to create a home decor collection with their embroidery and traditional Khadi weaving techniques, and these techniques would then appear frequently in her work after her return to Canada.

Figure 1a. Katy Biele, installation view of *Return to Life*, 2019. Mixed media, 76.2 x 50.8cm. Children's Biennale 2019: Embracing Wonder held at the National Gallery of Singapore. **View Source**

Figure 1b. Katy Biele. *Return to Life* (detail), 2019. Mixed media, 76.2 x 50.8cm. **View Source**

Biele approaches her artistic practice with a deep-seated desire to transcend conventions and defy the limitations of medium and colour, a challenge she confronted with the 2019 artwork *Return to Life* (figs. 1a and 1b), which was shown at the Children's Biennale (National Gallery, Singapore). Swaths of vibrant paint were combined with brightly coloured fibres sewn into the composition acting as lines and outlines of larger forms. The threads literally fell from the picture plane into piles below. For this expansive installation piece, Biele used a freestyle method that brought together contemporary embroidery practices with colours inspired by South American cultures. She experimented with different fibres: Lincoln and Piuma yarn which she pulled apart to create pom poms and floral arrangements; Quipa threads that look like the thick line of a felt marker; and Charleston fibres added shiny effects. Biele's method of creating highly textured images is intuitive.

Figure 2a. Katy Biele, installation view of *Here and There, A Dispersed Dance*, 2023. Fibre, dyes, mixed media, dimensions unknown. The Kube, Gibsons, British Columbia. Photo credit: Andrea Collins. View Source

Figure 2b. Katy Biele, *El Manto,* 2023. Fibre, dyes, mixed media, dimensions unknown. Photo credit: Andrea Collins. View Source

For example, to create *El Manto* (fig. 2b), included in the 2023 exhibition *Here and There: A Dispersed Dance* (The Kube, Gibsons, British Columbia), Biele used thread and yarn to make a diversified two-dimensional surface drenched in colour and with a surprisingly varied sculptural effect. Biele's work continues to evolve as she experiments with a diverse range of media from painting and embroidery to textile installations and printmaking.

Figure 3a. Katy Biele, *Something to Hang On To*, 2023. View Source

Figure 3b. Katy Biele, *Something to Hang on To* (detail), 2023. View Source

Something to Hang on To (2023) (figs. 3a and 3b) is in the form of an embroidered textile piece and a video created in response to a yarn painting by Francisco Carillo (Nayarit, Mexico) in which Carillo inlaid yarn into beeswax. In Biele's work she highlights three broad subjects affecting her daily life: the Cosmos or non-material world, her (matrilinear) ancestors, and Mother Earth, things that ground Biele and her ongoing arts practice while she seeks to bridge the divide between paint and fibre. She writes, "Most of my inspiration comes from stories, South American culture, indigenous women, gardens, magical places and travel." Biele teaches workshops at local galleries such as Poppet Creative (Victoria, British Columbia) and runs online classes through the website Domestika. (NJH)

Jaime Black

Winnipeg, Manitoba-based Jaime Black is a multidisciplinary artist of Anishinaabe and Finnish descent. Through the artistic mediums of photography, sculpture, and installation, Black aims to address the complexities of history, gender, place, identity, and resistance

under settler colonialism. She describes her creative practice as engaged with "memory, identity, place and resistance, and grounded in an understanding of the body and the land as sources of cultural and spiritual knowledge."

Figure 1a. Jaime Black, *The REDress Project*, 2010. Dresses and wooden hangers, dimensions variable. **View Source**

Figure 1b. Jaime Black, *The REDress Project*, 2010. Dresses and wooden hangers, dimensions variable. **View Source**

She is particularly interested in feminism and Indigenous social justice, topics which she explores in her 2010 installation piece, *The REDress Project* (2010) (figs. 1a and 1b). This installation comprises the public display of hundreds of red dresses hanging on austere black hangers, commemorating the missing and murdered Indigenous (MMIW) across Canada and the United States. As these dresses float gently in place, the absence of bodies animating them becomes heartbreakingly apparent, making the violence facing Indigenous women visceral and by extension, sparking public discussion about the intersections of anti-Indigenous racism, misogyny, and colonialism in Canadian society. Black describes this work as "an aesthetic response to the more than 1000 missing and murdered Aboriginal women in Canada...Through the installation I hope to draw attention to the gendered and racialized nature of violent crimes against Aboriginal women and to evoke a presence through the marking of absence." The work was recently displayed at Smithsonian's National Museum of The American Indian in Washington, D.C. (2019).

Figure 2. Jaime Black, *They Tried to Bury Us*, 2018. Digital photograph and video. View Source

Black's installations continue to explore themes of resistance and resilience in the face of injustice, as seen in the performance and video piece, *They Tried to Bury Us* (2018) (fig. 2), in which the artist lies in a forest beneath a pile of sticks, motionless as if she is deceased, before beginning to raise her arms and then move the rest of her body, signifying her unwillingness to stay buried.

Figure 3. Jaime Black, *Home/Body Home/Land*, 2020. Photograph of the installation. View Source

In her installation and performance, *Home/Body Home/Land* (2020) (fig. 3), Black also viscerally connects to her indigeneity by smearing clay imprints of her naked body onto the walls of art galleries, connecting her body to generations of Métis who created pottery. (SS)

Lindsey Bond

Lindsey Bond is an intermedia artist, educator, and mother creating artworks and community-based projects that foster alliances and collaborative practices between indigenous and settler communities. She writes, "Using slow textile and intermedia processes I intervene in my white-settler family archive to think-through my responsibility as mother and settler descendant to remember and sew a relationship with Treaty 6 Territory and kisiskâciwani-sîpiy /North Saskatchewan River."

Figure 1a. Lindsey Bond, *Sewing Yarrow Flowers*, 2021. From the *Sewing Yarrow Flowers* project. Video still, dimensions unknown. **View Source**

Figure 1b. Lindsey Bond, *Sewing Yarrow Pillow*, 2021. From the *Sewing Yarrow Flowers* project. Fabric, thread, mix media, dimensions unknown. **View Source**

For example, her *Sewing Yarrow Flowers* (2021) (figs. 1a and 1b), from her *Sewing Yarrow Flowers* project, which consisted of a four-minute video and hand-stitched textile artworks, called attention to the ongoing work and the critical family conversations required for intergenerational settler-colonial responsibility, accountability, and healing. The seed of the project was an old photograph of yarrow flowers, a circumpolar herb with many medicinal properties that Bond took at her family's former farm. As she machine-sewed layers of fabric, hand-me-down sheets and thread gifted by the artist's aunts, and embroidered yarrow stems, flowers, and roots into the material, Bond contemplated the healing properties of the plant, known as "the blood healer." With her relatives, she discussed yarrow's resurgence on the land left uncultivated since her family sold the property, as well as her family's involvement in the history of colonialism, not simply as it related to the yarrow plant, but also the Nêhiyaw and Metis families that were displaced by European

settlers and their approach to "taking care" of the land. Socio-geographic issues arising from the interactions between indigenous peoples and settler-colonials feature prominently in Bond's work which explores narratives of place and belonging. For example, the exhibition *Conversational Threads* included numerous works intended to expose our need for connection with the land. Also included in the exhibition were works by the Collab Quilt Collective of which Bond is a member. The Collab Quilt Collective self-identify as "artists, folx, parents and grandparents who are sewing transformative textile conversations to unsettle divergent and overlapping colonial inheritances." Their work acknowledges complex colonial harms and erasures while navigating interwoven histories across Indigenous territories in what is now known as Canada.

Figure 2a. Lindsey Bond, installation view of *Inheritance is a Gift, but it can also be a Burden*, 2021. Cotton sheets, natural dyed Canadian National Railway tablecloth, wool, cotton thread, 203.2 x 177.8cm. Gallery 1C03, Winnipeg.

Figure 2b. Lindsey Bond, *Inheritance is a Gift, but it can also be a Burden* (detail), 2021. Cotton sheets, natural dyed Canadian National Railway tablecloth, wool, cotton thread, 203.2 x 177.8cm. **View Source**

Included in the exhibition was Bond's *Inheritance is a Gift, but it can also be a Burden* (2021) (figs. 2a and 2b). Bond used old bed sheets and fabric scraps worked into quilted images taken from family photographs, drawings by her son, as well as stories told by her aunts to create a material conversation around craft techniques, women's work, and ancestral healing. In Bond's early student days her work centred around time-based experiments in the poetics of light and has evolved today to artworks that look closely at the world around her. In the earlier days of her practice, she often used images taken from between bridges, the edges of sidewalks, and the end of railway lines. Bond approached her subjects with a sensitive intentionality that combined careful research with intuition and community connections to challenge and highlight our relationship to the surrounding spaces. When Bond first began her artistic career, she primarily worked in medium format photography and video-based artworks that combined topics of the contemporary past, such as cultural identity and memory, with subjects that exist on the periphery, both spaces and people.

Figure 3a. Lindsey Bond, *Negotiating Spaces,* 2016. Riding Mountain National Park, Treaty 2 Territory. **View Source**

Figure 3b. Lindsey Bond, *Negotiating Spaces* (detail), 2016. Riding Mountain National Park, Treaty 2 Territory. View Source

For example, *Negotiating Spaces: Ghost Lines* (2016) (figs. 3a and 3b) was an evolving community-based art installation in Riding Mountain National Park, Treaty 2 Territory, intended to create an inter-generational dialogue about Canada's railway culture, memories, and ways that it has helped form our national identity. It consists of a series of photographs and collected anecdotes investigating defunct rail lines in Manitoba. This project strove to create an alternate archive of images and stories not found in the history books but rather those that lived in the memories of the people and the land affected by the railway. Today, Bond continues to explore ideas around place, memory, and belonging in her work as part of a process of remembering and regeneration rooted in decolonial ways of thinking. (NJH)

Sandra Brownlee

Dartmouth, Nova Scotia-based textile artist Sandra Brownlee's creative approach fuses weaving, drawing, and handwriting to produce deeply intimate works. Brownlee has been expressing her thoughts and exploring her inner world in textile and book arts for over forty years. When she sits down at her loom, she largely

eschews planning, preferring instead to focus on the tactile act of weaving itself, letting the patterns, lines, and marks emerge slowly, cumulatively, and intuitively.

Figure 1. Sandra Brownlee, *Unusual Animals series #5*, 1984. Linen and silk, 37.5 x 37.5 cm. Photo credit: Jack Ramsdale. **View Source**

In the early 1980s, Brownlee began developing her characteristic black-and-white woven series titled *Unusual Animals* (1984) (fig. 1). Artist and curator Mary Smull describes this series, writing: "Highly detailed imagery of fantastic beings surrounded by deeply complex environments of patterned marks are finely woven in a restricted palette: black mark-making on a white ground, the marks made with the supplementary weft technique overlay/underlay. The form permits a stream-of-consciousness approach to mark-making at odds with the otherwise strict confines associated with weaving."

Figure 2a. *GRRRHHHH:* a study of social patterns, a book by Warren Lehrer based on weavings by Sandra Brownlee, with chance and stories by Dennis Bernstein, Ear/Say Books, 1988

Figure 2b. *GRRRHHHH: a study of social patterns*, a book by Warren Lehrer based on weavings by Sandra Brownlee, with chance and stories by Dennis Bernstein, Ear/Say Books, 1988

Author and designer, Warren Lehrer found inspiration in Brownlee's woven animals and scanned eight of her weavings into a computer-paint program to create *GRRRHHHH: a study of social patterns* (1988) (figs. 2a and 2b), a visual book with text by Dennis Bernstein. After her solo touring exhibition, *Weaving Out Loud* (curated by Anne West, Museum for Textiles, Toronto, Ontario, 1995; travelling exhibition), Brownlee felt uninspired by weaving for a period, instead beginning an ongoing practice of creating tactile notebooks in which she documented her experiences in various media, in a process of improvisational response.

Figure 3a. Sandra Brownlee, page from *Departures and Returns*, 2009. Catalogue, concept and production Sandra Brownlee and Sarah Bodine. Photograph showing leather suitcase with Brownlee's cloth-covered notebooks. Actual dimensions 53.35 x 58.5 x 38 cm. Photo credit: Jack Ramsdale. **View Source**

Brownlee's 2009 solo exhibition *Departures and Returns* at the Mary Black Gallery (Halifax, Nova Scotia) focused on her notebooks and the experience of coming home to Nova Scotia after her thirty years living in the United States (fig. 3a). Brownlee describes her notebooks, writing that they "operated as portable studio space for expression not merely on paper but in numerous different materials, creating the tactile element of the notebooks...Through the writings I reflect on and revisit my past work and generate a foundation for the future."

Figure 3b. Sandra Brownlee spread from *Departures and Returns*, 2009. Catalogue concept and production Sandra Brownlee and Sarah Bodine. Hand-bound book with woven and stitched components by Sandra Brownlee, 19 x 15.25 cm. View Source

A limited-edition handsewn catalogue of her notebook-based works and writings, created with designer Sarah Bodine, accompanied this retrospective (fig. 3b). (SS)

TERESABURROWS

teresaburrows is a mixed-media artist who creates in painting, photography, wearable art, and glass beadwork. Born in London, England, she immigrated to Canada from Australia as a toddler. Embraced by the north in her teens, she has lived in Thompson, Manitoba, drawing inspiration from history, mythology, and beauty from the shores of her Paint Lake studio. A lineage of artists and activists has influenced her art, as well as her work as a cultural programmer, probation officer, and addictions counsellor. burrows explores political issues, primarily focusing on the societal and personal challenges that women encounter, particularly about identity, violence, and mental health. Following her 2007 *A(lass),* a series that examines the Hudson's Bay Company's exploitation of Indigenous peoples and resources, her work transitioned from the fur trade to the genocidal legacy of missing and murdered women.

Blue Beaver's Burden and the Disappearance of the Shaking Tent Sisters (2010 – 2019) (fig. 1) is a work from her *Siren: Mystery Lake Dam'oiselles* series.

Figure 1. teresaburrows, *Blue Beaver's Burden and the Disappearance of the Shaking Tent Sisters*, 2010 – 2013. Glass beadwork, mixed media, bleached beaver skulls, animal horns. Photo credit: teresaburrows. **View Source**

For this work, burrows chose newspaper images of murdered Manitoban women from families who were vocal advocates for ending violence against women and seeking justice for their loved ones. The work became controversial because the press release for the Mennonite Heritage Centre Museum and Manitoba Craft Council exhibition promoted the artworks and the artist without any context at the same time that another young woman was found dead. The family, in a heightened state of grief, reacted, and MHC decided to shroud the works. Following media scrutiny and conversations between artist and families, these Missing and Murdered Indigenous Women (MMIW) works and others from the *Caribou Women* series, were included by curator Helen Delacretaz in the *Precise: Craft Refined* exhibition (2011-2012) at the Winnipeg Art Gallery's celebration of craft excellence. Similarly, burrows' beaded vamps

travelled with Christi Belcourt's *Walking With Our Sisters* exhibitions across Canada from 2013 to 2020.

Beaded portraits are one of burrows' recurring motifs; she has recreated the likenesses of historical figures such as Manitoba's founder Louis Riel, India's Pink Sari gang leaders, and Sampat Pal Devi and Isobel Gunn. burrows remarks, "I have spent 20 years creating glass beadworks. The works start as digital photographic art templates. Many obsessive hours bring these creations to completion. I usually work on many pieces over many years. I hope to draw the audience into the intimacy of the medium, tiny pieces of glass hand-stitched together. I want to showcase a mastery of colour and design that moves the work from beyond the history of decoration into a contemporary vision and narrative."

Figure 2a. teresaburrows, *Our Lady of the Seal Hunt*, 2017. Mixed media, fur, antlers, glass beads, dimensions unknown. **View Source**

Figure 2b. teresaburrows, Our Lady of the Seal Hunt (detail), 2017. Mixed media, fur, antlers, glass beads, dimensions unknown. **View Source**

As part of her *Our Ladies: Motherhood* series, *Our Lady of the Trapline* and *Our Lady of the Northern Lights* toured Canada and Scotland as part of *Naked Craft*, an international celebration of craft artists. From the same series, *Our Lady of the Seal Hunt* (2017) (fig. 2a) was included in the 2017 Canadian Craft Biennale at the Art Gallery of Burlington (Ontario). The performance robe, crafted from recycled seal fur and adorned with antlers, displayed an intricately beaded image of the Inuit artist and activist Tanya Tagaq as Sedna (fig. 2b). In 2017, during the residency that was part of the Biennale, burrows created another MMIW red satin and sealskin dress, which Tanya Tagaq wore for her 2017 Polaris Prize performance as well as at other music festivals.

Curator Denis Longchamps, who featured burrows' works in the *Canada/Scotland Naked Craft* and Canadian Biennale remarked, "I was impressed by her technical skills, that are simply stunning. With this work, teresa brought to the fore the cultural heritage of Tagaq, a rich heritage blending Scottish and Inuit traditions and stories of creation." From 2020 to 2023, two of burrows' works were included in the touring exhibition *Breathe*, which showcased crafted face masks that demonstrate resilience and capture the emotions evoked by the global COVID-19 pandemic.

Figure 3. teresaburrows, *Cease & Desist: The Bearded Lady Mask*, 2020. Glass beads, silk, leather, tanned beaver tails, beaver teeth, zippers, 71 x 50 x 10 in. Photo credit: Nathalie Bertin. View Source

Her contribution, *Cease and Desist: The Bearded Lady Mask* (fig. 3), was a wall hanging in memory of Sandra Alfoldy, a former professor of Craft History at NSCAD University and Associate Curator of Fine Craft at the Art Gallery of Nova Scotia who passed away in 2019. burrows honoured Alfoldy by featuring a beadwork portrait of her

gaze in the piece. The title refers to Alfoldy's experience receiving a "Cease and Desist" letter from the Maple Leaf Foods company, demanding she stop using their trademarked term, "Canadian Craft," in her writing and presentations. The title also refers to the story of the three witches from Shakespeare's *Macbeth*, where three bearded women delivered prophecies and contributed to the tragic events that unfolded in the play. burrows wrote in her artist statement regarding this work, "Those who were eccentric or outspoken were often portrayed as witches. Nowadays, corporations have alternative means to silence whistleblowers and wisdom keepers." In the *Cease and Desist* series, Burrows connects defiant bearded women and Canadian beavers who were almost made extinct during the Hudson's Bay fur trade. *Cease and Desist: The Sin Eater (2018-2023),* from the same series, looks at climate change, complicity, and the consequences of misguided interventions with nature layered over the historical implications of misplaced beavers in South America. The award-winning work was showcased in the *Hand and Locks* (2023) international textile exhibition in London, England. (HLT)

Dorothy Caldwell

Dorothy Caldwell is a textile artist whose quilts serve as intricate maps of landscapes, both physical and emotional, that resonate deeply with her. Caldwell's fascination lies in geographical formations of land, such as rock structures, bodies of water, and rural terrains that establish an intimate sense of place**,** resulting in monumental wall hangings. Her process involves experiential fieldwork, where she conducts unique methods of research like land rubbings, wanderings, and material collection that she brings back to her studio to produce her work. Through her travels, which include places like India, Japan, Australia and the Canadian Arctic, she acquires textile dyeing and stitching practices that further enrich the work with communal knowledge exchanges.

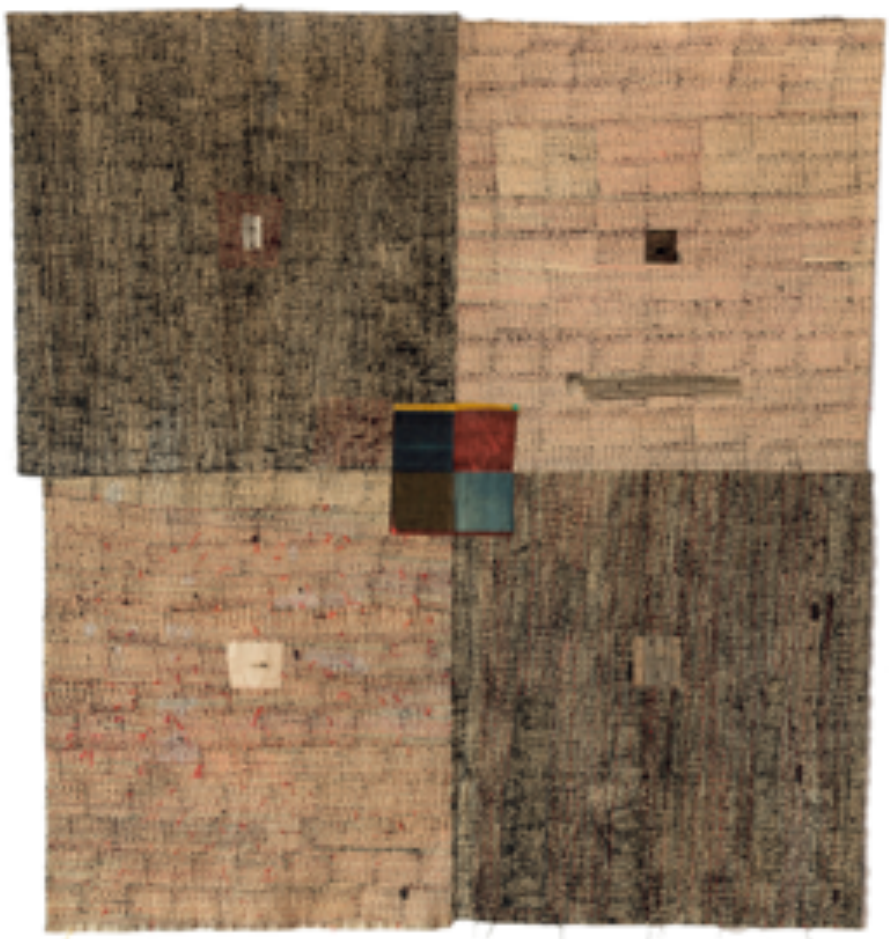

Figure 1. Dorothy Caldwell, *Four Patch: Hay/ Wheat/ Rye/ Barley*, 1994-1995. Wax resist and discharged cotton, appliqué, stitching, hand quilted by Evelyn Martin, Ruth Lamont, Grace Foxton, and Lydia Kelder, 96 x 96 x 2 in. View Source

In one of her earliest quilts, *Four Patch: Hay/ Wheat/ Rye/ Barley* (1994-1995) (fig. 1), Caldwell connected the tradition of quilt making with the farming patterns of the seasonal crops near her home in the rural village of Hastings, Ontario. Caldwell elaborates, "In studying the patterns, I was taken by the four-patch, which is the oldest quilt configuration, the simplest, it's simply four squares, and to me, that related to the four squares of land that I live on." Her early training as a painter informs her quilts, as she often translates her painterly ways into her textiles. Caldwell is skilled in discharging, a technique that applies wax resist and uses printing tools and hand-drawing canting tools on dark-coloured fabric and thus removes the colour, leaving only an imprint of what was not treated.

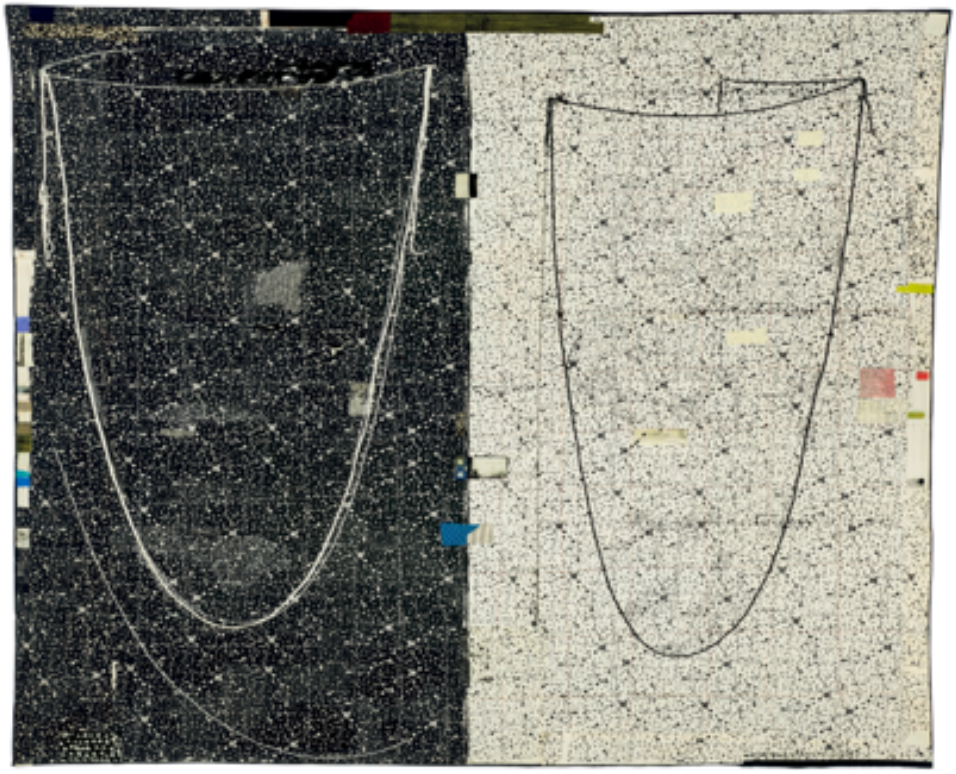

Figure 2. Dorothy Caldwell, *How Do We Know When It's Night?*, 2010. Wax and silkscreen resist on cotton, stitched, and appliquéd, 120 x 114 in. View Source

For her larger works, like *How Do We Know When It's Night?* (2010) (fig. 2) Caldwell applies silkscreen printing to produce similar graphic and textured effects, and batik tjanting tools to sketch lines on her quilts. In her process, Caldwell welcomes chance and accidents. She stretches out her textiles and studies them, flaws and all, and then begins the process of repair, mending, and patchwork, which are recordings of the passage of time for her. While these markings immediately catch the viewer from a distance, Caldwell also draws the viewer to inspect the fine details of her textiles, often adorned with fine stitching and appliqué work.

Figure 3. Dorothy Caldwell, *Fjord,* 2012. Wax and silkscreen resist on cotton, using a discharge process, 120 x 114 in. View Source

Recurring motifs in Caldwell's quilts include vessel-like shapes or cups, serving as poetic symbols of containment. This is evident in *Fjord* (2012) (fig. 3), created as a result of a residency in the Canadian Arctic on Baffin Island, Nunavut. (HLT)

Heather Cameron

Heather Cameron was born in Winnipeg and conducted her art studies at OCAD in Toronto beginning in 1989. Now living on Gabriola Island, in British Columbia, the textile artist, is interested in human relationships—particularly in how they intersect with nature, colonialism, labour, and time—as well as challenging stereotypes placed upon textiles as a medium, particularly those that position

the discipline as outdated, conservative, and feminine. Cameron often works with recycled materials and includes visual references to nature in her work, addressing the relationships between human presence, the environment, and colonialism by engaging with subject matters that centralize these themes.

Figure 1. Heather Cameron, *Arbor Vitae*, 2012. Embroidery on stretched canvas, 142.25 x 152.5 cm. View Source

Her *Arbor Vitae* (2012) (fig. 1) takes inspiration from the *Codex Canadensis*, a seventeenth-century document that depicts the plants and animals of what is now Canada, created by Louis Nicolas, a French Jesuit priest who travelled throughout the colony between 1664 and 1675. In this encyclopaedic document, Nicolas drew the flora and fauna he encountered in the New World in a fantastical style, reflecting his awe and fear of the nature he found there. Cameron builds off the codex, hand embroidering Nicolas' natural history pen and ink drawings onto large surfaces with a style of needlework popular in the seventeenth century, known as crewel, which is surface embroidery using wool thread. She describes her motivations, writing, "Rather than glorifying the imperialist endeavour, I try to convey the wild otherness of the creatures depicted, translating the pen and ink drawings into tangible wool and silk renditions full of life and energy. I sign the finished pieces with both Nicolas' initials and my own, and our respective dates, as I consider it a collaboration across the centuries."

Figure 2. Heather Cameron, *Not Forsaken*, 2019. Patchwork, found cloth, 157.5 x 157.5 cm. **View Source**

In 2019, Cameron's work was exhibited in a solo show, *The Wild Braid* (2019) at the Gabriola Arts & Heritage Centre on Gabriola Island in British Columbia, including her quilt, *Not Forsaken* (2019) (fig. 2). Cameron crafted this intricate patchwork quilt from worn pillowcases sourced from local charity shops, reflecting her commitment to environmental stewardship, as she describes it, "[m]ending is a way to create positive change in the world. It is an effective action one can take to resist the horrors of fast fashion and relentless consumerism, and to reduce the mountains of textile waste in landfills."

Figure 3. Heather Cameron, *entre deux,* 2022. Hand cut wool felt inlay and silk thread, 91.45 x 177.8 cm (each). View Source

This thoughtfulness and attention to detail, intrinsic to Cameron's practice, is equally apparent in *entre deux* (2022) (fig. 3), two hand-cut felt inlay works that mirror one another with contrasting colours and patterns. Cameron estimates there are over 14,000 stitches in the work, underlining the labour that is thematically present throughout her practice, and the thoughtful material choices that she explores through her textile oeuvre. (DD)

Lyn Carter

Lyn Carter is a textile artist and sculptor based near Grand Valley, Ontario. In a practice that spans over thirty years, Carter has produced a diverse range of work employing a variety of processes and materials and integrating textiles and sculpture. She refuses easy categorization, traversing art and craft, handcrafting and digital creation, so-called women's and men's work, and small-scale design and site-specific public art.

Figure 1. Lyn Carter, *Airbags*, 2001. Tree sections and organza, 274.3 cm x 304.8 cm x 106.7 cm. Photo credit: Peter MacCallum. View Source

References to the human body abound in Carter's art, including in *Airbags* (2001) (fig. 1), constructed of cream-coloured organza and segments of a tree-trunk and limbs that evoke the branching, bronchial tubes of the lungs or perhaps the blood vessels of the placenta. Carter often references the human body as a means of

negotiating the tensions between inside and outside, the familiar and extraordinary, and the individual and their surroundings.

Figure 2. Lyn Carter, *Drawn Through Black*, 2009. Fabric, Styrofoam, and wire frame forms, overall dimensions variable. Photo credit: Zbigniew Pospieszynski. **View Source**

Such an interest in confusing binaries is apparent in *Drawn Through Black* (2009) (fig. 2), in which Carter sewed black fabric around lathe-turned Styrofoam forms to create uncanny objects that bleed into the gallery space." In 2016 she was invited to exhibit *Drawn Through Black* at the *Hangzhou Triennial of Fiber Art* (Zhejiang Art Museum, Hangzhou, China). "Although abstract as a group," writes curator Sharon Kennedy, "the scale of the individual forms suggests diverse yet identifiable objects, from banisters to body parts, human figures to large chess pieces to phalluses."

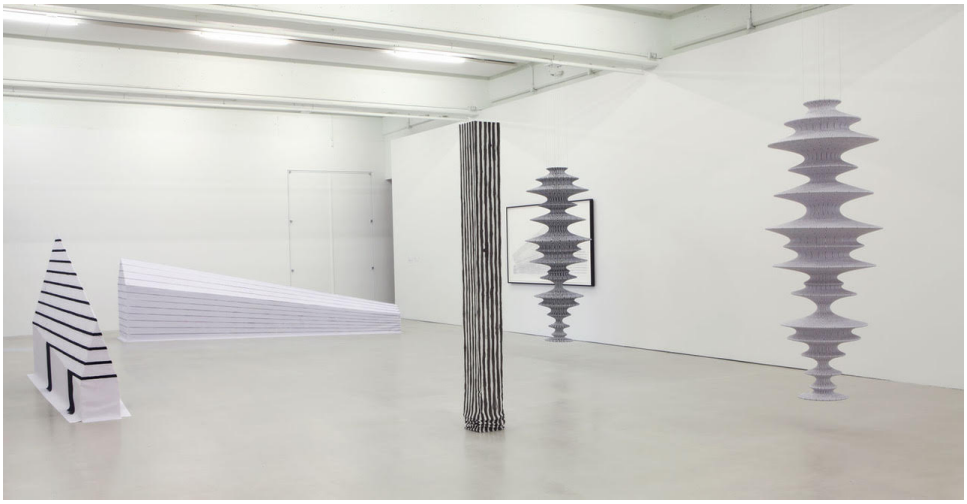

Figure 3a. Lyn Carter, installation view of *Lyn Carter: 11th Line,* 2018. Musée d'art de Joliette. **View Source**

In her solo exhibition *Lyn Carter: 11th Line* (fig. 3a) (curated by Sarah Quinton, Textile Museum of Canada, Toronto, Ontario, 2015-2016; travelling) the artist created sewn sculptures, drawings on paper, and digital prints on fabric that playfully disguise recognizable, architectural forms with monochrome, striped patterns inspired both by rural landscapes surrounding her home and by the traditional textiles of Africa, Japan, the Middle East and South America in the Textile Museum of Canada's collection.

Figure 3b. Lyn Carter, *Quick Turn #1* and *Quick Turn #2,* 2015. Fabric and aluminum hardware, approx. 228.5 x 81 x 81 cm each. Photo credit: Peter Legris. **View Source**

Carter's play with pattern is evident throughout this exhibition, though it is especially manifest in her hanging sculptures, *Quick Turn #1* and *Quick Turn #2* (2015) (fig. 3b). Here she designed a 24-piece sewing pattern, then carefully cut and sewed together the striped fabric pieces to fit a series of aluminum hoops, creating a hypnotic,

flowing pattern as the hoops expand and contract. The linear pattern and contours of *Quick Turn #1* and *Quick Turn #2* can be compared to the body, the silhouette of women's clothing, or perhaps, according to artist Peter Legris, the built form and "the incised fluting of architectural columns." (SS)

Kai Chan

Kai Chan is a sculptor, jewelry maker, and installation artist who uses a range of materials, including wood, glass, paint, and ink, as well as various found or recycled everyday items gathered from his surroundings. Each item has meaning and informs the concept of the work.

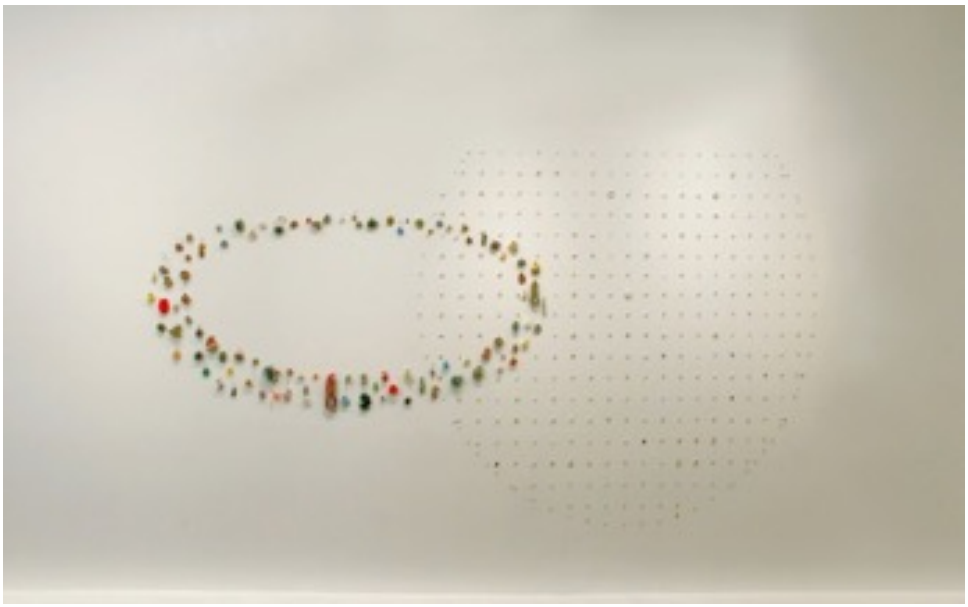

Figure 1a. Kai Chan, *Family Moon*, 1997. Buttons collected from Saint-Hyacinthe, nails, 164 x 332 x 6 cm. View Source

Figure 1b. Kai Chan, *Family Moon*, 1997 (detail). Buttons collected from Saint Hyacinthe, nails, 164 x 332 x 6 cm.

This unique practice of transforming everyday objects into meaningful representations is evident in the wall installation *Family Moon* (1997) (figs. 1a and 1b), which sees two circular arrangements of buttons, that the artist gathered from community members while attending a studio residency in Saint-Hyacinthe, Quebec. These contrasting circles, one perfectly round and formed in a grid pattern with neutral and pale buttons, and the other loosely formed with vibrant and uniquely shaped buttons, suggest a duality felt by the community members and the artist himself. Chan, who was born in Sichuan province, China, cites his youth living in China during World War II as the source of his creativity and thriftiness: "Material was very precious in my family. If you were to throw something out, it would be collected and sold, or reused." Chan immigrated to Canada in 1966, ultimately settling in Toronto, Ontario, where he currently lives and works.

Figure 2. Kai Chan, *Mountains and Waters*, 2001. Bamboo, dogwood, found wood, oil paint, 176.9 x 93.2 x 45 cm. View Source

He is inspired by the Canadian landscape and his natural surroundings. The sculpture *Mountains and Waters* (2001) (fig. 2) assembles bamboo and tree branches gathered from his backyard to form a structure inspired by the emblematic paintings of Lake Superior by Canadian artist Tom Thompson. Chan's work ranges in scale from small and intimate assemblages to large, immersive, and site-specific installations often informed by his diasporic experience navigating Eastern and Western cultures.

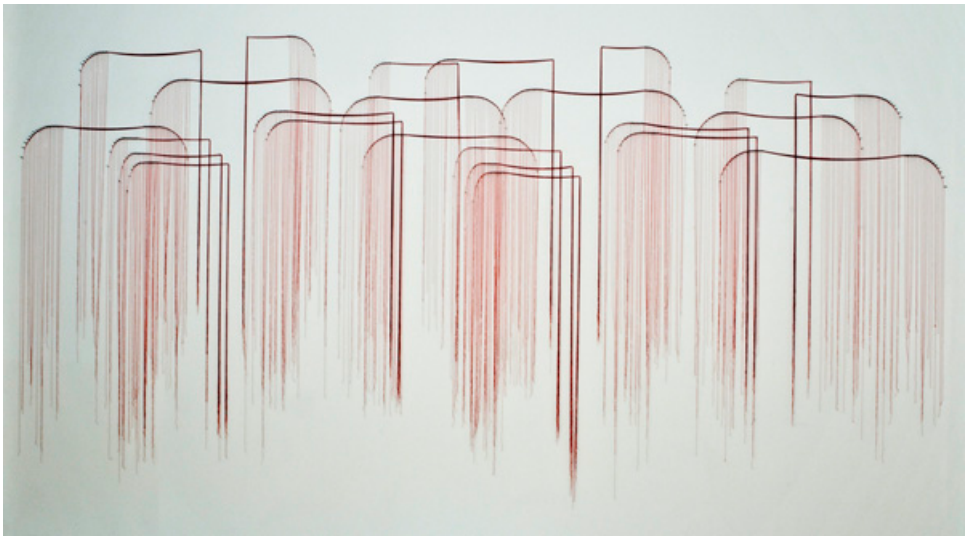

Figure 3. Kai Chan, *Mirage*, 2008. Silk thread, nails, 178 x 229 (variable) x 2 cm. View Source

He is best known for his intricate and delicate textile-based work, as seen in the installation *Mirage* (2008) (fig. 3), which consists of hundreds of vibrant red silk threads layered onto nails on a wall that forms an ephemeral skyline. (HLT)

Sandra Clarke

As a zero-waste artist, educator, and writer dividing her time between Mississauga, Ontario and her cabin off-grid near Algonquin Park in Highlands East, Ontario, Sandra Clarke has been "untangling spools of thread, skeins of yarn, and re-combining fabric and paper to make useful things for many years," according to her website. Her family was the origin of her interest in zero waste. Her parents and grandparents all lived low-waste lifestyles out of economic necessity. Her early life introduced her to the repair rather than replacement of garments, with an abundance of containers holding buttons, pins, elastic and zippers, all treasure chests to a child. She writes that in 1972 her father taught her how to hand sew the fallen hem on her long fleece nightgown, extending its life until she outgrew it, and it became a hand-me-down. In her early art practice Clarke was interested in mathematics, nature and history; she liked crocheting a hyperbolic plane, designing a fractal weave, or knitting a Fibonacci sequence. Clarke's work transformed after her daughter,

Emily, died in 2021 because of complications from a 2019 heart transplant. Clarke had spent years driving her daughter from Mississauga to critical hospital appointments in downtown Toronto, Ontario. She was often frustrated by traffic holdups resulting from environmental protests at Queen's Park, Toronto, delaying her urgent journeys to care for her daughter. Even though she agreed with the protestors, she sought a different means of protest that would not prevent patients or staff from reaching the hospital. As a result, after her daughter's death, the focus of Clarke's work was increasingly directed to work in fibre as a form of visual protest.

Figure 1. Sandra Clarke, *Embroidered Inspirations*, n.d. Mixed media, dimensions unknown. View Source

An outdoor installation displayed in Head Lake Park (Haliburton, Ontario) *Embroidered Inspirations* (fig. 1), exemplifies Clarke's zero-waste approach. It included a dress, old coat hangers, scraps of fabric, and bits of cloth hanging from tree branches and wrapped around tree trunks. The word VOTE was appliqued in big letters onto

crocheted squares that were hung from the trees along with a vertical banner that uses recycled yoghurt lids as embroidery hoops bearing hand-stitched statements such as "Climate Change is Real," and "Mend Don't Spend." She explains, "[w]e're all familiar with images of protesters chained to railings, yelling through megaphones, or clashing with armed police. Sometimes it can feel like political activism has no place for demonstrators who want to go about change quietly and calmly. That's where Craftivism comes in. This gentle form of protesting, taken up by hundreds of women, has enacted meaningful change within our society without picket lines, placards or vandalism. It proves that social justice and fairness can be achieved peacefully, without violence or extremes."

Figure 2. Sandra Clarke, *#MeToo*, n.d. Felt, thread, embroidery hoop, dimensions unknown. View Source

Clarke uses up-cycled materials in *#MeToo* (fig. 2), a celebratory and uplifting response to the MeToo movement. She works in a

diverse range of media, from eco-printing and natural dust dyeing to junk journaling and improv quilting, to embroidery, sewing, and spinning.

Figure 3. Sandra Clarke, *Jean Jacket*, n.d. Recycled denim, thread, mixed media, dimensions unknown. **View Source**

Clarke weaves new life into traditional arts and craft practices while maintaining practical functionality in works such as *Jean Jacket* (fig. 3). She creates awareness of slow fashion and re-wearable, re-cycled pieces with *Jean Jacket* where the visible mends and repairs are intended to be a rebellion against fast-fashion and the flawed clothing industry. (NJH)

Hannah Claus

Hannah Claus is a Kanien'kehá:ka and English transdisciplinary artist with a diverse practice spanning fibre arts, sculpture, installation, and video. Claus is a member of the Tyendinaga Mohawks of the Bay of Quinte, Ontario. Born in Fredericton, New Brunswick, Claus has lived in Ontario and Quebec, eventually settling permanently in Montreal, where she serves as Professor of Studio Arts at Concordia University.

Figure 1. Hannah Claus, *our minds are one*, 2014. Digital print on acetate, thread, PVA glue, plexiglass, and aluminum frame, 305 x 244 cm. National Gallery of Canada. Photo credit: Tony Hafkenshied. View Source

Claus is best known for her suspended sculptural installations that reference bodies of water, the natural elements, and Indigenous stories, including *our minds are one* (2014) (fig. 1). This sculpture was on view in the groundbreaking exhibition of contemporary Indigenous art, *Àbadakone / Continuing Fire / Feu continuel* (curated by Greg A. Hill, Christine Lalonde and Rachelle Dickenson for the National Gallery of Canada, Ottawa, Ontario, 2019-2020). Through her installations, as the *National Gallery of Canada Magazine* describes, Claus skillfully constructs sensory environments "that speak of memory and transformation. These explore the

particular, personal and living relationships within an Indigenous worldview, often focusing on Kanien'kehá:ka/Mohawk cosmography, in order to unsettle our perception of time, space and memory." Her materials of choice are vast, ranging from laser-cut acrylic sheets to porcupine quills as revealed by the diverse works exhibited in her solo show, *there's a reason for our connection* at Montreal, Quebec's McCord Museum (2019).

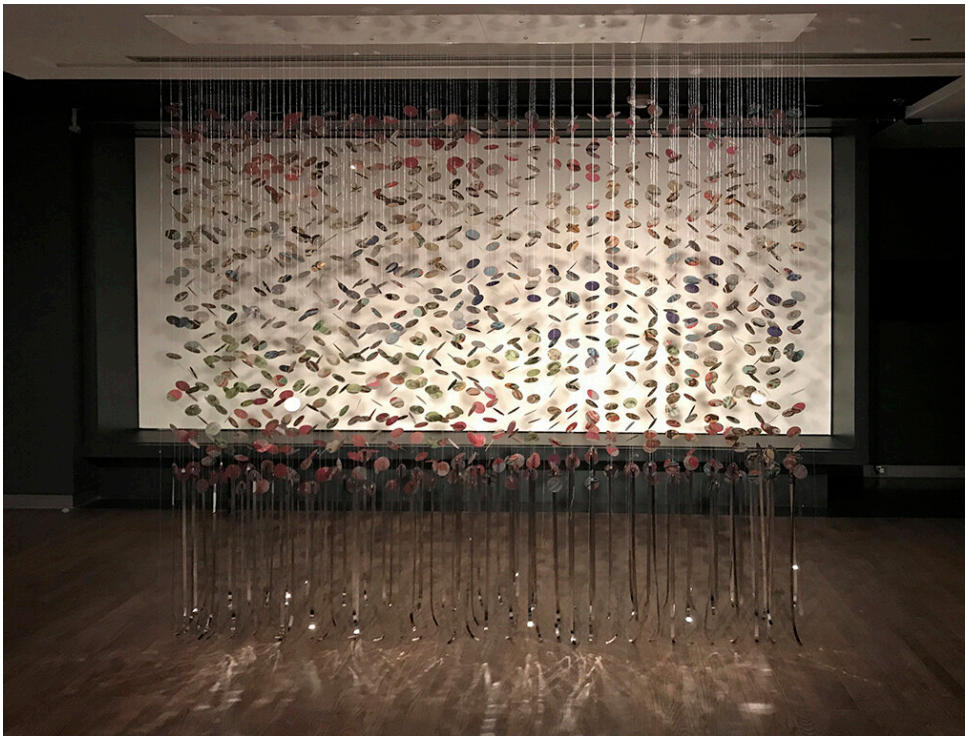

Figure 2a. Hannah Claus, *fancy dance shawl for Sky Woman*, 2019. Digital print on Jetview film, thread, PVA glue, and mirror Mylar, 304.8 x 304.8 x 45.72 cm. Photo credit: Mike Patten. View Source

Figure 2b. Hannah Claus, *fancy dance shawl for Sky Woman*, 2019. Digital print on Jetview film, thread, PVA glue, and mirror Mylar, 304.8 x 304.8 x 45.72 cm. Photo credit: Marilyn Aitken. View Source

For example, she created a *fancy dance shawl for Sky Woman* (2019) (fig. 2a and 2b) by printing images of beaded Haudenosaunee objects from the McCord Museum collection on Jetview film disks, suspended with thread and Mylar strips.

Figure 3. Hannah Claus, *trade is ceremony*, 2019. Copper headpins and wool blanket, 213.4 x 152.4 cm each. Photo credit: Eric Hill. View Source

In contrast, *trade is ceremony* (2019) (fig. 3), is composed of four grey wool blankets decorated with copper headpins pinned in geometric patterns inspired by wampum belt symbols, bringing together elements of trade and treaty to demonstrate Indigenous concepts of exchange that exist beyond the confines of capitalism. These meticulously decorated blankets contrast the blankets used by British forces in their germ warfare against Indigenous resistance throughout their colonization of Upper Canada. Claus' blankets do not signal death, disease, and oppression but instead point to the blankets traded throughout Indigenous history, the protection and warmth they bring, and the relationships forged and honoured through wampum belts. (SS)

Ruth Cuthand

Ruth Cuthand is of Plains Cree, Scottish, and Irish ancestry and is a member of Little Pine First Nation, although she spent most of her childhood in Alberta near the Blood Reserve. Today she lives in Saskatoon, Saskatchewan. During her youth, Cuthand experienced the systematic oppression of Indigenous people firsthand. These childhood experiences—and the continued inequalities faced by the Indigenous people of Turtle Island—influence her mixed-media creative practice, which seeks to address the colonization of Canada and its lasting effects on Indigenous communities, with a particular interest in examining the spread of diseases brought to the continent by European settlers.

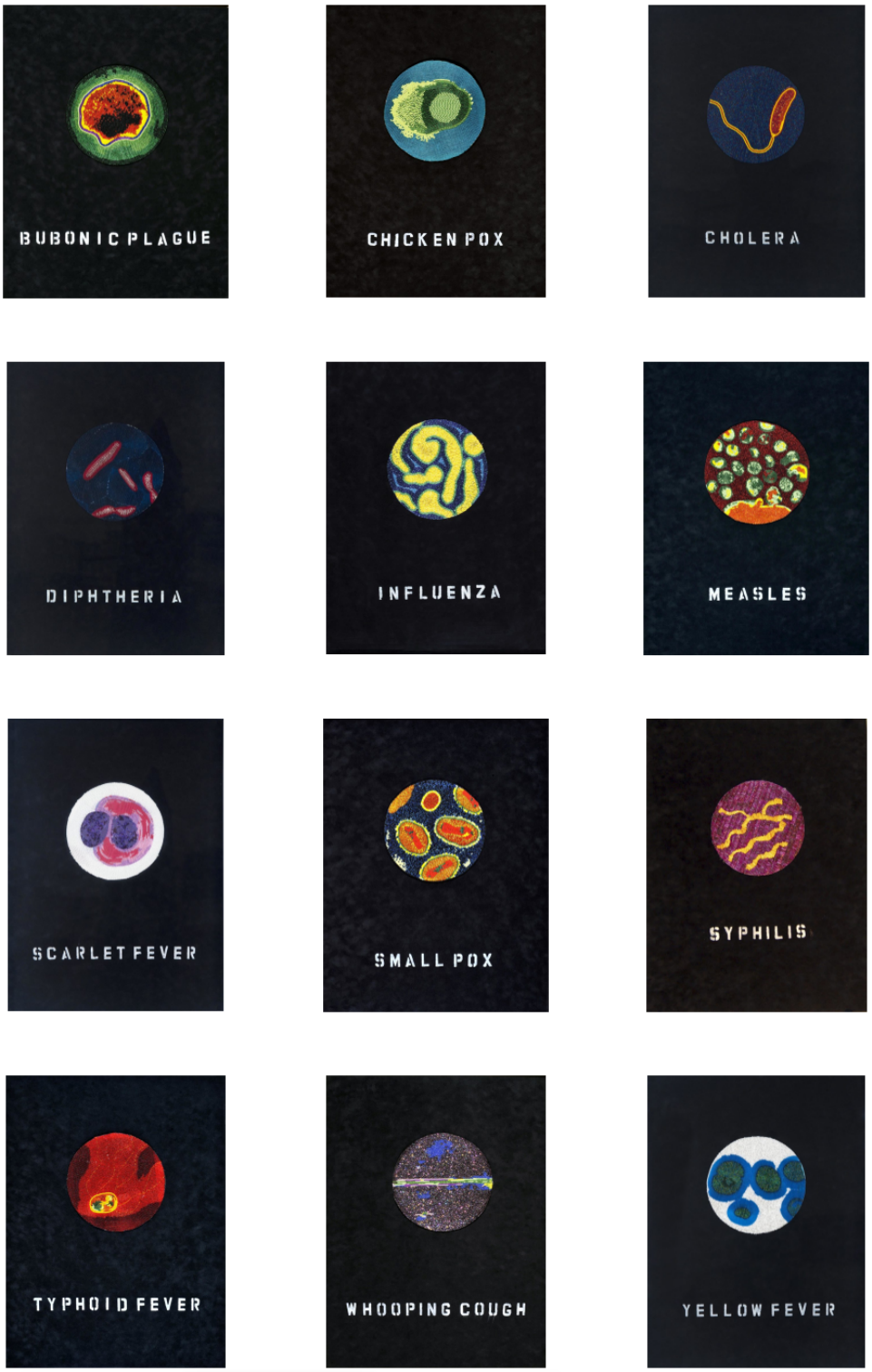

Figure 1a. Ruth Cuthand, *Trading* series, 2009-onward. Beads and acrylic on suede board, 61 x 46 cm each. View Source

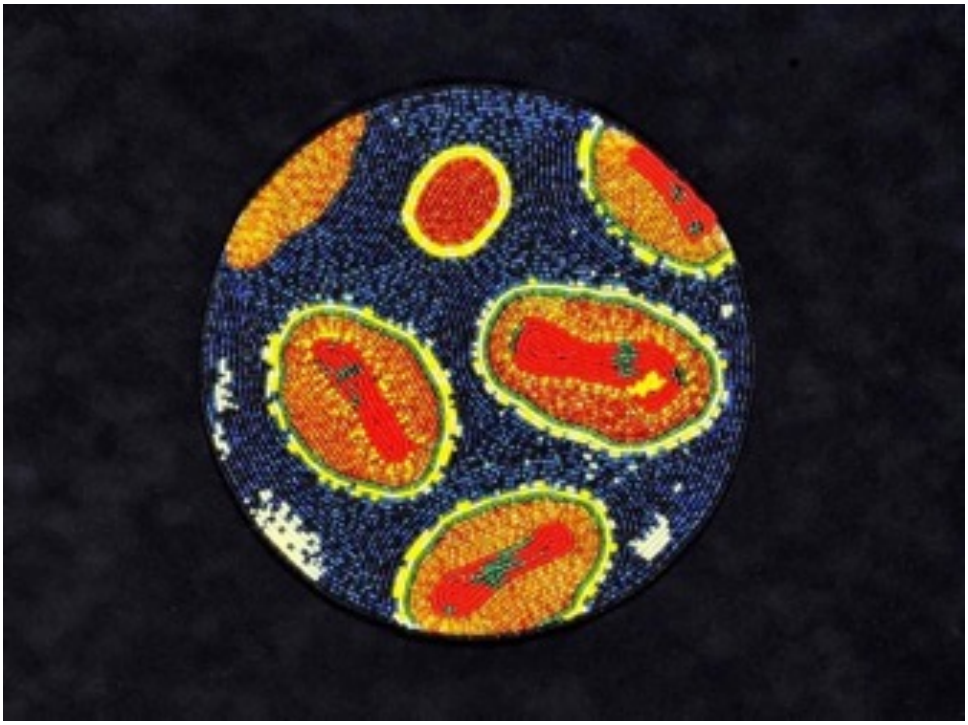

Figure 1b. Ruth Cuthand, *Smallpox*, 2009. Beads and acrylic on suede board, 61 x 46 cm, collection of the MacKenzie Art Gallery. View Source

Cuthand is most known for her *Trading* series (2009-ongoing) (fig. 1a), which consists of twelve enlarged microscopic views of diseases, including *Smallpox* (2009) (fig. 1b). These colourful beaded pieces render otherwise deadly viruses—and the colonial greed that brought them to Turtle Island—strikingly beautiful, thereby engaging audiences in challenging conversations about Indigenous-settler relations, the impact of colonialism on Indigenous health, and the poor conditions for those living on reserves through today. In an artist's statement about this series, Cuthand writes that her choice of beaded media is intentional, as the "seductive shimmer of the glass beads makes the works visually compelling; luminous discs floating on luxurious black velvet surfaces." The power of the series, she continues to say, is its ability to balance "attraction and revulsion, where the visual beauty of the objects is complicated by the dark and inescapable colonial history embedded within them."

Figure 2a. Ruth Cuthand, installation view of *Don't Breathe, Don't Drink*, 2016. Beads, resin, drinking glasses, baby bottles, and blue tarp, dimensions variable. View Source

Figure 2b. Ruth Cuthand, *Don't Breathe, Don't Drink* (detail), 2016. Beads, resin, drinking glasses, baby bottles, and blue tarp, dimensions variable. View Source

In 2016, Cuthand created *Don't Breathe, Don't Drink* (figs. 2a and 2b), an installation featuring beadwork suspended in resin within various drinking glasses, which signify the pathogens present in the water supply on reserves across Canada. This piece indicts the Canadian government for its failure to ensure that Indigenous peoples living on reserves have access to the basic necessities of life.

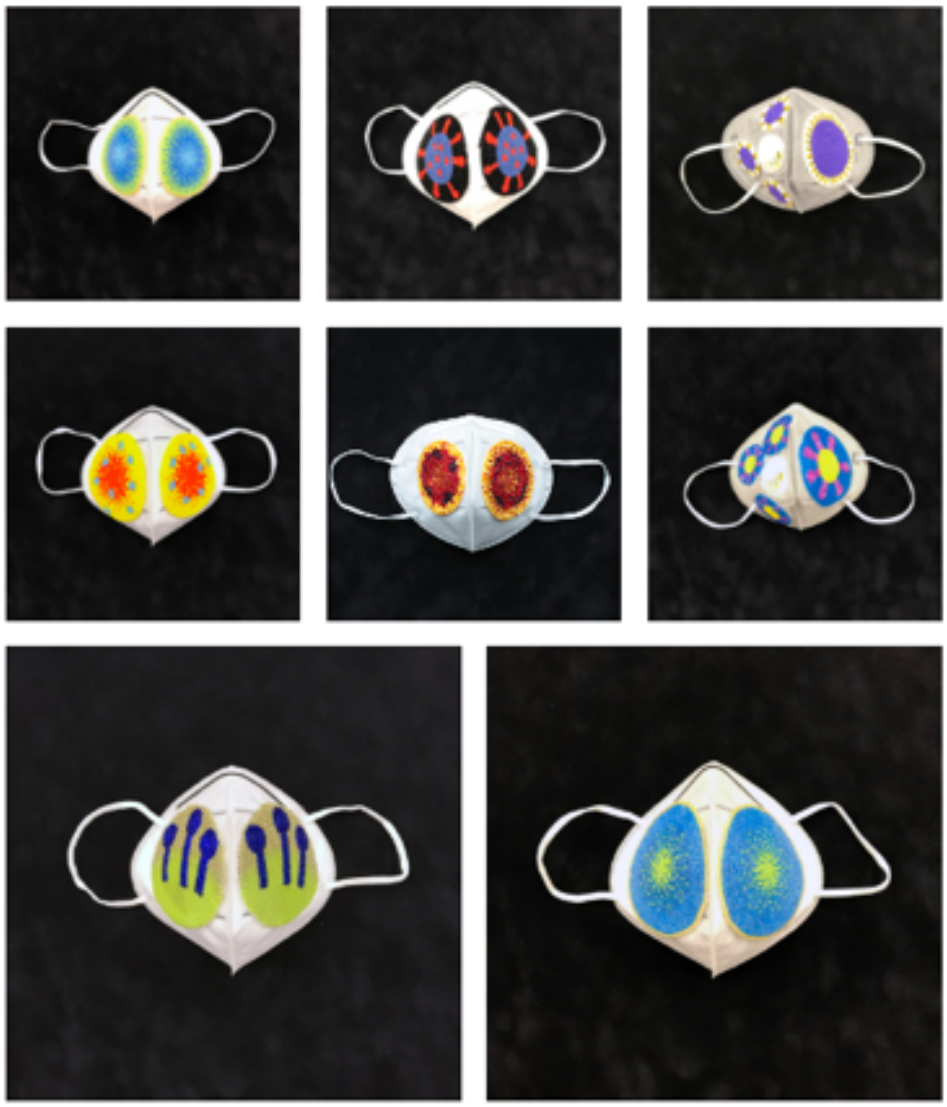

Figure 3a. Ruth Cuthand, *Surviving: COVID-19*, 2020. Glass beads, mask, thread, and backing, 30.5 x 30.5 cm each. **View Source**

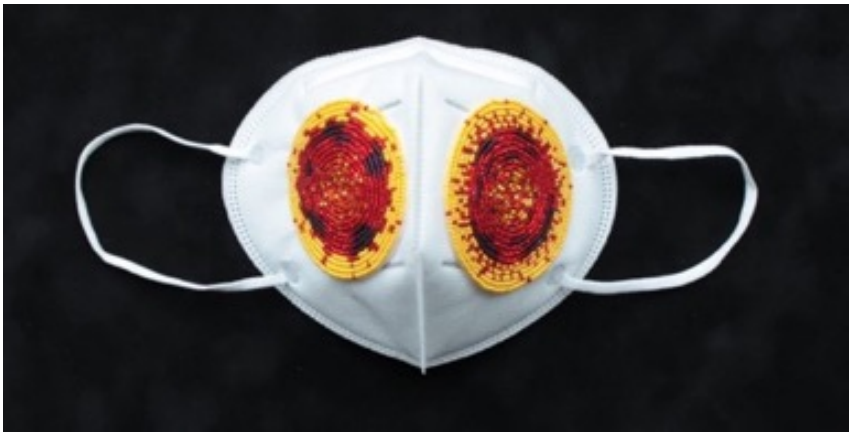

Figure 3b. Ruth Cuthand, mask from the *Surviving: COVID-19* series, 2020. Glass beads, mask, thread, and backing, 30.5 x 30.5 cm. **View Source**

During the COVID-19 pandemic, Cuthand began creating a series titled *Surviving COVID-19* (2020) (figs. 3a and 3b), featuring beaded representations of the virus, highlighting the disproportionate burden of the virus on Indigenous communities as well as Indigenous peoples' resilience and perseverance in the face of the pandemic. Her beaded work was displayed in a solo exhibition, *Beads in the Blood: Ruth Cuthand, a Survey*, at the University of Saskatchewan Art Galleries (Saskatoon) in 2021 (curated by Felicia Gay). (SS)

Dayna Danger

Dayna Danger is a Two-Spirit/Queer, Métis, Saulteaux, and Polish interdisciplinary visual artist. Danger—who uses they/them pronouns—was born on Treaty 6 Territory (Saskatoon, SK) and raised in Treaty 1 Territory, (Winnipeg, Manitoba), the homelands of the Métis People and currently resides in Tio'tiá:ke/Mōniyāng (Montreal, Quebec). Their practice encompasses various media, such as sculpture, photography, performance, and video. Across media, the artist examines tensions between representation, objectification, and empowerment by appropriating iconographies commonly found in mainstream fashion publications and pornography, both of which are often criticized for commodifying bodies. In their *Big'Uns* series (2017-ongoing), Danger photographs nude people holding large antlers with a glossy finish that recalls images found in fashion magazines. "In the current cultural climate, women-identified, transgender, and non-binary individuals often lack power over their sexuality. This lack of power occurs through misrepresentation, objectification, and violence against them in various media types," writes Danger.

Figure 1. Dayna Danger, Gijiit, 2017. Digital print, 112 x 168 cm. View Source

Through the photographs in this series, including *Gijiit* (2017) (fig. 1), the artist aims to take back control of the sexuality of the underrepresented, showing women and trans-identified people in control of their bodies and in ownership of the antlers they hold. As their photographs are often intimate in nature, Danger takes care to continually attain consent from their subjects during a shoot,

approaching the creative process collaboratively and aiming to challenge the dichotomy of subject and artist. Danger also takes a cooperative approach to other areas of their practice, finding inspiration in working with other marginalized artists and thereby creating art with, about, and for underrepresented people. As they state: "I never do things alone." For their series of *Kinship Masks* (2016-ongoing), Danger hired and paid Indigenous beaders to assist them in what they call the "kitchen table work" of assembling and decorating their masks. Such shared creative labour around the table reinforces kinship ties and facilitates the exchange of knowledge.

Figure 2a. Dayna Danger, *Kandace Double Battle Axe*, 2017. Collaborators: Tricia Livingston, Nicole Redstar, and Oxyd Creations. Recycled black leather, Black lustre and matte size 10 beads, dimensions unknown. View Source

The resulting leather masks, such as *Kandace Double Battle Axe* (2017) (fig. 2a), are adorned with traditional Indigenous beadwork and recall leather fetish gear in both material and form. By melding Indigenous beading and BDSM gear, Danger raises questions about sexuality, objectification, trauma, consent, and trust in relation to Indigenous and Queer healing. Danger's masks position BDSM and kink as sources of expression and power in the face of colonial and heteronormative violence.

Figure 2b. Dayna Danger, *Adrienne's Mask*, 2016. Digital print, 152.5 x 190.5 cm. View Source

As seen in *Adrienne's Mask* (2016) (fig. 2b), Danger photographs their wearers in their masks. These photographs demonstrate the deeply collaborative nature of the work, showcasing not only the presence of the subject in the art but also their influence on the work itself. Each mask is specifically fitted to the wearer and is representative of them through the choice of colours, materials, and beaded motifs. The earlier masks were all black, which reinforced the reference to BDSM wear.

Figure 3. Dayna Danger, *Kandace and Danger's Mask* (*Kinship Masks* series), 2019. Beads, leather, white and black bonded nylon, tobacco and smoked, brain-tanned caribou hide, dimensions unknown. View Source

However, more recent pieces present a brighter colour palette, shifting the material reference towards Indigenous practices, as seen in *Kandace and Danger's Mask* (2019) (fig. 3). With earlier black-on-black beadwork, Danger aimed to make Indigenous signifiers somewhat covert. Their transition towards colourful beadwork and apparent materials, such as moose hide and caribou hair, aims to reconcile the dichotomy between tradition and contemporaneity. (MEC)

Robert Davidovitz

The intricate compositions of woven acrylic paint by Toronto, Ontario-based artist Robert Davidovitz are the result of an interdisciplinary practice that combines elements from textiles, fibre arts, and digital culture. The inspiration for his unique method has an unlikely source in cake decoration. When Davidovitz was young and

working part-time in a bakery, he was decorating a cake using a pastry bag and wondered if a similar technique could be adapted to acrylic paint. Davidovitz's studio is reminiscent of a bakery, large bowls and spatulas used to mix paint sit next to racks of baking sheets where long strands of acrylic paint are left to dry. Davidovitz threads complex and colourful textile-like compositions from acrylic paint that is squeezed from a pastry bag like frosting in a process that reveals the sculptural qualities of the medium.

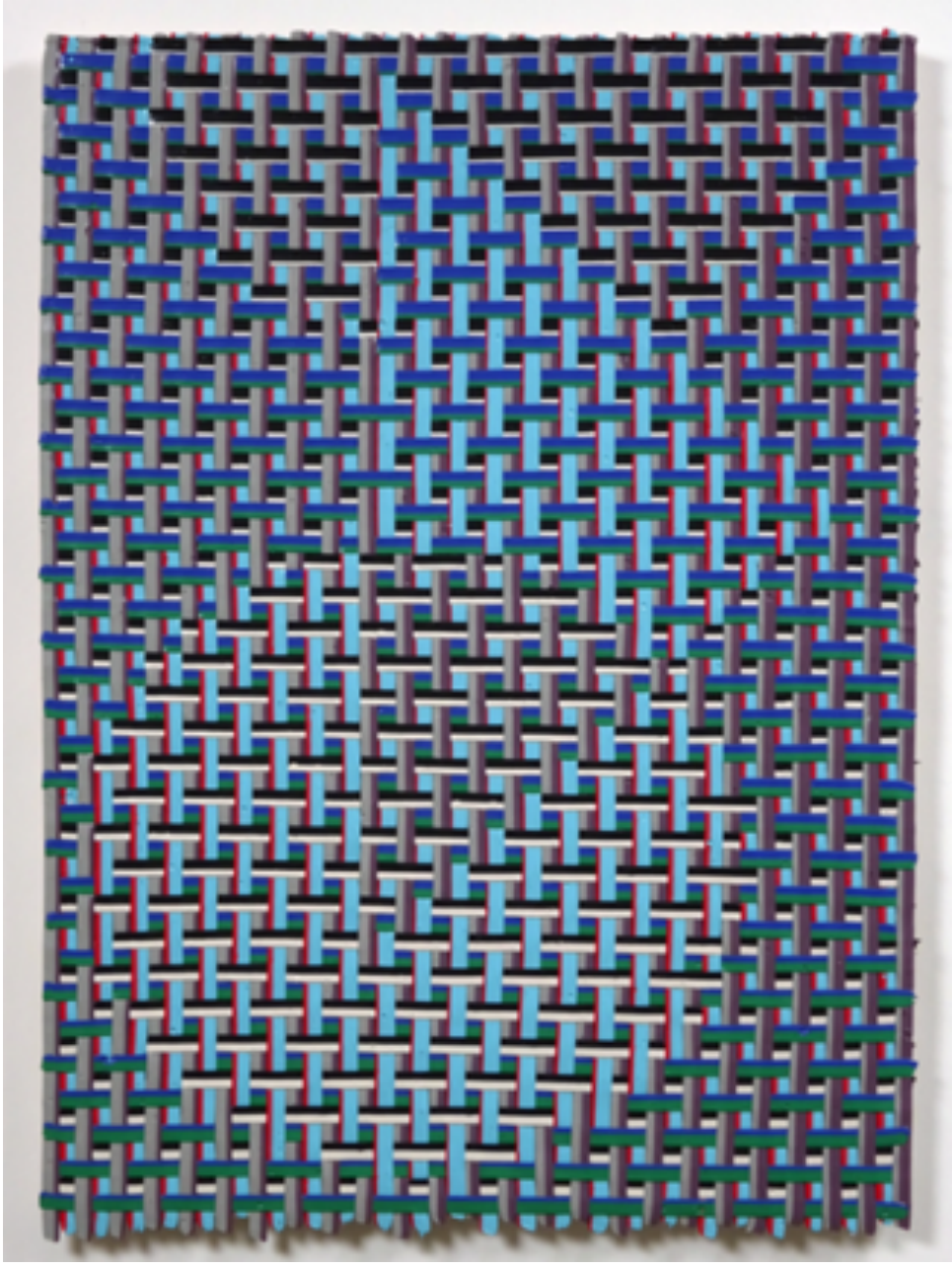

Figure 1. Robert Davidovitz, *Intersections*, 2017. Acrylic on cradled panel, 60.96 x 45.72 x 1.9 cm. View Source

Davidovitz creates an illusory three-dimensional space of pixelated geometric forms in *Intersections* (2017) (fig. 1). He remarks that, "I've always been attracted to works of art that create a magical aesthetic experience. However, I am equally, if not more, inspired by art that subverts rules and conventions. My goal with my own work is to challenge the perception of the media I use while at the same time creating an emotional response."

Figure 2. Robert Davidovitz, *PW/GY*, 2018. Acrylic on cradled birch, 48.26 x 33.02 cm. View Source

In works featured in the solo exhibition *Freshly Squeezed* (Lonsdale Gallery, Toronto, Ontario, 2018), such as *PW/GY* (2018) (fig. 2), Davidovitz used AutoCAD to create randomized wave patterns composed of lines of paint formed by the varying degrees of pressure exerted on the strands of the medium as they passed through the artist's fingers. This technique had been previously employed in *Intersections* (fig.1). The tactile quality of his work is emphasized by the connections that certain compositional elements have with the body, such as the physical scale of Davidovitz's pieces which correspond to the size of a face, a hand, or a torso.

Figure 3a. Robert Davidovitz, *What Will Remain*, 2020. Stained glass, dimensions unknown. Photo credit: Morris Lum. View Source

Figure 3b. Robert Davidovitz, *What Will Remain*, 2020 (detail). Photo credit: Morris Lum. View Source

He experimented for the first time with stained glass in the installation *What Will Remain* (2020) (figs. 3a and 3b), a work created for the FENSTER window gallery that pays homage to his grandfather from Vilna, Lithuania, who survived the Holocaust and for many years upon returning to Vilna made a living repairing windows. His father opened a window store and also restored stained glass windows for synagogues in Israel and continued the family window business when they immigrated to Canada in the 1980s. Davidovitz explains that he was "also inspired directly by the artist Marc Chagall, who visited Vilna before the war. In my research for this project, I came across a painting by Chagall that depicted the interior of the Vilna Gaon's private synagogue with large, colourful, stained glass windows.... Sadly the synagogue/kloyz was destroyed in the war, and so Chagall's painting is actually the only record that informs us what colours of glass were used in these windows." (NJH)

Leah Decter

Intermedia artist Leah Decter's work is multi-layered and complex, much like Winnipeg, Manitoba, where she is based. The city is situated on Treaty 1 territory, the traditional lands of the Anishinaabe (Ojibwe) and Nehiyaw (Cree) nations, known today as Treaty One Nation. The socio-cultural politics that dictate relations between the

city's Indigenous communities and the waves of settler-colonials who occupy the land guide Decter's work.

Figure 1a. Leah Decter, *official denial: trade value in progress,* from the dialogic project: *trade value* series, 2010-2016. In collaboration with Jaimie Isaac. Hudson Bay blankets, waxed thread, thread, yarn, beads, 12' x15'.

Figure 1b. Leah Decter, *official denial: trade value in progress,* from the dialogic project: *trade value* series, (detail), 2010-2016.

Figure 1c. Leah Decter, *official denial: trade value in progress,* from the dialogic project: *trade value* series, 2010-2016. In collaboration with Jaimie Isaac. Sewing Action: West Central Women's Resource Centre, Winnipeg, 2011. Hudson Bay blankets, waxed thread, thread, yarn, beads, 12' x 15'.

In Fall 2009, when Prime Minister Stephen Harper stated that Canada has "no history of colonialism" at the G20 Summit, Decter responded with the artwork, *official denial: trade value in progress* (2010-2016) (figs. 1a, 1b, and 1c) a large composite of Hudson Bay blankets, a symbol of colonial capitalism, with Harper's "official denial" sewn in the centre. Decter explains: *"(official denial) trade value in progress* was a six-year participatory project I initiated in 2010 and subsequently co-activated with Anishinaabe/British curator/artist Jaimie Isaac from 2011-2016.... The project engaged participants across the country in responding to Harper's statement through two primary interfaces: a set of books and a 12-by-15-foot textile made from reconfigured HBC [Hudson's Bay Company] blankets. Wherever the piece was presented, the public was invited to write their responses to Harper's statement in a project book. At subsequent Sewing Actions hosted in a variety of locations, each participant selected a response already written in the book and sewed it onto the blanket. They also left a written response in the book for future sewers to choose from. When the project began, the blanket composite featured only the machine-stitched version of

Harper's statement at its centre. Over time this was crowded out by several hundred hand-sewn responses that rendered a collaborative trace of participants 'thoughts, labour, and affective engagement. The project had a national scope enlisting more than 500 participants in over 40 events across Canada." In 2016 Decter initiated the ongoing collaborative project *Oh Oh Canada*, intended to inject politics into familiar pieces of Canadiana to "unsettle" accepted knowledge and collective remembrances through maple sugar candies. Decter, a settler-colonial of Jewish descent, collaborated with Adrian A. Stimson (Siksika, Blackfoot), Cecily Nicholson (mixed black diaspora), Lisa Myers (Anishinaabe), Peter Morin (Tahltan), Cheryl L'Hirondelle (Cree/Métis), David Gareau (Métis), and Michael Farnan (first generation Canadian) who each contributed a design which was intended to introduce counternarratives that confronted national commemorations that perpetuated colonial relationships and ways of thinking within Canada's mainstream cultural landscape. Adrian A. Stimson used the image of a bison to honour the animal's memory, resilience, and legacy for indigenous communities of the prairies; to represent the loss of indigenous languages Lisa Myers used the image of a tongue; barbed wire, a noose, and a rope by the other artists acknowledge some of the important but underrepresented stories that have been missing from colonial narratives of Canada's history. Decter's contribution, *Tracks West*, used the familiar image of railway tracks, a frequent symbol of national unification often mythologized as a vital instrument for opening the west to colonial settlement. The broken section of track implied the negative consequences of western expansion, in particular the displacement and confinement of indigenous peoples.

Figure 2a. Leah Decter, Leah Decter and Jennifer Hardwick distributing *Oh Oh Canada Candies*, July 1, 2016. Maple fudge, mixed media, 9 x 12 cm. Parliament Hill. Photo by Laura Margita, courtesy of Gallery 101 archives. Photo credit: Leah Decter. View Source

Figure 2b. Leah Decter, *Oh Oh Canada Maple Candies* from the *Oh Oh Canada* project, 2016-ongoing. Maple fudge, mixed media, dimensions unknown. View Source

The *Oh Oh Canada Maple Candies* (2016) (figs. 2a and 2b) were distributed to crowds gathered on Parliament Hill for the 2016 Canada Day events and later made into virtual 3D products distributed through the *Oh Oh Canada* website.

Figure 3a. Leah Decter, *Sh/r/ed Serge* (detail), 2022. Documentation performance, dimensions unknown. **View Source**

Figure 3b. Leah Decter. *Sh/r/ed Serge*, 2022. Documentation performance. **View Source**

Figure 3c. Leah Decter. *Sh/r/ed Serge* (performance detail), 2022. Documentation performance. **View Source**

In 2022 Decter performed *Sh/r/ed Serge* (fig. 3a, 3b and 3c) in which she slowly and painstakingly deconstructed vintage RCMP uniforms made of red serge fabric into smaller forms reminiscent of items of clothing and body parts to bring attention to the legacies of violence and colonial oppression that are an inherent part of the RCMP as a colonial law enforcement agency. Decter's contributions as an artist, editor, social justice advocate, curator, and scholar inform her work as Canada Research Chair in Creative Technologies in the Media Arts Division at NSCAD University (Halifax, Nova Scotia) and her objective to examine how place (physical and conceptual) impacts the way that lives are lived. Decter explains, "[i]t is increasingly understood that advancing meaningful reconciliation with Indigenous people in Canada requires the involvement of individuals with a wide range of perspectives, attitudes, and states of mind. Despite worthy initiatives, motivating non-Indigenous people to think and relate differently remains a challenge, especially when it comes to questions of land and sovereignty." (NJH)

Lindsay Katsitsakatste Delaronde

Lindsay Katsitsakatste Delaronde is a Kanienke'haka artist from Kahnawake, a reserve on the south shore of the Saint Lawrence River, Quebec. Currently, a PhD student in Applied Theatre, she also holds master's degrees in fine arts and Indigenous communities counselling psychology. In her art practice, she is similarly interdisciplinary, blending visual and performance arts with activism and land-based decolonial methodologies in a practice that spans Indigenous theatre, dance, beadwork, leatherwork, and textiles. She merges a blend of materials and philosophies, rooting her practice in a central philosophy that she terms "Embodied Earth Healing," which "incorporates ceremony, rituals, and the cycles of the cosmos, seasons, and rhythms and vibrations of nature. This practice involves bravely engaging with various landscapes, bodies of water, flora, and fauna to foster a deep conversation with the land. Engaging one's body in the earth supports grounding and re-centers the central nervous system, re-aligning with the heartbeat of the earth, transforming the inner landscape to one of harmony, balance, and love, while awakening the intrinsic wisdom of our earth bodies."

Figure 1. Lindsay Delaronde, *Touching Earth Bodies,* 2017-ongoing. Two channel video projection, digital photographs 2017, performance, fabric, wood. Performance, Comox Valley Art Gallery, June 2, 2018. Photo credit: Alun Macnaulty. View Source

Touching Earth Bodies (2018) (fig. 1), for example, is simultaneously a series of digital photographs, a film installation, and a performance integrating props like long, connecting fragments of red fabric, which are held by viewers in a circle during the piece. In many of her performances, Delaronde describes her own role as that of a "story weaver," inviting a comparison to textile craft, which acknowledges the interdisciplinarity of her approach and often integrates made fabrics.

Figure 2a. Lindsay Delaronde, *Unbury the Hatchet*, part of *Bury the Hatchet,* 2022. View Source

Delaronde's collaborative performance *Bury the Hatchet* (2022) (fig. 2a) demonstrates one such interweaving of fibre art with performance. The term "Burying the hatchet" expresses diverse Indigenous concepts of peacebuilding.

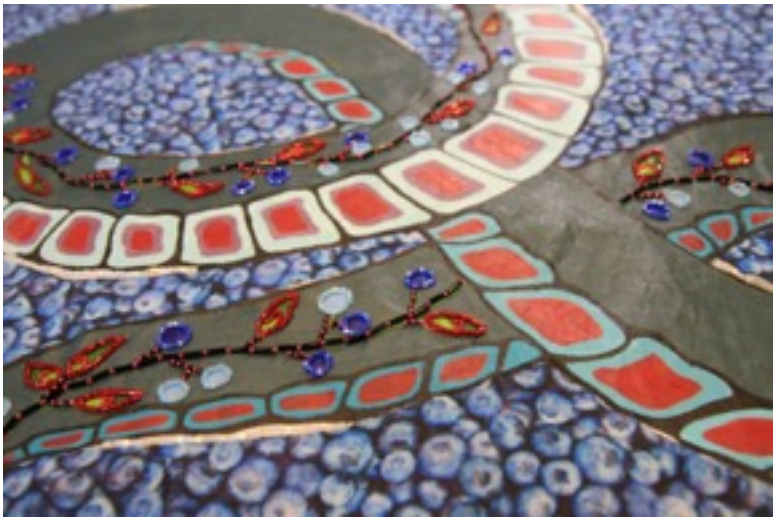

Figure 2b. Lindsay Delaronde, *Regalia* (detail) and Sarah Rhude for *Venom Dance*, part of *Bury the Hatchet*, 2022. Photo credit: Ted Grant. **View Source**

Dress and regalia played a central role in the piece, with some of Delaronde's collaborators bringing in crafted fabrics as costume and setting (fig. 2b). The culmination of this piece's storytelling occurred in an event of "story weaving & integration," a performance as well as participatory exercise.

Figure 3a. Lindsay Delaronde, *Walking in the Steps of your Ancestors*, 2022. Workshop. **View Source**

Also a moccasin maker and instructor, Delaronde led a series of moccasin-making workshops, titled *Walking in the Steps of your Ancestors* (fig. 3a), with youth from Threshold Housing Society (Victoria, British Columbia) throughout December of 2022 at the Art Gallery of Greater Victoria.

Figure 3b. Moccasins made in Lindsay Delaronde, *Walking in the Steps of your Ancestors*, 2022. Workshop. View Source

Through the practice of making, Delaronde intended that the participants learn beading in tandem with self-exploration, reflecting the healing and affirmation that can be inherent in craft processes drawn from deep cultural roots (fig. 3b). (SW)

Anouk Desloges

Anouk Desloges is a Montreal-based fibre artist known for removing embroidery from its traditional supports to adorn unusual backing materials, such as plastic and metal. Making things with her hands has always been second nature to Desloges; she was born in Victoriaville, Quebec, to garment manufacturers, and thus, as she describes, "Working with textile as a medium has never been a conscious choice." "Instead of going to daycare," Desloges continues to explain, "my playground was being placed in the midst of unlimited material and equipment." She has long used thread to express her personal thoughts and, while studying sculptural

metalwork, maintained a personal fibre practice, creating self-referential embroideries that she compares to a journal. At the end of her studies, Desloges began combining her sculptural and fibre practices, bringing her "intimate/mysterious/ambiguous thoughts into the public realm" by embroidering on metal sculptures and perforated acrylic and plexiglass sheets. The material qualities of her works are also often in opposition, at once bearing the hardness associated with metal and plastic and the fragility of thread, as Desloges explains, "I juxtapose the materials and techniques to create an illusion of depth and to reconsider the definition of two- and three-dimensional compositions," resulting in compelling artwork that demands closer looking.

Figure 1a. Anouk Desloges, Isabelle Demers, and Emilie Proulx, installation view of *Bivouac*, 2018. Photo credit: Charles-Frédérick Ouellet. View Source

From 2018 to 2019, Desloges collaborated with fellow artists Isabelle Demers and Emilie Proulx to create a three-part exhibition titled *Bivouac* (MATERIA, Quebec City, Quebec; travelling) (fig. 1a). The artists describe this as a "scenographic installation," depicting "a picturesque landscape halfway between abstraction and figuration."

Figure 1b. Anouk Desloges, *Haïku d'appartement* (detail from *Bivouac),* 2018. Embroidery on nylon, fiberglass, 107 x 200 cm. View Source

Figure 1c. Anouk Desloges, *Ghosts Froufrou* (detail from *Bivouac),* 2018. Embroidered textile on engraved acrylic, 53.5 x 33 x 7.5 cm each. Photo credit: Janet Savil. View Source

Desloges contributed a number of unusual, embroidered objects to *Bivouac*, including *Haïku d'appartement* (2018) (fig. 1b), a nylon tent embellished with text, various symbols, and animal motifs, as well as *Ghosts Froufrou* (2018) (fig. 1c), a series of bizarrely dressed ghosts, embroidered on engraved acrylic. Josianne Desloges describes the uncanny effect of these ghost sculptures, writing "Créés à partir de la silhouette d'un vieil homme qui marche, voûté, ses fantômes aux ombres jaune vif arborent leurs froufrous noirs façon punk, comme des lunettes, en encore comme un bonnet de douche, ce qui leur donne un look loufoque. [Created from the silhouette of a stooped, walking old man, her ghosts 'bright yellow shadows and punkish black frill glasses, bonnet, and shower cap, give them a zany look.]"

Figure 2a. Anouk Desloges, *Tribute: The Sound of Those Cuffs*, 2019. Textile embroidery on acrylic and steel, 122 x 51 x 33 cm. View Source

Figure 2b. Anouk Desloges, *Tribute: The Sound of Those Cuffs*, 2019. Textile embroidery on acrylic and steel, 122 x 51 x 33 cm. **View Source**

Figure 2b. Anouk Desloges, *Tribute: The Sound of Those Cuffs* (detail), 2019. Textile embroidery on acrylic and steel, 122 x 51 x 33 cm. **View Source**

Desloges' work is often both deeply personal and mysterious, reflecting the artist's desire to investigate her thoughts and emotions in thread, while simultaneously creating works that are not instantly readable as symbolic or autobiographical, as seen, for example, in *Tribute: The Sound of Those Cuffs* (2019) (figs. 2a and 2b). The artist describes this work, writing: "*Tribute: The Sound of Those Cuffs* is the first of a series of homage to some who have come into my life to unveil something inside of me that I had thought was dormant. Many hands make their way through a peony wreath, standing on an easel such as a funeral offering. A wreath translates to a 'couronne 'in French; a 'crown 'that you put on someone whose place would normally be on a pedestal. But since it is a funeral wreath, I would rather it stay buried in the past until I open up once again."

Figure 3a. Anouk Desloges, *Lovers 1*, 2020. Textile embroidery on Mylar paper, 28 x 43 cm. Photo credit: Anthony Mclean. View Source

Figure 3b. Anouk Desloges, *Lovers 3,* 2020. Textile embroidery on Mylar paper, 28 x 43 cm. Photo credit: Anthony Mclean. **View Source**

Figure 3c. Anouk Desloges, *Lovers 5,* 2020. Textile embroidery on Mylar paper, 28 x 43 cm. Photo credit: Anthony Mclean. **View Source**

In 2020, Desloges was commissioned by curator Annabelle Vieux Francoeur to create a new body of work for the La biennale de Québec: Manif d'art, resulting in her *Lovers* series (2020) (figs. 3a, 3b, and 3c) of colourful, floral embroidery on Mylar paper. Desloges explores the notion of desire in this series, displaying her textile pieces alongside a poem, "City Boy Poem," reading: "You adore me / An open sign as a playlist / The final card as a promise / Amongst seven lovers / You forgot my birthday." (SS)

Frances Dorsey

The American-born textile artist, Frances Dorsey is known for her stitched, woven, and hand-dyed works in cloth that engage critically with global issues while also depicting domestic life, family memories, and the artist's reverence for plants. "For me, cloth offers a kind of language," she explains, that allows her to "...respond to the historic events that encompass my life—a personal, unpretentious way that acknowledges how everyone is included and implicated in the larger political picture." Dorsey immigrated to Canada from the United States as a conscientious objector during the Vietnam War, eventually settling in Nova Scotia with partner and children in 1995, where she taught textiles at NSCAD University (Halifax) until 2016. Dorsey's objections to the war reflect both her deep political commitment to peace and her personal connection to Vietnam; throughout the 1950s, she spent her childhood in Saigon, where her father worked for the US Embassy. She remembers their time there as idyllic, but in hindsight, she recognizes that she, in her own words, dwelt in "paradise on the edge of conflagration. Most people I knew there were later killed...My heaven was hell for most people."

Figure 1a. Frances Dorsey, *Rice Paddies*, 2005. Linen, cotton and rayon fabric, dye, pigment and silver leaf, printed, discharged, stitched, assembled, 350 x 980 cm. Photo credit: Steve Farmer.

Figure 1b. Frances Dorsey, *Rice Paddies* (detail), 2005. Photo credit: Steve Farmer.

Figure 1c. Frances Dorsey, *Rice Paddies* (detail), 2005. Photo credit: Steve Farmer

Dorsey has created a large body of work exploring her family's relationship to war—their roots in the South and proximity to remnants of the Civil War, her father's experiences on the frontlines of World War II, and their time in Saigon, where her father worked to avoid the outbreak of another such war—as exemplified by *Rice Paddies* (2005) (figs. 1a, 1b and 1c), displayed in her 2007 solo show, *Saigon* (curated by Ingrid Jenkner for the Mount Saint Vincent Art Gallery, Halifax, Nova Scotia). This piece is comprised of distressed and salvaged cloth, pieced-together in, as the MSVU Art Gallery describes, "a pictorial version of the patchwork quilt," depicting the lush beauty of Vietnam with screen-printed rice plants accented with reflective silver leaf. Upon close looking, viewers can see photo-derived images of soldiers hidden in the beauty of the rice paddy and her father's account of life at the front, drawn from his journals printed on the fabric, presenting a complex critique of the horror and obscenity of war. Dorsey has since moved away such themes, feeling in her own words, "tired out" by the "stupidity" and "endlessness" of war, instead finding comfort and inspiration in nature and creating work that explores the wonders of the plant world through the use of plant-based materials and dyes.

Figure 2. Frances Dorsey, *Beleaguered and Prevailing Moons*, 2016. Old discarded table linens, natural dyes, cutting, piecing and stitching, 300 x 125 cm. View Source

Many of these works use discarded table linens, which the artist saves from the landfill, colours with natural dyes, and then cuts and pieces together, as seen in *Beleaguered and Prevailing Moons* (2016) (fig. 2).

Figure 3a. Frances Dorsey, *Plant Portraits*, 2018-2020. Linen warp and weft, hand woven on a TC-1 jacquard loom, weak iron mordant, natural dyes, dimensions unknown. Photo credit: Steve Farmer. View Source

Figure 3b. Frances Dorsey, *Goldenrod* (detail from *Plant Portraits*), 2018-2020. Photo credit: Steve Farmer. View Source

Figure 3c. Frances Dorsey, *Goldenrod* (detail from *Plant Portraits*), 2018-2020. Photo credit: Steve Farmer. View Source

Others are meticulously woven on the loom, including *Plant Portraits* (2018-2020) (figs. 3a, 3b, and 3c), depicting plants close-up in a variety of variegated, naturally dyed threads, reflecting the artist's desire to make art in response to nature and in "gratitude for small blessings." Dorsey maintains an active curatorial and writing practice, often writing prose to accompany her textiles and curated shows, and cares for a beautiful garden. (SS)

Elizabeth Doxtater

Elizabeth Doxtater is a Kanien'kehá:ka multimedia artist and author from the Five Nations of the Grand River, Ontario, whose work centres on the cornhusk, one of the most important and ancient materials used by the Haudenosaunee people. For her, making cornhusk dolls allows her to preserve her culture, participating in the survival of an art form passed down to her from her parents. In 2016, Doxtater exhibited two large-scale installations of traditional Haudenosaunee cornhusk figures at the McMaster Museum of Art in Hamilton, Ontario in a solo exhibition titled *Art of Peace*.

Figure 1a. Elizabeth Doxtater, *Peacemaker's Journey*, n.d. Cornhusk dolls with beaded clothing on wooden platforms, dimensions unknown. View Source

Figure 1b. Elizabeth Doxtater, *Peacemaker's Journey* (detail), n.d. Cornhusk dolls with beaded clothing on wooden platforms, dimensions unknown. **View Source**

Figure 1c. Elizabeth Doxtater, *Peacemaker's Journey* (detail), n.d. Cornhusk dolls with beaded clothing on wooden platforms, dimensions unknown. **View Source**

The first installation, *Peacemaker's Journey* (figs. 1a, 1b, and 1c), is a sixteen-piece set retelling parts of the giving of the Great Law of Peace, Kaianere'kó:wa, from the Shonkwaya'tison to the Peacemaker, as well as the Peacemaker's subsequent travels through Haudenosaunee territory sharing the law and teaching the people how to live harmoniously with all beings.

Figure 2a. Elizabeth Doxtater, *First Council Fire (Encircles Everything)*, n.d. 305 x 305 cm. View Source

Figure 2b. Elizabeth Doxtater, *First Council Fire (Encircles Everything)*, n.d. 305 x 305 cm. View Source

The second, Teiotiokwaonhaston, *First Council Fire (Encircles Everything)* (figs. 2a and 2b), is a monumental diorama of 101

cornhusk dolls representing Peacemaker and the fifty Clan Mothers and fifty Chiefs arranged on a circular table.

Figure 2c. Elizabeth Doxtater, *First Council Fire (Encircles Everything)* (detail), n.d. 305 x 305 cm. **View Source**

At the centre of the circle stands Peacemaker and the first Clan Mother, Tsikonhsase (fig. 2c), who together with Ayonwatha spread the Great Law of Peace, uniting the six nations as the Iroquois Confederacy of Chiefs and Clanmothers and bringing an end to on-going war in the region. When the Great Law was ratified among the Six Nations, a white pine tree was uprooted and the people threw their weapons into the pit, exposing an underground river which would carry the weapons away forever. Each Chief and Clan Mother, represented their nation and clan, and is differentiated in the diorama by intricately designed clothing and beadwork, were then given duties to carry out the Great Law. When asked why she chose cornhusk dollmaking to depict these foundational Six Nations' stories, Doxtater commented, "Everyone in the world sees *The Last Supper*, for example…I asked myself, where's ours? If we had something, what would it be made of, what would it look like?" Doxtater is also a painter and in 2018, provided a number of paintings to illustrate the Ontario Teacher's College guide, *Rotinonhsyón:ni Representation of the Ethical Standards for the Teaching Profession*, a resource that aims to inspire educators to reflect on Indigenous

ways of knowing and to support the respectful inclusion of Haudenosaunee culture within teacher education and professional practice.

Figure 3. Elizabeth Doxtater, *Trust - Grandmother Moon and Cornstalks*, 2018. Materials and dimensions unknown. **View Source**

Her paintings, such as *Trust – Grandmother Moon and Corn Stalks* (fig. 3), encourage teachers to reflect on Haudenosaunee ethical standards of care, respect, trust, and integrity. Doxtater and her family run a gallery and studio called Everything Cornhusk in Ohsweken, Ontario. (SS)

Jenny Duda

Jenny Duda, a retired teacher, an illustrator and a writer, makes use of the chain-link fences which are part of the urban landscape and that frequently line school yards and cordon off public spaces. A utilitarian necessity for many reasons, the fences provide Duda with a quasi-frame loom through which to weave heartening images for the enjoyment and visual delight of the wider community. Duda's

fence art installations have become a familiar sight along the boardwalks and public promenades of Cobourg, Ontario where she lives and works. She writes: "As an artist, these are really difficult times and I think everybody needs to do something that brings a bit of joy to the community. My talent is art, and I would like everybody to step up and do something you can do to improve the community. When people come and walk by, they are lifted by this piece of art – so I know it's working." Her pieces are made from hand-cut ribbons using fleece, blankets, and scraps of fabric that she collects, and can take up to one hundred hours each to complete.

Figure 1. Jenny Duda, *Untitled*, 2021. From the *HeART Fence* Project. Yarn, metal fence, dimensions unknown. View Source

The *HeART Fence Project* (2021) (fig. 1), for example, began as a response to the COVID-19 pandemic. The forced isolation and rising death toll motivated Duda to create a public memorial where people could find a moment of solace and leave a token for their loved ones. For this project, she used fibres and textiles with weaving, sewing, and embroidery techniques to make a pink heart, a white unicorn, a monarch butterfly, and a square peace sign using the fences erected to prevent public access to Victoria Beach

during the first lockdown. Viewers were invited to tie white ribbons or attach feathers to the fence as an act of remembrance to honour loved ones lost during the pandemic.

Figure 2a. Jenny Duda, *Remembrance*, 2021. Yarn, mixed media, chain-link fence, dimensions unknown. View Source

Figure 2b. Jenny Duda, *Remembrance*, 2021. Yarn, mixed media, chain-link fence, dimensions unknown. View Source

Figure 2c. Jenny Duda, *Remembrance* (detail), 2021. Fleece, mixed media, chain-link fence, dimensions unknown. View Source

Singe Langford explains that along a fence lining the boardwalk near Hibernia Street in Cobourg, Duda initiated another community arts project, *Remembrance* (2021) (figs. 2a, 2b, and 2c). For this project, she wove poppies into the fence and provided materials for community members to create their own as a public act of remembrance.

Figure 3. Jenny Duda, *Untitled* from the *Nest Works* series, 2022-2023. Fleece, chain-link fence, dimensions unknown.

In 2022 Duda began the first of a series of images as part of an evolving outdoor installation entitled *Nest Works* (fig. 3). Again using the fence along the Victoria Beach boardwalk in Cobourg, Duda threaded coloured fleece and scraps of fabric through the metal links of the fence to create images such as a mother robin tending her eggs or a father robin looking after his young. Because the textile and fibre components are displayed outdoors, they are subject to inclement weather and seasonal changes, and Duda makes adjustments to the compositions based upon the time of year, or simply to update the composition in a thought-provoking way. For example, she changed the colours of the mother robin's eggs, changed a maternal figure to a paternal one, and even added a cellphone so that the mother robin looks like she is chatting on the phone while she is watching her hatchlings, noting that "In the robin's wing I put a shape that looks like a cell phone. I wanted it to be a little joke that something is happening in the nest that Mama robin has to phone Tele-Health." Duda also does book illustrations to promote education and inspire research activities in support of environmental causes, such as the Canadian Tree Fund, which supported the children's book written by Warren Hoselton and illustrated by Duda, *Professor Elwood Pricklethorn's True Tree Crimes and Colouring Book (10 Ways to Kill Urban Trees)* (2020). The book also includes information about how to create a healthy environment in which a tree might grow; it was published in support of Cobourg's urban forestry development plan. Duda continues to weave joy into everyday life, using symbols and images of love and togetherness to remind viewers of the ties, and fibres, that bind us together. (NJH)

Nina Elliott

On the islands off the northeastern shores of Newfoundland sits the town of Twillingate where artist Nina Elliott has made the streets into a gallery. Using the alias "Rock Vandal," Elliott's work subverts traditional craft techniques to critique gender roles, environmental issues, and other societal concerns. The small Twillingate community of fewer than 2200 people experiences a population explosion during tourist season but is otherwise a quiet place off the beaten

path. Of Twillingate, Elliott notes "the clapboard buildings are my canvases, and the winter storms serve as creative retreats. The pace of life in the outports allows space for dreaming and time to dedicate to my art practice…. When I first began, I worked anonymously and was constantly expecting someone to tell me to stop. But now, I'm all in…. It's a dream come true: the opportunity to cover my town in art." Inspired by her career in occupational therapy, and as a mother of two, Elliott believes that art should be accessible and that it can create happier and healthier communities. In 2014, she discovered yarn bombing, an art form that involves the creation of decorative installations made of knitted or crocheted fibres in urban settings. Yarn bombing was invented in Texas by Magda Sayeg in 2005. Sayeg was a yarn shop owner whose first work was a door handle cozy. This spurred other outdoor wraps which attracted wider attention and mushroomed into a worldwide movement. Unlike traditional graffiti, yarn bombing is outdoors but leaves no permanent mark.

Figure 1. Nina Elliott, *Old Manolis and the Sea*, 2015. Yarn, mixed media, dimensions variable. View Source

One of Elliott's first public yarn bomb art projects was the installation *Old Manolis and the Sea* (2015) (fig. 1), a collective art project organized by Elliott to raise awareness about the environmental threat posed by the 150,000 litres of oil sitting in the hold of the

Manolis, wrecked thirty years earlier off the Change Islands in Newfoundland. Twenty-nine women came together to create starfish, which were then installed by Elliott on Twillingate's main bridge as a reminder of the fragility of the ocean ecosystem. The Canadian Coast Guard cleaned up the oil three years later in September 2018. In more recent work, Elliott responded to a controversial poster campaign by Crime Stoppers with a series of works that activated the potential of the fibre medium to counter the negative image of St. John's, Newfoundland's downtown as a hive of criminal activity.

Figure 2. Nina Elliott, installation view of *Untitled*, 2018. Spray paint, doilies, 92 x 45 cm. Duckworth Street, St John's. View Source

Untitled (fig. 2), from the series of fibre-based posters displayed by Elliott along Duckworth Street in St. John's, maintained the distinctive wording of the Crime Stoppers' posters but featured positive scenes from everyday life instead of reports of criminal activity.

Figure 3a. Nina Elliott, installation view of *Where's Waldo*, 2019. Yarn, mixed media, dimensions unknown. Hamilton. **View Source**

Figure 3b. Nina Elliott, installation view of *Where's Waldo*, 2019. Yarn, mixed media, dimensions unknown. Downtown Twillingate. **View Source**

Figure 3c. Nina Elliott, installation view of *Where's Waldo*, 2019. Homer, Wenda, woof, the Abominable Snowman: Social Distancing Champion, and others, Twillingate. View Source

During the pandemic, Elliott sought ways to encourage people to walk, using life-sized characters like Waldo, Homer Simpson, and Popeye, hand-stitched and attached to available surfaces using a staple gun, for example, *Where's Waldo* (figs. 3a, 3b, and 3c). Since Waldo is usually seen in large crowds, Elliott's use of the character as a solo figure was an especially poignant display during pandemic lockdowns. In 2020 Elliott launched Newfoundland's First Outdoor Art Gallery, an annual summer festival that provides opportunities to display and view artwork that is designed to promote accessibility and equity through an event that brings artists and the public together without economic barriers like those posed by admission costs. (NJH)

Hannah Epstein

Martins River, Nova Scotia-based artist, Hannah Epstein's work straddles old and new media. Epstein was born and raised in Halifax, Nova Scotia, with Latvian and Ashkenazi Jewish roots providing a cross-cultural mix that would inform her post-identity politics. She spent years living in St. John's, Newfoundland, Toronto, Ontario, and Los Angeles, California before moving back to Nova Scotia in 2020. Describing herself as "a feminist folklorist of the internet age,"

Epstein (AKA "Hanski") creates digital art, including video games and animation, and hand-hooked rugs that combine imagery from folklore and the internet. She came by her pop culture-inspired and process-oriented textile practice naturally; as the daughter of a knitter and librarian at the Nova Scotia College of Art and Design, Epstein was surrounded by the fibre arts throughout her childhood. She also recalls being heavily influenced by television, often escaping the grey Maritime weather to watch American TV as a fascinated, outside observer. "American culture came through on a few select channels at certain times of the day and those glimpses showed me a brilliant, colourful world that seemed as absurd as it was hypnotizing," she explains. "That kind of distance allows a person to retain a critical edge—one that's necessary when creating counter-culture narratives." Later, while studying folklore at Memorial University in Newfoundland, she realized that TV had provided her with a visual vocabulary of cartoon and pop culture images that resonate with the folkloric tradition. After learning to hook rugs by hand—an art form that has a rich tradition in the Maritimes—Epstein began reimagining the archetypes she had learned through TV and the early internet in wool.

Figure 1. Hannah Epstein, *East Coast Dream Girl*, 2018. Wool, acrylic, cotton, polyester, and burlap, 114.3 x 180.3 cm.

Exploring storytelling, myth-making, and the distance between highbrow and lowbrow culture, Epstein's wall-mounted rugs often

feature recognizable cartoon figures, such as in her 2018, *East Coast Dream Girl* (fig. 1).

Figure 2a. Hannah Epstein, *Unbridled*, 2020. Wool, acrylic, polyester, cotton and burlap, 274.3 x 287 cm.

Figure 2b. Hannah Epstein, installation view of *Unbridled* from the *Kill Your Captors* exhibition, 2021. Photo Steve Turner, Los Angeles.

Epstein has also invented her own world of colourful, monstrous, and lurid characters that playfully reflects and exaggerates our own, as seen in the torch-bearing nude woman astride a flying monster in *Unbridled* (2020) (figs. 2a and 2b). Epstein describes why she is drawn to rug hooking to depict such fantastical scenes, stating, "I always admired the old, hooked rugs of my home when growing up in Nova Scotia. By picking up the technique and recycling the tradition, I am discarding the false narrative that we must adopt new technology as it develops, rejecting all others that came before. I see value in every stage of technological development and consider 'traditional craft' as vital in the present as any 3D modelled, laser cut, AI-generated, VR experience."

Figure 3a. Hannah Epstein, installation view of *Don't Hate the NPC, Hate the Game*, 2021. Blouin Division, Montreal. View Source

In 2021, Epstein presented a solo exhibition, *Don't Hate the NPC, Hate the Game* (Blouin Division, Montreal, Quebec) (fig. 3a), examining surveillance culture and hyperconnectivity in the age of the internet. Mining the rich visual vocabulary of video games and memes, Epstein's imagery speaks to the encompassing power of computers and our accelerating loss of agency amid the rise of artificial intelligence.

Figure 3b. Hannah Epstein, installation view of *Self Driving Car*, 2021. *Don't Hate the NPC, Hate the Game*, 2021. Blouin Division, Montreal. Wood, screws, 55-inch television screen, jute, acrylic, LED lightboxes, 147.3 x 284.5 x 233.7 cm. **View Source**

Figure 3c. Hannah Epstein, *Self Driving Car* (detail), 2021. **View Source**

A rug-hooked car with a cartoon face, titled *Self Driving Car* (2021) (figs. 3b and 3c), sat at the centre of the exhibition, in the process of hitting a life-sized, woollen non-player character or NPC. "In video game parlance," explains Blouin Division, "the NPC is a character devoid of agency, trapped in the game and destined to repeat the same words and actions interminably." This exhibition also incorporated video and interactive elements. Since 2020, Epstein has converted an 1886 Mahone Bay church into her home, studio, and gallery space called CCHHUURRCCHH that regularly hosts contemporary art exhibitions. (SS)

Sho Sho Esquiro

Sho Sho Esquiro (Kaska Dene/Scottish/Cree) combines the inspiration of traditional Indigenous textiles and modern urban culture to create art in the medium of fashion. Profoundly inspired by her childhood and life in Yukon with an artist mother who encouraged her to sew at a young age as well as to learn other traditional craft techniques from elders in their community. Artist Sho Sho Esquiro's stunning garments have been shown in Canada, New York, Paris, and Santa Fe and are sought after by museums across North America. Using beadwork, porcupine quills, and moose-hair tufting, details are appliquéd with great care and consideration for their origin. The choice of materials honours the designer's Indigenous teachings that everything from the earth is to be used with respect. Inspired by her upbringing in the Yukon Territory, Esquiro melds these natural materials with alluring colour palettes, flawless design and classic silhouettes in a contemporary way. Based in the Yukon, Esquiro is deeply connected to her community in the North and her work reflects a wider commitment to Indigenous rights across the country.

Figure 1a. Sho Sho Esquiro, *Ascension*, 2017. Lynx Paws, recycled silk woven prayer scarves, laser cut rabbit fur, velvet, silk, seed beads, platinum beads, 24K beads, and sterling silver beads, dimensions unknown. The Yukon Permanent Art Collection. **View Source**

Figure 1b. Sho Sho Esquiro, *Ascension*, 2017. Lynx Paws, recycled silk woven prayer scarves, laser cut rabbit fur, velvet, silk, seed beads, platinum beads, 24K beads, and sterling silver beads, dimensions unknown. The Yukon Permanent Art Collection. **View Source**

Figure 1c. Sho Sho Esquiro, *Ascension*, (detail), 2017. Lynx Paws, recycled silk woven prayer scarves, laser cut rabbit fur, velvet, silk, seed beads, platinum beads, 24K beads, and sterling silver beads, dimensions unknown. The Yukon Permanent Art Collection. **View Source**

Esquiro often sources recycled materials in an effort to be environmentally conscious, as seen in *Ascension* (2017) (figs.1a, 1b, and 1c), an intricate jacket featuring recycled prayer scarves, laser-cut rabbit fur, several types of beads, and paws from a lynx trapped by her great-uncle in Ross River. Esquiro made this piece to honour her late grandparents, who she cared for before they passed away, and as an act of healing in her grief. "The bottom beadwork is vibrant floral and as the spirit is making their transition into the spirit world the floral slowly becomes pure Platinum beads towards the top," she explains. "In our way, we should not sew in sadness and grief. You create with love, healing and gratitude."

Figure 2a. Sho Sho Esquiro, *NO APOLOGY NECESSARY*, 2019. Performed at Notre Dame Cathedral, Paris, France. View Source

The ongoing impact of settler colonialism and Indigenous healing practices are central themes in Esquiro's art, as seen in her protest performance of *NO APOLOGY NECESSARY* at Notre Dame Cathedral (Paris, France) (fig. 2a) in 2019.

Figure 2b. Sho Sho Esquiro, installation view of *NO APOLOGY NECESSARY*, 2019. Materials and dimensions unknown. *Sho Sho Esquiro: Doctrine of Discovery*, Bill Reid Gallery, Vancouver, 2021-2022. **View Source**

Figure 2c. Sho Sho Esquiro, installation view of *NO APOLOGY NECESSARY*, 2019. Materials and dimensions unknown. *Sho Sho Esquiro: Doctrine of Discovery*, Bill Reid Gallery, Vancouver, 2021-2022. **View Source**

These fur and leather jackets include one emblazoned with the series' title, *NO APOLOGY NECESSARY* (fig. 2b), and another adorned with a picture of Pope Francis turned upside down (fig. 2c). In bringing these pieces to Notre Dame, one of the most recognizable symbols of Catholicism in the world, Esquiro hoped to draw attention to the Catholic Church's complicity in the abuses of Canada's residential schools and the healing taking place in

Indigenous communities without an official apology (the Pope would not issue such an apology until 2022).

Figure 3a. Sho Sho Esquiro, *Kill the Indian Save the Man*, 2021. Materials and dimensions unknown. **View Source**

In 2019, Esquiro stated, "It would be amazing to get an apology [from the Church], but if we don't get it, our healing isn't going to be dependent on it." Esquiro's cashmere wool dress, *Kill the Indian Save the Man* (2021) (fig. 3a), is beaded with words borrowed from the American military officer and superintendent of the Carlisle Indian Industrial School (Carlisle, Pennsylvania), Richard Henry Pratt, who stated in 1892, "All the Indian there is in the race should be dead. Kill the Indian in him, and save the man." Esquiro beaded the words of *Kill the Indian Save the Man* backwards, forcing viewers to read them in a mirror, face their reflection while doing so, and absorb the message of the dress with more than a passive glance.

Figure 3b. Sho Sho Esquiro, installation view of *Sho Sho Esquiro: Doctrine of Discovery* at the Bill Reid Gallery, Vancouver, 2021-2022. **View Source**

This dress was included in Esquiro's first solo exhibition, *Sho Sho Esquiro: Doctrine of Discovery* (fig. 3b) at the Bill Reid Gallery (curated by Miranda Belarde-Lewis, Vancouver, British Columbia, 2021-2022), alongside her *NO APOLOGY NECESSARY* series, as well as other gowns, textiles, paintings and photographs from across her career celebrating the beauty, strength, and resilience of Indigenous communities in the face of historical and ongoing trauma. (SS)

Twyla Exner

Twyla Exner is an artist from Treaty 4 Territory of the Saskatchewan prairies, now living in central British Columbia on Tk'emlúps te Secwépemc territory, situated within the unceded ancestral lands of the Secwépemc Nation. Inspired by technology, she uses electronic refuse—such as discarded satellites, wires, circuits, and pieces of plastic—along with other materials to create whimsical and uncanny sculptures. Her work explores the ways we have, in her own words, "absorbed technology into the fabric of society, into our bodies."

Figure 1. Twyla Exner, *Leaning In,* 2019. Re-purposed telecommunication cables and plastic bottles, 56 x 20 x 18 cm and 41 x 20 x 23 cm. **View Source**

Her sculpture, *Leaning In* (fig. 1), part of her *Things* series, is composed of plastic-coated copper wires once used to connect land line telephones, now woven into natural forms, reflecting Exner's fascination with obsolete technology and nature. Exner describes this series, writing: "Representing urban surroundings and the impetus of progress of 'wireless' devices, these sculptures reclaim old technological infrastructure holding within their very materials the many connections they once enabled...Merging technological waste with natural formations through labour intensive and hand-made processes envisions waste materials sprouting with new life through the investment of energy and time; an imaginative alternative ending for e-waste materials."

Figure 2. Twyla Exner *Conversion,* 2021. Embroidered telecommunication cables, metal satellite dish, 183 x 183 x 91 cm. View Source

To create *Conversion* (2021) (fig. 2), Exner's series of decorated satellite dishes, the artist embroidered broken and redundant satellite dishes in bright colours with images referencing the roots, river systems, florals, and fungi she saw around her home in northern British Columbia. This work was displayed as part of her solo exhibition, *Morph*, at Kootenay Gallery of Art in 2021 (curated by Maggie Shirley, Castlegar, British Columbia).

Figure 3. Twyla Exner, *Reach*, 2020. Felt, embroidery thread, yarn, wire, fibrefill, 23 x 13 x 26 cm. View Source

Throughout the COVID-19 pandemic, Exner also created sculptural medical face masks, such as *Reach* (2020) (fig. 3). These masks bear felt and wire appendages inspired by natural forms, reflecting the artist's creative exploration of living organisms, human adaptations, and our ultimate vulnerability in the face of nature. (SS)

María Ezcurra

Based in Montreal, Quebec, María Ezcurra is an Argentina-born, Mexican-Canadian artist who creates art in a variety of media addressing the politics of gender, the body, identity, and immigration. Much of Ezcurra's drawing, installation, performance, and sculptural work features clothing as the primary sculptural material and performative resource. She is drawn to clothing for its ability to reveal the prevailing ideologies of our society, often

assembling, reconstructing, and recontextualizing garments in order to unveil and explore social norms. Ezcurra explains the role of textiles in her practice, stating: "With my work, I do not only play with the material and formal possibilities of textile, but I also explore the aesthetic, symbolic, and cultural values of garments, based on deconstruction, re-contextualization or re-aggrupation models which put in evidence the social expectations that they intend to exhibit or cover. Thus, I want to make visible the complex and often contradictory relationships we have constructed between the social and the individual, protection and image, beauty and comfort, violence and indifference, gendered roles and expectations, and all the ambiguous intermediate qualities which constitute us but do not necessarily define us."

Figure 1. María Ezcurra, *Manditel. The Perfect Housewife's Wardrobe (Guardarropa del ama de casa perfecta*) series, 2008. Digital photograph. Photo credit: Gerardo Montiel Klint. View Source

In her performative photographic series, *Guardarropa del ama de casa perfecta* (*The Perfect Housewife's Wardrobe*) (2008), for example, Ezcurra alters her clothing to sew herself into household objects and furniture while attending to her husband—such as elongating her dress to become the table cloth on which her husband eats in *Manditel* (2008) (fig. 1)—using textiles, as well as exaggeration and humour, to illuminate gendered societal norms.

Figure 2. María Ezcurra, *Made in China*, 2014. Used clothing, steel pipes, zip bands, and concrete blocks, dimensions unknown. View Source

For Toronto, Ontario's 2014 Nuit Blanche, Ezcurra created a three-storey façade made of layers of clothing titled *Made in China* (fig. 2). The façade filled a gap in the streetscape of Chinatown and critiqued consumerism and the exploitation of garment workers abroad.

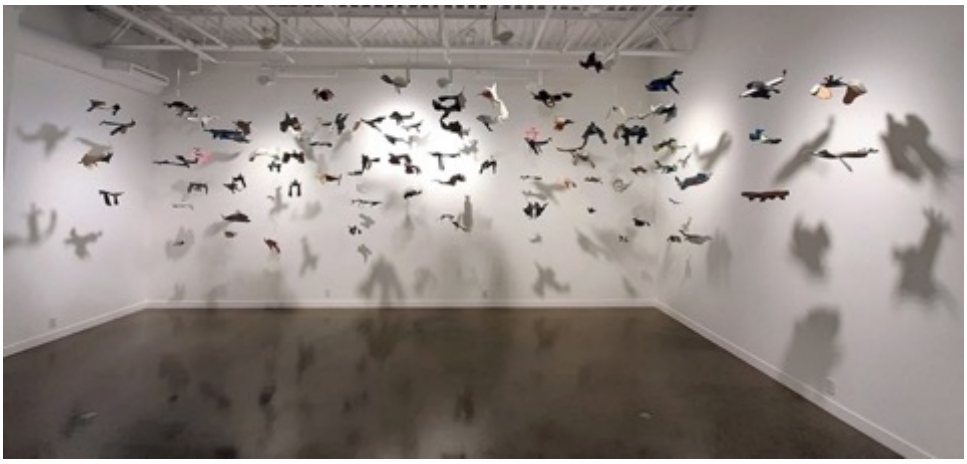

Figure 3a. María Ezcurra, *Passing / Passant / Pasando*, 2020. Suspended, deconstructed shoes, dimensions unknown. Photo credit: Julia Lehmann. View Source

Figure 3b. María Ezcurra, *Passing / Passant / Pasando* (detail), 2020. Suspended, deconstructed shoes, dimensions unknown. Photo credit: Julia Lehmann. View Source

In 2022, Ezcurra turned her lens on migration, displacement, and globalization, creating an installation titled *Passing / Passant / Pasando* (2020) (figs. 3a and 3b) for Art Souterrain (Montreal, Quebec). This installation was composed of deconstructed shoes

that resemble birds flying above the atrium of the Guy Favreau Complex. In her artist statement, Ezcurra describes this installation, writing: "This piece incorporates both the resilience and vulnerability of migrant populations, exploring and revealing the connections—sometimes invisible and often problematic—of the migratory phenomenon with environmental, economic, social, political, and personal processes." Ezcurra has also developed and facilitated public and participatory art projects in diverse contexts, including workshops and community-based projects in various art institutions and organisations. She is currently a course lecturer at McGill University and Concordia University (Montreal, Quebec). (SS)

Vanessa Dion Fletcher

Vanessa Dion Fletcher is an interdisciplinary artist based in Toronto, Ontario, who works in performance, textiles, and video. She is Lenape, Potawatomi, and neurodiverse. She privileges visual and gestural art forms because, to cite her, they "allow a reprieve from the colonialism and ableism of English." Her artworks weave together themes of Indigeneity, embodiment, and language.

Figure 1a. Vanessa Dion Fletcher, *Writing Landscape* (still from video), 2012. Performance, 20 min. View Source

Figure 1b. Vanessa Dion Fletcher, *Writing Landscape* (still from video), 2012. Performance, 20 min. View Source

Early projects—such as *Writing Landscape* (2012) (figs. 1a and 1b), in which the artist walked along lakes and rivers with copper plates attached to the soles of her feet—explored modes of writing and mark-making that evade words. Other works have more historical dimensions, referencing particular episodes in colonial history.

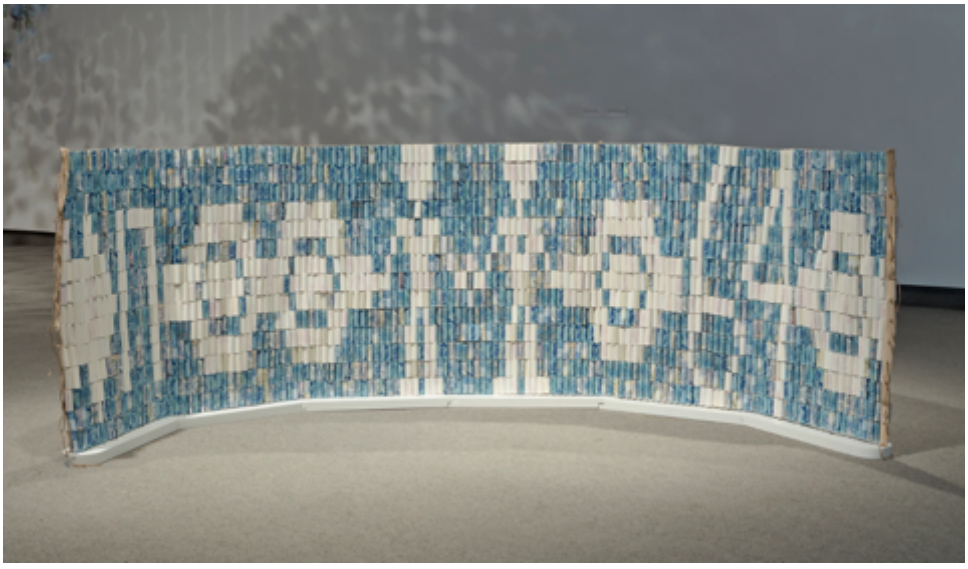

Figure 2. Vanessa Dion Fletcher, *Relationship or Transaction*, 2014. Five-dollar Canadian bills, screen prints, jute twine, and leather, 3 x 2 ft. View Source

For instance, the large-scale installation *Relationship or Transaction* (2014) (fig. 2), which was made using five-dollar Canadian notes and screen-printed copies, reproduces the 1764 Western Great Lakes

Covenant Chain Wampum Belt. By associating a wampum belt with money, the artist gestures at the transactional nature of treaty relations under settler colonialism. Since 2016, Dion Fletcher has turned her attention to the body and menstruation, making works that combine techniques of fabric staining, embroidery, and quillwork.

Figure 3a. Vanessa Dion Fletcher, *Colonial Comfort*, 2016. Re-upholstered settee, menstrual blood, porcupine quills, 185.43 x 116.84 x 99.06 cm. View Source

Figure 3b. Vanessa Dion Fletcher, *Colonial Comfort* (detail), 2016. Re-upholstered settee, menstrual blood, porcupine quills, 185.43 x 116.84 x 99.06 cm. View Source

In *Colonial Comfort* (2016) (figs. 3a and 3b), which was featured in the 2017 solo show *Own Your Cervix* at Tangled Art + Disability Gallery, Toronto, a white floral damask patterned sofa is decorated with menstrual blood spots outlined with porcupine quills. More than destigmatising menstruation, this and other recent works by Dion Fletcher question what defines a body physically and culturally. As the curator Stephanie Springgay notes, the embodied and processual quality of quillwork lends itself well to this kind of exploration, as it "counters dominant settler understandings of language as external to the body." (MMI)

Marcy Friesen

Marcy Friesen is a beader of Swampy Cree and Welsh ancestry who currently resides on a farm near Carrot River in Northeast Saskatchewan. Born in Nipawin, Saskatchewan to a long line of artists, Friesen has felt pulled to create since she was a child. Though Friesen's maternal grandmother was a talented beader, she passed away before teaching her grandchildren beadwork, and consequently, Friesen taught herself the art form later in life. She started her artistic career with a small business, Trapline Creations, incorporating beading into her sewn wild fur gauntlets, hats, mukluks, moccasins, and jewellery. During the COVID-19 pandemic, Friesen began experimenting and creating pieces outside of her wearable Trapline Creations work, as she describes, "I got caught up on my orders all of a sudden, right after things started locking down. So, I thought, I'm going to take this time to focus on some art I've been wanting to do for a while ...I got invited to join this group ...where Indigenous people were beading and creating all sorts of beautiful COVID-19 masks.

Figure 1. Marcy Friesen, *Hope*, 2020. Rabbit fur, beads, pellon, beading thread, sherpa, 34.3 x 25.4 x 11.4 cm. View Source

I ended up making seven of them, I believe." These masks—such as *Hope* (2020) (fig. 1), decorated with beads, Sherpa fabric, and bright orange rabbit fur—mark a change in Friesen's career, away from sewing functional garments and towards making textile art objects intended for display. Friesen reflects on this shift and describes finding inspiration in the Remai Modern's collection (Saskatoon, Saskatchewan), stating, "I had been selling jewelry in the Remai store that I hadn't seen displayed yet." She continues, "We toured through the gallery and saw some amazing pieces of art. I didn't understand a lot of it. I remember saying to my family as we left the gallery that art is so useless. But we talked about it the whole way home. I was so intrigued and felt such a strong pull to create something." After this visit to the Remai Modern and with the encouragement of her mentor, artist Ruth Cuthand, Friesen began

exploring this tension between "useless" and "useful" art, taking objects away from their original purpose and giving them new meaning through beadwork, photography, and storytelling. Her resulting work, existing outside the traditional dichotomy of beauty and utility, was displayed in her first solo exhibition, *S0E 0L0* (Fazakas Gallery, Vancouver, British Columbia), named for her Carrot River postal code.

Figure 2a. Marcy Friesen, *Berry Picker*, 2020. Rabbit, sherpa, pellon, beads, leather, bead thread, leather thread, 45.7 x 12.7 x 15.2 cm. Private collection. View Source

Figure 2b. Marcy Friesen, installation view of *Berry Picker*, 2020. Rabbit, sherpa, pellon, beads, leather, bead thread, leather thread, 45.7 x 12.7 x 15.2 cm. *S0E 0L0*, Fazakas Gallery, Vancouver. View Source

This title also points to a theme that runs throughout the exhibition: Friesen presented singular items—individual moccasins, gauntlets, and mittens, such as *Berry Picker* (2020) (figs. 2a and 2b)—that usually come in pairs. Friesen describes the conception of this exhibition, stating, "When I was thinking about useless things, I thought, 'I'm going to make a pair of moccasins, and how can I make them useless?' So, I beaded the inside of them so you can't wear them. And then I thought, 'How can I make them more useless?' so I only made one."

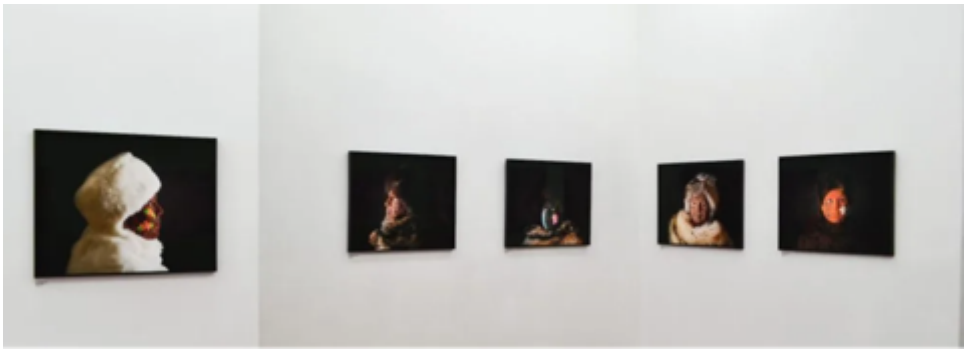

Figure 3a. Marcy Friesen, installation view of *Pê-mîciso: Marcy Friesen*, Fazakas Gallery, Vancouver, 2022. View Source

In 2022, Friesen's work was displayed in a solo exhibition, *Pê-mîciso: Marcy Friesen* (Fazakas Gallery, Vancouver, British Columbia) (fig. 3a). The exhibition included her twelve-photograph *Legacy* series (2021-2022), which reflected her emotional response to the discovery of unmarked graves at residential schools across Canada.

Figure 3b. Marcy Friesen, *Smile with Me*, 2022. Inkjet Print, 61 x 76.2 cm. View Source

Each photograph, including *Smile with Me* (2022) (fig. 3b), shows Friesen, with various beads glued to her face, completely concealing her features with colours and patterns that display her overwhelming feelings of rage, sorrow, hope. In creating such poignant and political beaded art, Friesen states that she has discovered that her "useless art isn't as useless as she first thought." (SS)

Surabhi Ghosh

The work of Surabhi Ghosh involves the creation of patterns which she uses to tell stories of epic myths, national histories, and personal identity in site-responsive installations rooted in her own experiences. Ghosh was born in Texas to parents from India, she grew up in Georgia, studied in Michigan, and worked in Oregon

before settling in Montreal, Quebec, where she is a professor of Fibres and Material Practices at Concordia University.

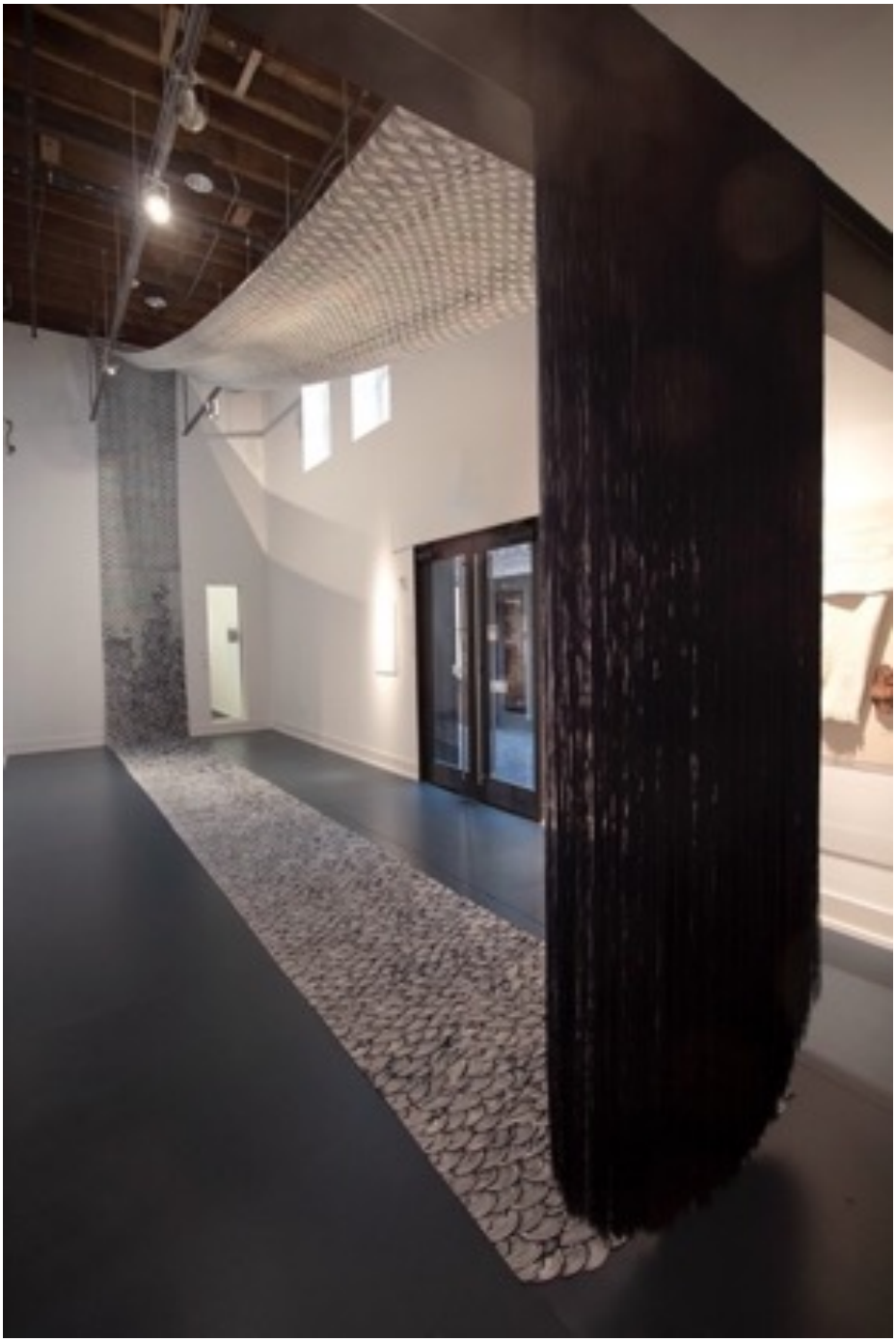

Figure 1a. Surabhi Ghosh, *A Hair's Breadth, the Unfurled Sea*, 2016. Screen-printed cotton, tencel yarn, site specific installation, varying dimensions. View Source

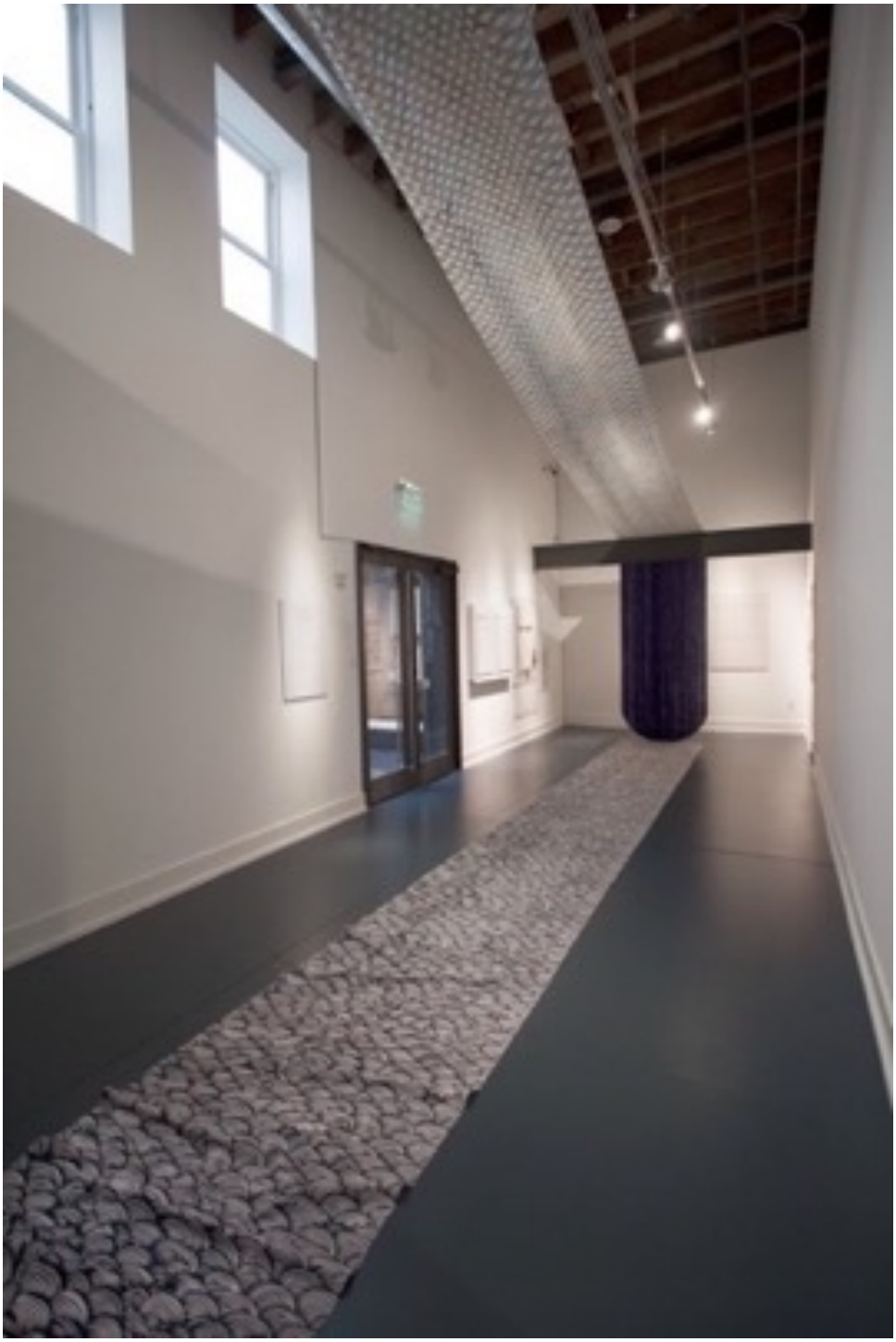

Figure 1b. Surabhi Ghosh, *A Hair's Breadth, the Unfurled Sea*, 2016. Screen-printed cotton, tencel yarn, site specific installation, varying dimensions. **View Source**

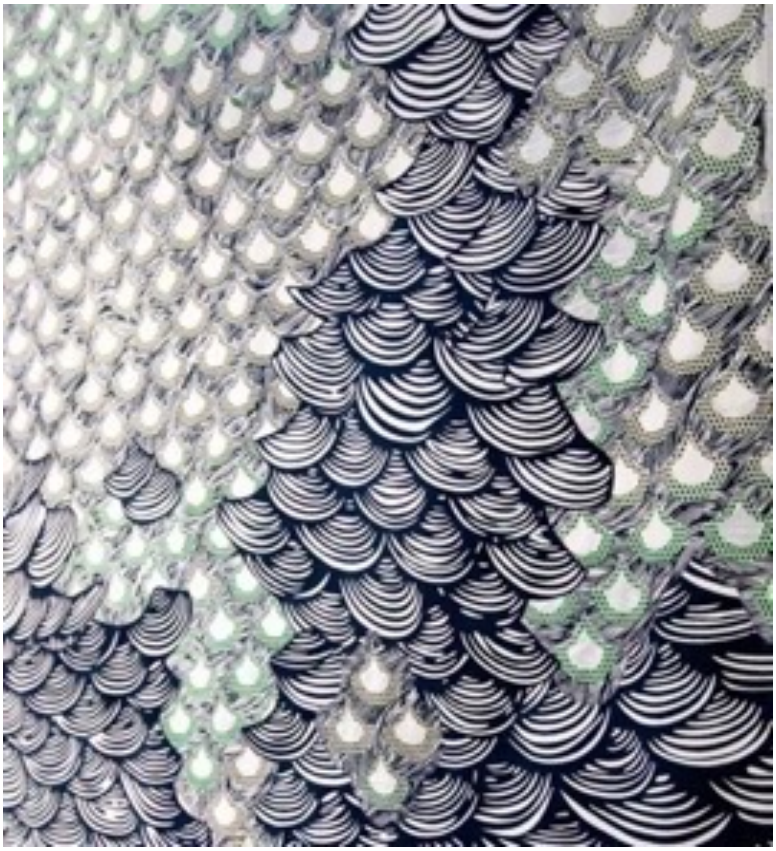

Figure 1c. Surabhi Ghosh, *A Hair's Breadth, the Unfurled Sea* (detail), 2016. Screen-printed cotton, tencel yarn, site-specific installation, varying dimensions. View Source

The installation work, *A Hair's Breadth, the Unfurled Sea* (2016) (figs. 1a, 1b, and 1c), was a site-specific installation for *Everything has been material for scissors to shape* (curated by Namita Gupta Wiggers at the Wing Luke Museum, Seattle, Washington, 2016-2017) that paired works by contemporary artists of Asian heritage with pieces from the museum. *Everything has been material for scissors to shape* drew upon Ghosh's Gujarati and Bengali heritage in numerous ways. Made of khadi, like the khadi bag and sandals in the museum's collection, the fabric is associated with Mahatma Gandhi and India's fight for independence from British colonial rule. The scale-like pattern of the swath of fabric on the floor at the entrance to the exhibition also references Hindu myth, specifically the serpent Ananta, who cradles the sleeping Vishnu in its coils in the story "Ananta and the Sea of Milk," while the woven hair-like fringe references Draupadi, the female protagonist in the *Mahabaratha* epic. Instead of overt mythological references Ghosh uses pattern. The repeated wave design and the sweeping loop of the textiles evoke the infinite, an

integral theme in much of Hindu mythology. Ghosh explains, "everything I've ever made can be broken down into two components and the relationship between them: patterning and storytelling. Visual patterning is a language with an extensive vocabulary and a complex organizational structure. Patterns tell stories, if one is interested in listening. I've spent several years studying pattern and creating patterns. In some pieces, I emphasize the 'repetition' behind pattern more than visual pattern itself. But pattern and repetition are always part of my work."

Figure 2a. Surabhi Ghosh, *Taking In, Taking On,* 2020. Glass beads, nylon threads, powder-coated steel, dimensions unknown. Photo credit: Studio Lux/ Paul Litherland. View Source

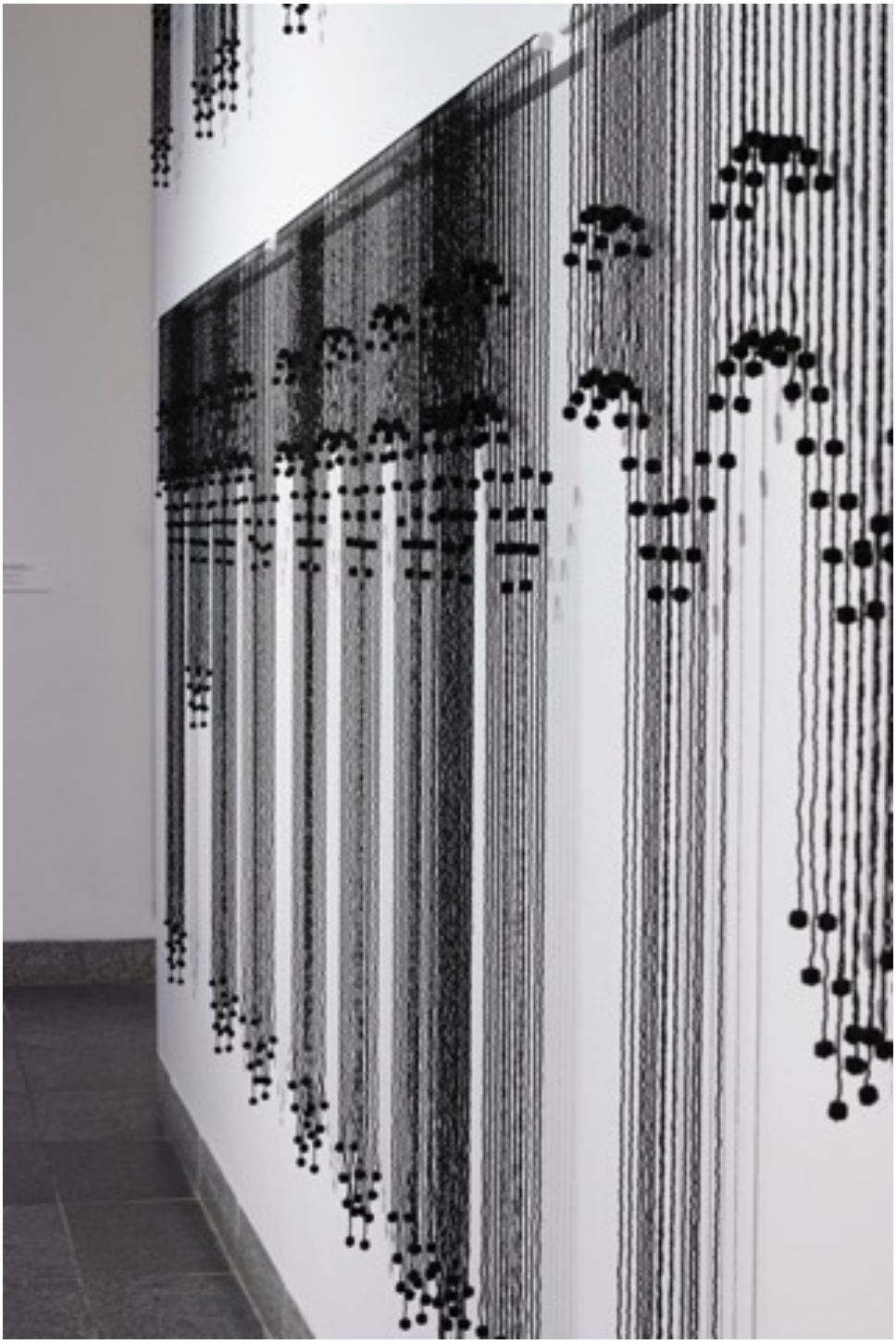

Figure 2b. Surabhi Ghosh, *Taking In, Taking On* (detail), 2020. Glass beads, nylon threads, powder-coated steel, dimensions unknown. Photo credit: Studio Lux/ Paul Litherland. **View Source**

In works such as *Taking In, Taking Out* (2020) (figs. 2a and 2b), the repetitive actions of stitching, cutting, and beading explore the precariousness of national borders and cultural ideologies; the

varied arch-like forms imply that these concepts are constantly being renegotiated.

Figure 3a. Surabhi Ghosh, installation view of *Deliberate (Cloth)* with *Squaring Circles* in the background, 2022. Cotton fabric, water-based ink, polyester threads, steel pins, dimensions unknown. View Source

Figure 3b. Surabhi Ghosh, *Deliberate (Cloth)*, 2022 (detail). View Source

Deliberate (Cloth) (2022) (figs. 3a and 3b) was featured in Ghosh's solo exhibition *What's Mine is Yours* (curated by Pan Wendt for the Confederation Art Centre, Prince Edward Island, 2022). Wendt writes: "The exhibition's title, chosen by the artist, alludes to the broader social, political, cultural, even emotional implications of what might first appear to be an austere and abstract approach to sculpture, grounded in the humble materials and anonymous labour of a craft tradition, and the seamless rationality of modern design. Using accessible, non-precious, sometimes even discarded materials, and capitalizing on their resistant strength as well as their adaptability, Ghosh transforms use-value into 'thought-value.' The work reflects on the creative potential an ethos of anonymity, collective creation, structure dependent on patient patterning, and resistance to the cult of individualism and private property." In *Deliberate*, these accumulated forms are transformed into a pattern greater than the sum of its parts; like much of Ghosh's work, the precise and specific patterns intimate something beyond the material form. (NJH)

Maureen Gruben

Maureen Gruben, an Inuvialuk artist based in Tuktoyaktuk, Northwest Territories, considers herself an artist-activist. Her works, which interweave elements of sculpture, video and land art with textile-based practices like sewing and stitching, utilize hyperlocal materials, many sourced from Arctic animals.

Figure 1a. Maureen Gruben, *Stitching My Landscape*, 2017. Video (6:10 minutes). View Source

Figure 1b. Maureen Gruben, *Stitching My Landscape*, 2017. Video (6:10 minutes). View Source

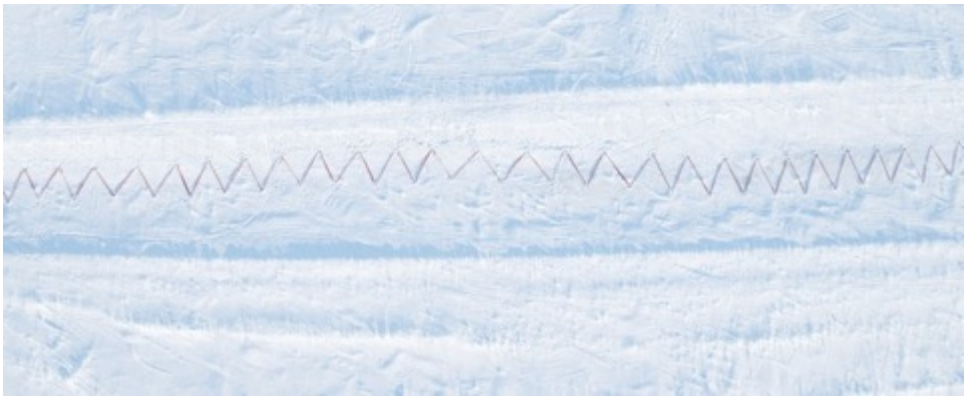

Figure 1c. Maureen Gruben, *Stitching My Landscape*, 2017. Video (6:10 minutes). View Source

Polar bear fur, beluga intestines, seal skins and gathered kelp are paired with industrial counterparts like resin, vinyl, and bubble-wrap. *Stitching My Landscape* (2017) (figs. 1a, 1b and 1c) was Gruben's first foray into large-scale land art, a medium in which she often works. This almost 1000-foot-long piece transformed the land itself into fabric, which was "stitched" together with sheets of balled red broadcloth. The vivid red of the fabric was inspired by a visual Gruben remembered from watching her brother harvest seal—of seal gut strung out across bright, white snow. In the piece, the cloth stitches were installed into 111 ice-fishing holes that spanned the white landscape surrounding Ibyuq in Pingo National Park, Northwest Territories, a significant site for its function as navigational aid and hunting viewpoint. In the words of Timo Jokela and Glen Coutts, the piece is "land-based, site-determined, and socially engaged, with the intent to reveal the environmental and social impacts especially aggravated by colonial perspectives and

extractive industrialization." By engaging directly with the landscape, Jokela and Coutts suggest, Gruben "oppose[s] the exploitative history of mapping – especially in the Arctic regions," "employ[ing] counter-mapping strategies." Gruben also works in indoor installation.

Figure 2. Maureen Gruben, *Seal in Our Blood*, 2018. Harp seal skin, red velvet, thread. 975.36 x 2.54 cm. **View Source**

Figure 2b. Maureen Gruben, *Seal in Our Blood*, 2018. Harp seal skin, red velvet, thread. 975.36 x 2.54 cm. **View Source**

Seal in Our Blood (2018) (fig. 2a and 2b), a rope of seal scraps sewn to lengths of red velvet, is usually installed as a strand that hangs from the ceiling, its ends coiling on the floor in a nest of alternating red, gray and brown. "When I made it," comments Gruben, "I was thinking how seals have been an important food source for Inuit people. Without the seal we would not have survived. They provide clothing, warmth, food. We're just as dependent on the seal as the polar bears are, the Inuit people."

Figure 3a. Maureen Gruben, *Big Hello*, 2021. Beaded uppers, cell phone cases, 112 pieces, dimensions variable. View Source

Figure 3b. Maureen Gruben, installation view of *Big Hello*, 2021. Saw Gallery Nordic Lab, Ottawa. View Source

Figure 3c. Maureen Gruben, *Big Hello* (detail), 2021. View Source

Big Hello (2021) (fig. 3a, 3b and 3c), first shown at Gruben's pop-up gallery in her camp at Husky Lakes, part of the Inuvialuit Settlement Region in June 2021, a location only accessible by skidoo, pairs traditional craft with industrially produced images of mass consumption. In it, plastic phone cases sourced from thrift stores are adorned with beaded vamps from moccasins Gruben found or was given and suspended in a cloud from the rafters—or in the case of the camp, from the tent frame—in a colourful cloud. Pairing, in each case, two people—beader and phone owner—the piece also comments on the discarded fate of these items, both factory and handmade, which likely would have otherwise been cast aside in a landfill. (SW)

Doug Guildford

Doug Guildford's artistic practice is deeply rooted in place, namely the intertidal zones of his native Nova Scotia, where he has lived full-time with his partner playwright Don Hannah since 2018. Here, in Nova Scotia's South Shore, he finds the creative inspiration and materials—both synthetic and organic—to salvage and fabricate into unique art objects. Guildford's creative practice encompasses collection, drawing, printmaking, and the fibre arts in a variety of media, including cable, copper wire, rope, and silk. For over twenty years, he has been creating an ongoing sculptural project titled *Nets*, inspired by the morphology of the sea, as well as the importance of the off-shore fishing and rope industries in Maritime life.

Figure 1. Doug Guildford, *Rope* (detail), begun in 2005. Crocheted poly-twine and found objects, 152.2 cm in length. View Source

These crochet sculptures evoke the form of tidal patterns, aquatic life, and fishing nets and integrate found objects washed up on the seashore, as seen in *Rope* (2005-ongoing) (fig. 1).

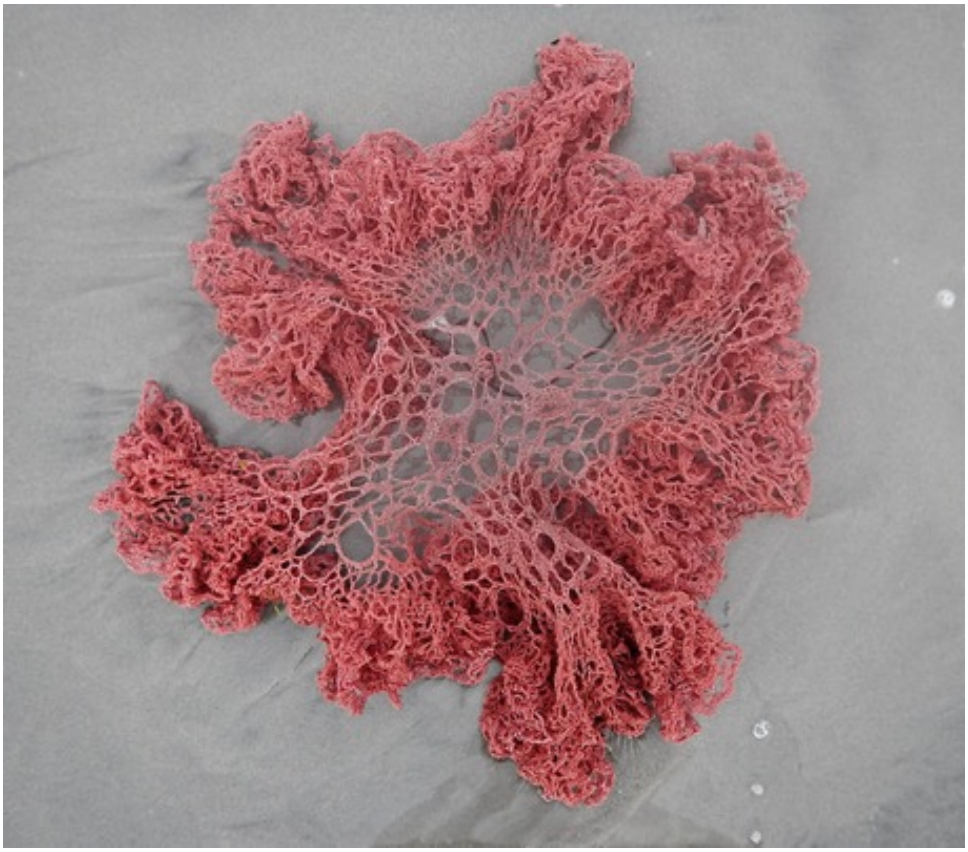

Figure 2. Doug Guildford, *Skirt* from the series *Pink Nets,* begun in 2007. 2-ply, coated, copper wire, approximately 2.5 x 10 cm. View Source

Many of his sculptures also suggest amorphous reproductive organs, including the umbilical imagery of *Pink Nets* (2003-ongoing) (fig. 2). Through these sculptures, Guildford offers a queer reading of the tides: navigating between the assumed masculinity and functionality of industrial fishing materials and the implied domesticity and femininity of decorative crochet. In her MA thesis on Nova Scotia art, Jolee Smith quotes Guildford, who acknowledges the importance of gender and fluidity within his work, saying, "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.

Figure 3a. Doug Guildford, *Wasp,* begun in 2003. Crocheted polytwine, dimensions unknown. View Source

Figure 3b. Doug Guildford, *Wasp,* begun in 2003. Crocheted polytwine, dimensions unknown. Photo credit: Sean Tamblyn. View Source

So, there's that territory that's neither land nor ocean, it's neither wet nor dry, it's non-binary, you know?" Guildford's poly-twine *Wasp* (ongoing since 2003) (figs. 3a and 3b) exemplifies his interest in oceanic and gender fluidity. Smith describes *Wasp* as "a protuberance as well as a canal, appearing as both an upside-down uterine form and a collapsed phallus." (SS)

Lux Gow Habrich

Ritual objects and commemorative practices have inspired Lux Gow Habrich's artistic practice, which explores diasporic experiences of loss, belonging, and cultural hybridisation. She is a second-generation Canadian of Chinese and German descent, born in Montreal and currently practising in Toronto. Previously, she lived in Halifax, where she studied at NSCAD University. Gow Habrich is especially interested in the potential that material processes have to tell stories.

Figure 1a. Lux Gow Habrich, *Mother's Tears* 2016-2019. Fragmented quilt installation, found fabrics (linen, silk, cotton), natural dyes, hand and machine stitching, silkscreen, and photo-transfer appliqués, glass beads, thread, 114.3 x 127 cm. View Source

Figure 1b. Lux Gow Habrich, *Mother's Tears,* (detail), 2016-2019. Found fabrics (linen, silk, cotton), natural dyes, hand and machine stitching, silkscreen, photo-transfer appliqués, glass beads, thread, 114.3 x 127 cm. View Source

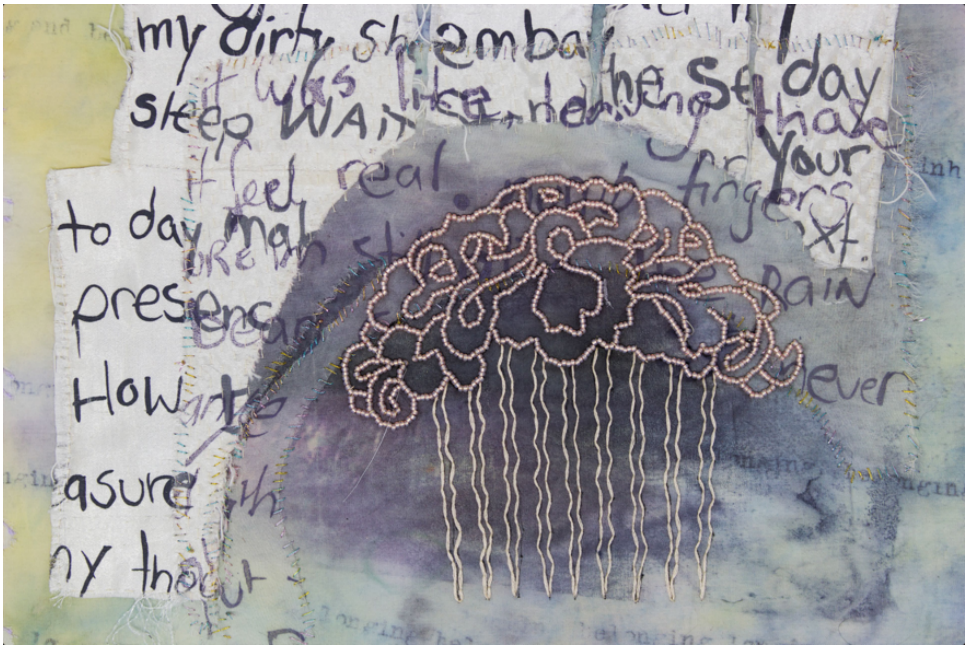

Figure 1c. Lux Gow Habrich, *Mother's Tears* (detail), 2016-2019. Found fabrics (linen, silk, cotton), natural dyes, hand and machine stitching, silkscreen, photo-transfer appliqués, glass beads, thread, 114.3 x 127 cm. View Source

For example, *Mother's Tears* (2016-2019) (figs. 1a, 1b, and 1c) is the result of years of collecting, collaging, and manipulating fibres, fabrics, and imagery, all with deep personal meaning. A fragmented

portrait of Gow Habrich's mother holding the artist as an infant overlays an image of her grandparents after they arrived in Canada from Guangzhou in 1951. This central image is surrounded by vegetal motifs modelled after the plants engraved on the gravestone of Gow Habrich's late grandfather and is flanked by excerpts from the artist's journals and beaded or embroidered designs derived from traditional Chinese funerary practices.

Figure 2a. Lux Gow Habrich, *here, again (preoccupations)*, 2017. Earthenware, porcelain, glazes, wrapped hair, metal leaf, knit wool yarn, natural dyes, 147 x 168 x 14 cm. View Source

Figure 2b. Lux Gow Habrich, *here, again (preoccupations* (detail), 2017. Earthenware, porcelain, glazes, wrapped hair, metal leaf, knit wool yarn, natural dyes, 147 x 168 x 14 cm. **View Source**

In the wall installation, *here, again (preoccupations)* (2017) (figs. 2a and 2b), Gow Habrich experiments with self-portraiture. The intricate insect and vegetal forms made of hand-built earthenware and porcelain frame words commonly used in the artist's journal. She replaces the human figure with automatic writing to explore the ways in which the self can be distorted by emotional trauma and psychological despair. For Gow Habrich, "The slow, familiar, laborious nature of textiles offered a meditative way to purge and process, materializing and bearing internal wounds outward using domestic skills I learned from my mother, who learned from her mother before her."

Figure 3a. Lux Gow Habrich, *memories of a homeland unknown*, 2018. White earthenware, glass beads, lustre, glazes, wax, pearls, mirror, and metallic leaf, 81.28 x 81.28 x 203.02 cm. **View Source**

Figure 3b. Lux Gow Habrich, *memories of a homeland unknown*, 2018 (detail). White earthenware, glass beads, lustre, glazes, wax, pearls, mirror, and metallic leaf, 81.28 x 81.28 x 203.02 cm. View Source

The politicised nature of craft processes as historically gendered and undervalued forms of production provides inspiration for Gow Habrich, who explores the narrative potential of textiles and ceramics in works like *memories of a homeland unknown* (2018) (figs. 3a and 3b). This free-form sculpture simultaneously portrays Gow Habrich, her mother, and her maternal grandmother, suggesting both vulnerability and resilience. By giving form to the untold stories and unspoken legacies of her ancestry and heritage, Gow Habrich externalizes the complexities of belonging to a diasporic community and reconciles the fragmented nature of her own identity to create connections and a moment of shared compassion. (NJH)

Noelle Hamlyn

Noelle Hamlyn is an artist, designer and maker residing in Mississauga, Ontario. She seamlessly combines art, craft, installation and costume, aspiring to balance concept with technical excellence and emotional resonance. Underpinning Hamlyn's work are concerns for the environment and social justice. Hamlyn's 2013 series entitled *Sweetness of the Work* blends traditional spinning, embroidery and weaving techniques to highlight the relationship between the materials, tools and processes of the textile trade. In this series Hamlyn grew salt crystals over meticulously stitched paper and hand-spun thread, as if crystallizing them in time. Using conventional techniques in unconventional ways, Hamlyn pays homage to unseen seamstresses, the loss of traditional textile hand skills, and as a strident challenge to the lack of value placed on women's work.

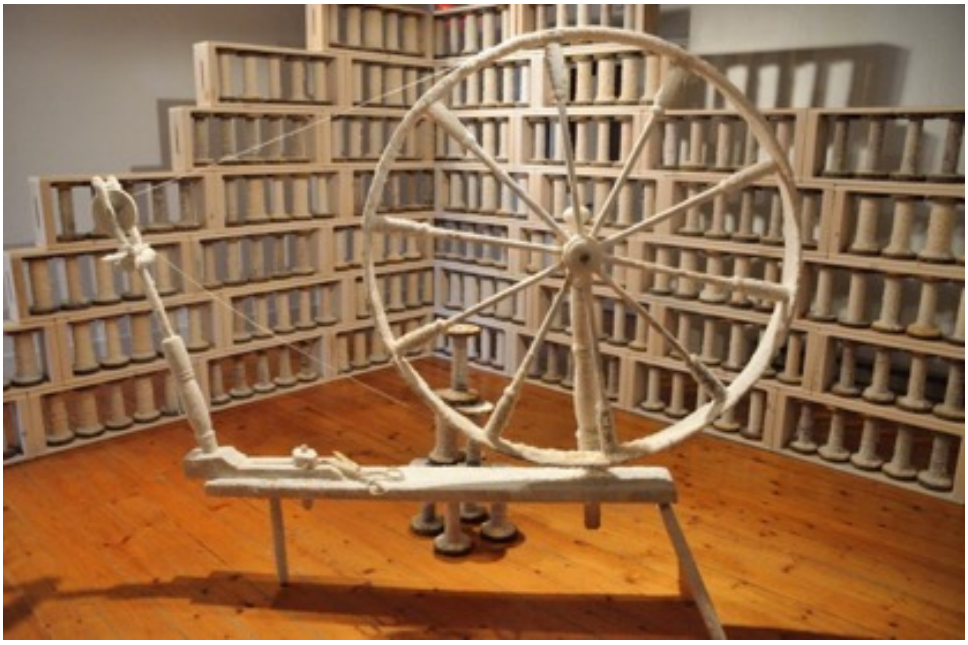

Figure 1a. Noelle Hamlyn, *Spinning Jenny*, 2013. Gampi tissue paper, salt-encrusted spinning wheel, 400 industrial bobbins with hand-spun linen paper thread, encrusted with salt, 80 hand-built pine and hemlock shelves, dimensions variable. View Source

Figure 1b. Noelle Hamlyn, *Spinning Jenny* (detail), 2013. View Source

This project culminated in *Spinning Jenny* (2013) – a large-scale installation of a salted Sleeping Beauty spinning wheel surrounded by spools of hand-spun paper thread (figs. 1a and 1b), for the 2013 Biennale Internationale du Lin de Portneuf (Deschambault-Grondines, Quebec).

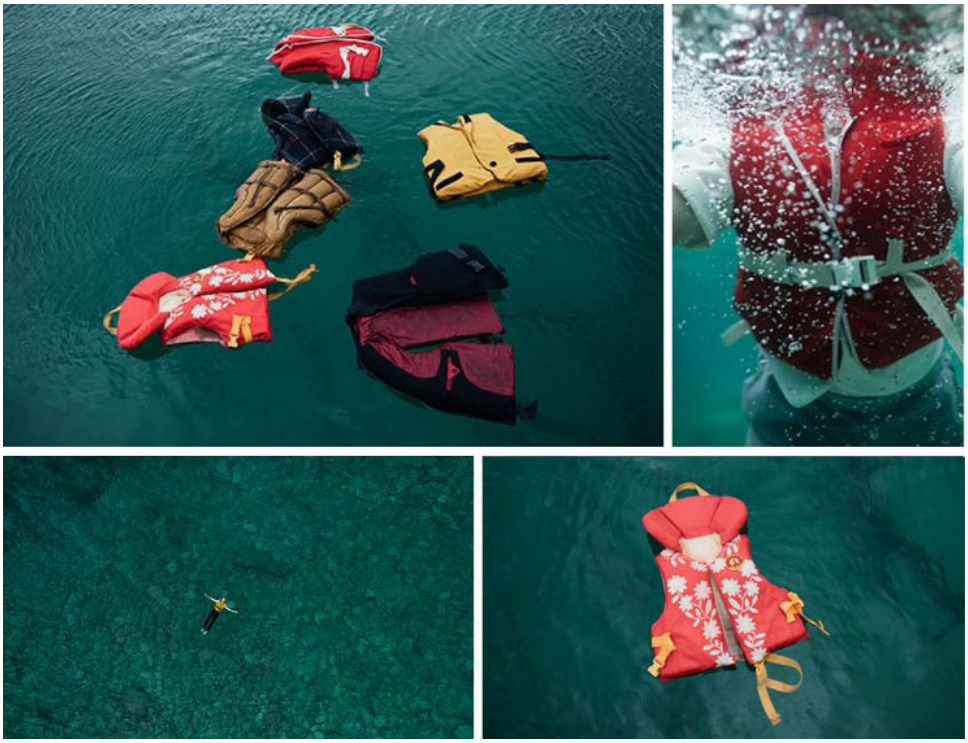

Figure 2a. Noelle Hamlyn, installation view of *Lifers*, 2019. Hand-tailored suit jackets, life jackets, buckles, D-rings, webbing, horsehair canvas, tailoring silamide, each jacket approx. 57 x 45.5 x 10 cm. Images by Geoff Coombs. Lifers worn by Andrew Gaboury, Colleen Snell and Noelle Hamlyn. Photographed in Georgian Bay, Ontario. August 2020. **View Source**

Figure 2b. Noelle Hamlyn, *Lifers*, 2019. Hand-tailored suit jacket, life jacket, buckle, D-rings, webbing, horsehair canvas, tailoring silamide, approx. 57 x 45.5 x 10 cm. **View Source**

Hamlyn's interest in reframing materials, traditions, costuming and textile technique is apparent in her series *Lifers* (2019-present) (figs. 2a and 2b); featuring lifejackets carefully tailored with vintage clothing, such as suit jackets, beaded dresses and fur coats. Hamlyn found a series of lifejackets while walking the beach during her residency at the Salt Spring Arts Council. Dragging them back to her studio, she began to mull over imagery and associations with the Titanic. They quickly became a metaphor for hubris and climate catastrophe.

Reconfigured as high fashion objects, the jackets in *Lifers* ask viewers to face overconsumption, fast fashion and social privilege. Hamlyn muses that these stunning jackets may become *de rigueur*, saving the privileged classes from the rising seas of climate crisis, or perhaps they will encourage emotional buoyancy in this age of anxiety.

Figure 2c. Noelle Hamlyn, *Fur Lifer for Edith Russell.* Inspired by the outfit worn by Titanic survivor Edith Russell. She wore a hobble skirt, two foxes, a broad tail fur coat and diamond shoe buckles. Geoff Combs photograph in *Noelle Hamlyn: Lifers*, 2023. View Source

In June 2023, twenty-five *Lifers* were displayed in an immersive exhibit at the Royal Ontario Museum. The exhibit, curated by Soren Brothers and Alexandra Palmer, included an original soundtrack by Callahan Connor and Miquelon Rodriguez, and photographs by Canadian photographer Geoff Combs as in *Fur Lifer for Edith Russell* (fig. 2c).

Figure 3a. Noelle Hamlyn, *I Could A Tale Unfold – Understanding Media*, 2021. Hand-spun book pages, 90 x 49.5 cm. **View Source**

Hamlyn's belief in the power of objects is also evident in her *Bookwork* pieces. These intricate, sculptural works transform paper and vintage books into lace through spinning and embroidery as in *I Could A Tale Unfold – Understanding Media* (2021) (fig. 3a). In these works, the texture of the dusty pages and text have been spun into a cascade of possibility.

Whether working with fabric, vintage garments, books or paper, Hamlyn upcycles materials and transforms them into art objects in startling, poetic and vigorously technical ways ... Asking the viewer to pause, consider time and texture, and deeply feel that emotionally resonant human connection to the material world. (SS)

Eleanor Hannan

Eleanor Hannan is a visual artist based in British Columbia who works in embroidery. The foundation of her artwork is twofold: drawing, and the quotidian discipline of creating art regularly following the adage accredited to the ancient Greek painter, Apelles of Kos, of "no day without line." In the mid-1990s, Hannan discovered free-motion embroidery and has since worked primarily in this mode of drawing on the sewing machine. As a trained drawer and painter, Hannan employs the layering and colour techniques traditional to oil painting in her free-motion embroidery.

Figure 1. Eleanor Hannan, *Found Objects from Dreams* (number six of twelve), 2002-2003. Sewing machine embroidery on cotton and linen, 10 x 15 cm. View Source

She often starts her embroidered works by stitching the darkest colours of her composition and building towards her lightest colours layer by layer to evolve a depth of surface and volume, as seen in her series, *Found Objects from Dreams* (2002) (fig. 1). Her work in embroidered portraiture reflects her pursuit of a deeper understanding of human emotion—both in solitude and in relation to others.

Figure 2a. Eleanor Hannan, *The Heroine's Journey*, 2002. Sewing machine embroidery, paint, and photo transfer on cotton and linen, 61 x 15 cm each. View Source

Her creative preoccupation with human nature and emotion is evident in her 2002 series, *The Heroine's Journey*, which consists of twenty one-dimensional figures constructed with free-motion embroidery, image transfer, hand stitching, and paper-cutting (fig. 2a). Hannan describes this series as representing the traditional stages of one's journey outside of and back to oneself, or the "spiritual journey to self-realization."

Figure 2b. Eleanor Hannan, *From the Ashes*, 2001. Machine embroidered cape and skirt, dimensions unknown. **View Source**

Hannan expanded upon this two-dimensional series to create a machine embroidered cape and skirt expressing spiritual growth through allusions to the crow in *From the Ashes* (2001) (fig. 2b), displayed at the *Wearable Art Exhibition* at the Port Moody Art Centre (Port Moody, British Columbia, 2010).

Figure 3a. Eleanor Hannan, *A Tree Falls,* 2017. Hand embroidery on raw canvas, dimensions unknown. **View Source**

Figure 3b. Eleanor Hannan, *A Tree Falls* (detail), 2017. Hand embroidery on raw canvas, dimensions unknown. View Source

Her portraits, such as *A Tree Falls* (2017) (figs. 3a and 3b), are at once highly technical, reflecting her mastery of her art form and, in her own words, something like "an accidental scribble," reflecting her interest in bringing freedom to her stitches and revealing her hand as the artist in her work. Hannan teaches in the Fashion Design and Technology Program at Kwantlen Polytechnic University/Wilson School of Design (Richmond, British Columbia), and offers embroidery and design workshops for the Maiwa School of Textiles (Vancouver, British Columbia). (SS)

Samar Hejazi

Samar Hejazi is a multi-disciplinary visual artist residing between Toronto, Ontario, and Dubai, primarily focusing on textiles, installation, and sculpture. As a woman of Palestinian descent, born in the United States and raised in the Middle East and Canada, Hejazi draws from the motifs and techniques of traditional Palestinian embroidery, tatreez, to explore conceptual ideas of identity, culture, tradition, and home. Tatreez is an ancient cross-stitch embroidery technique that has existed in the Levant for over 3000 years; characterized by its brightly coloured geometric motifs, inspired by the natural environment of the Levantine landscape, with distinct variations in patterns and colours that convey social and regional identity.

Figure 1a. Samar Hejazi, *She Lived on a Hill, Drank Ahweh Under Her Vines ...*, n.d. Cotton thread and cotton fabric, dimensions unknown. View Source

Figure 1b. Samar Hejazi, *She Lived on a Hill, Drank Ahweh Under Her Vines ...* (detail), n.d. Cotton thread and cotton fabric, dimensions unknown. View Source

Hejazi's practice continues this tradition of representing the land in intricate stitches, as seen in her depiction of a hillside in *She Lived on a Hill, Drank Ahweh Under Her Vines...* (figs. 1a and 1b). Following the displacement of Palestinians during the Nakba (also known as the Palestinian Catastrophe, 1948), tatreez as in *Coiled* (2019) (fig.2), became a site of protest for Palestinian woman, who recorded their experiences of eviction in thread and later took up the colours of the Palestinian flag—red, black, white, and green—to preserve their culture and to communicate their resistance in their embroidery.

Figure 2. Samar Hejazi, *Coiled*, 2019. Cotton thread, cotton fabric and resin, 15.24 x 31.75 x 3 cm. View Source

Hejazi similarly uses tatreez to record Palestinian history and to voice her political concerns, meticulously recreating traditional tatreez motifs, while also altering and distorting them, as evidenced by

Coiled (2019) (fig. 2) in which the artist interrupts the expected repetition of the embroidered pattern, leaving her threads unstitched in the centre of her works, thereby playing with shadow, negative space, and scale. These alterations negotiate a new way for tatreez to exist, which, in her own words, "creates a space for questioning, exploration and difference."

Figure 3a. Samar Hejazi, *Transgressed Boundaries*, 2020. Thread and mirrored plexiglass, approx. 1.5 x 1.5 x 2.5 cm. View Source

In her series *Transgressed Boundaries* (2020) (fig. 3a), Hejazi pushed the boundaries of Palestinian embroidery further, stitching tatreez motifs—rosettes, saru (cypress tree), and khemet el-Basha (Pasha's tent) patterns—onto water-soluble fabric, and then dissolving the backing material, thereby leaving her embroidered threads suspended in space, hanging from the gallery ceiling.

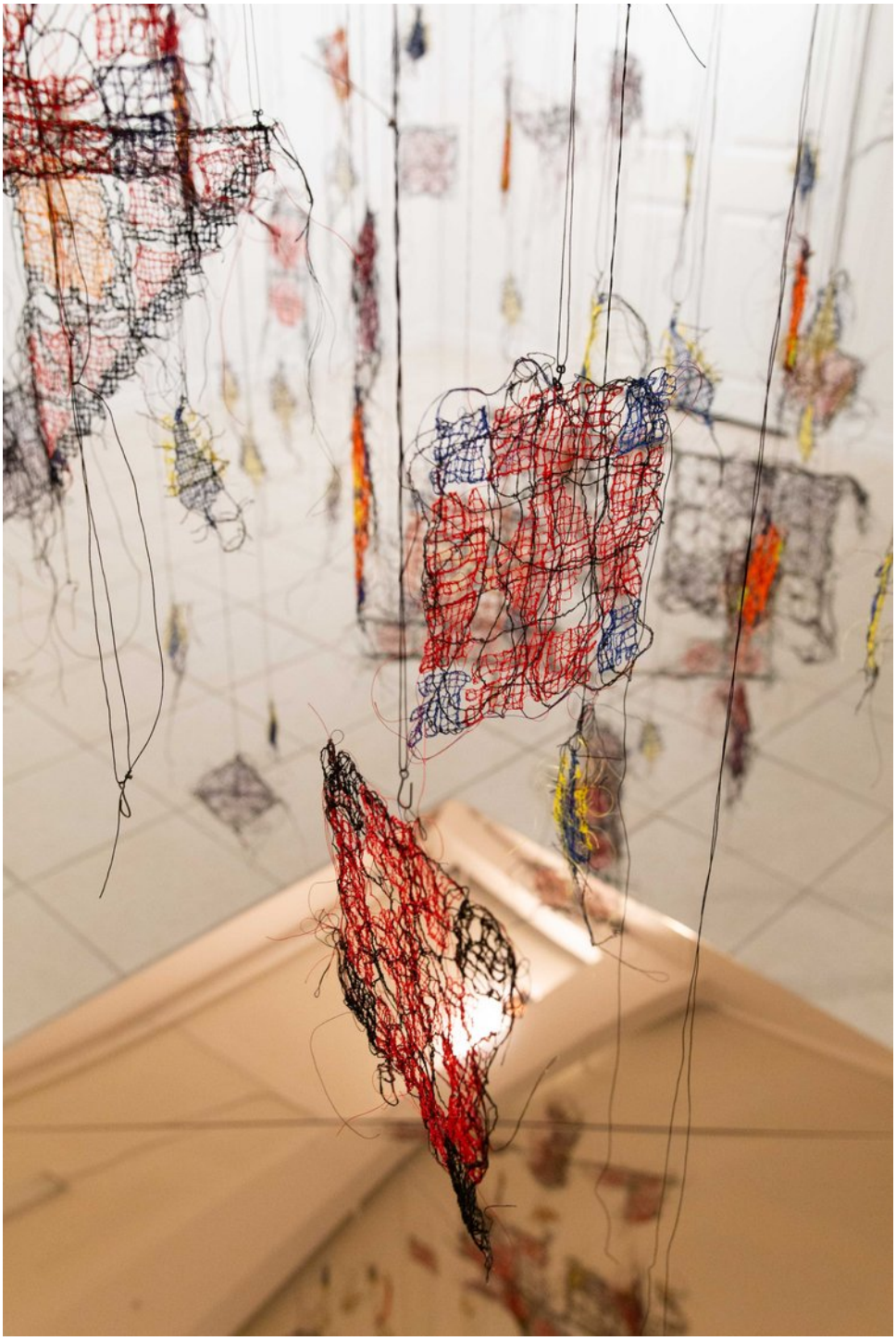

Figure 3b. Samar Hejazi, *Transgressed Boundaries* (detail), 2020. Thread and mirrored plexiglass, approx. 1.5 x 1.5 x 2.5 cm. View Source

This artistic intervention allowed viewers to see through the gaps between the stitches that comprise the floating motifs (fig. 3b), creating an ephemeral work that constantly transformed in reaction to the environment, as well as the movements, vantage points, and perceptions of its viewers. Hejazi describes her desire to create an

embroidered work without the support of fabric, writing "as a metaphor to crack assumed matrices of structure and stability while opening an infinite number of possibilities of perception...[encouraging] the viewer to realize that perception of boundaries are continuous interpretations based in the encounter between themselves and the other." Hejazi also relates this work to the Palestinian experience of diaspora, stating: "The fabric represented the land and the embroidery would be the people, so I took off the fabric and saw that [the embroidery] it still held itself and I liked that analogy." This work was displayed at the Toronto Palestinian Film Festival (curated by Amanda Boulos, Toronto, Ontario, 2020) and in a solo exhibition titled *Illusions of Separation* at the Aurora Cultural Centre (curated by Samantha Jones, Aurora, Ontario, 2023). (SS)

Barbara Heller

Barbara Heller is a fibre artist living and working in Vancouver, British Columbia who specializes in hand-woven tapestries. She describes herself as a political artist, using tapestry to express her fears about the future and to comment on current threats, including war, poverty, environmental degradation, and the omnipresence of technology in our lives. According to Heller, tapestries lend themselves well to explorations of demanding topics because they "reach people on an intuitive, emotional level. The familiarity and non-threatening nature of textiles [...] seduce[s] the viewer into taking a closer look at preconceived assumptions." Symbols, metaphors, and colour play a key role in her work; colour, in particular, dictates both the mood and message of her tapestries, which is why she hand-dyes most of her weft yarns herself. To create her designs, Heller collages together personal photographs and draws them to scale on cartoons, which she places behind her loom to guide her weaving. The works in the series *Ghost Image* (1985-1996) were, for instance, made from old family photographs recontextualized within foreign settings.

Figure 1. Barbara Heller, *Conversation at Megido*, 1988. Linen warp, wool weft, and hand-spun yarn, 122 x 152 cm. **View Source**

An example is *Conversation at Megido* (1988) (fig. 1), which features two ghostly elderly men conversing against a stone wall in a kibbutz in Israel. Rendered in a rich palette of browns, oranges, and beiges that give it a painterly appearance, the piece is a meditation on ruins and the memories they carry. According to Heller, even when homes crumble to the ground as a result of war, the spirit of those who built them lives on in their remains. Some of her works also project us into the future, as is the case with her series *Future Reliquaries* (2008-2009) and *Mudras* (2011-2013), which predict how humans will soon worship technology like a religion.

Figure 2. Barbara Heller, *Bokhara Algorithm*, 2008. Tapestry, 94 x 61 cm. View Source

The tapestries in these series all feature stretched-out arms or hands, as seen in *Bokhara Algorithm* (2008) (fig. 2), on which Heller sews pieces of electronic waste—obtained from dismantled radios, mobile phones and CD players—to suggest that they have become extensions of the body. Since the early 2000s, Heller has taken a more confrontational stance towards societal problems, using

explicit symbols to address them in her work. An example is the image of the dead bird, which represents the senseless killing of war.

Figure 3. Barbara Heller, *Tzimtzum – the transcendence*, 2015. Linen, cotton, art silk, silk and mixed fibres, 224 x 123 cm View Source

The image appears in many of her tapestries, including *Tzimtzum – Transcendence* (2015) (fig. 3), which was the centrepiece of her 2018 exhibition *Divine Sparks* at the Sydney and Gertrude Zack Gallery in Vancouver, British Columbia. In this work, the dead bird is placed at the bottom of a ladder that stands for life, the liminal space between a dark, earthly existence ("tzimtzum" signifies the withdrawal of God in the Jewish Kabbalah) and its transcendence through good deeds, symbolized by the small squares. In this, as in many of Heller's other works, religion, spirituality, and her own Jewish heritage are invoked as sources of healing, grounding, and meaning. To cite her, religion is "not only a store of faith, [but also] a store of history and social values." (MMI)

William C.G. Hodge

William C.G. Hodge is a fibre artist who lives and works in Stoney Creek, Ontario. He makes beading works, fabric collages, and tapestries that are inspired by classical music, portraiture, and nature. Prior to focusing on fibre art, he spent many years painting and making precious metal jewellery. While his pieces emanate from many sources, the Impressionists and their treatment of light and colour, especially dots of colour, have been particularly influential on his practice. According to Hodge, fibre work is like painting with textiles and beads, materials he is drawn to because of their unique ability to create texture and luminosity. His ongoing *Music Room* series is inspired by musical forms that have had an important place in his life—such as the requiem, an auditory celebration of a deceased person

Figure 1. William C.G. Hodge, *Requiem for My Friend*, 2009. Fabric collage, 71.12 x 200.66 cm. View Source

The fabric collage *Requiem for My Friend* (2009) (fig. 1), one of the larger works in the series, was inspired by the Polish composer Zbigniew Preisner's eponymous piece. The collage features abstract shapes that are meant to capture and translate, in visual form, the rhythm of the musical composition. Another highlight of Hodge's corpus is an ongoing series of portraits begun in 1998. Made entirely

out of glass beads, the portraits are of historical figures like Frida Kahlo, Virginia Woolf, and Noel Coward, who lived alternate lives as gays, lesbians, bisexual, or transgender individuals. Each piece in the series took from a few weeks to six months to complete and was sometimes executed more than once. The most complex of the portraits, according to Hodge, is that of the English mathematician Alan Turing, who is represented against a background that spells his name in binary code.

Figure 2a. William C.G. Hodge, *Universal Man: Alan Mathison Turing, no. 11*, n.d. Delica Japanese seed beads, 20.95 x 14.06 cm. **View Source**

Figure 2b. William C.G. Hodge, installation view of the exhibition *Incidentally: Portraits of the Famous, Infamous and Unknown*, 2010. View Source

Entitled *Universal Man: Alan Mathison Turing, no. 11* (figs. 2a and 2b), the piece was featured in the 2010 exhibition *Incidentally: Portraits of the Famous, Infamous and Unknown* at David Kaye Projects, Toronto, Ontario. According to Hodge, beading is particularly well suited for this work because of its addictive nature and the very sensuous quality of the beads themselves. As he explains, "The slowness of the technique allowed me to dwell on each character and think about them as I did the work. Working with beads is somewhat like watching an inkjet printer; it works line by line slowly

revealing the image." A more recent body of work, *Points of Light*, was inspired by his travels in Mexico, the United States, and Canada. The works in this series all feature a sunset or a flower photographed by Hodge and printed on fabric.

Figure 3a. William C.G. Hodge, *Fuego Rosa*, 2013. Digital photo printed on bamboo fabric and embellished with glass beads, 55.88 x 37.47 cm. View Source

Figure 3b. William C.G. Hodge, *Golden Sunset of the Yucatan*, 2013. Fabric collage, 51.44 x 48.26 cm. **View Source**

Figure 3c. William C.G. Hodge, installation view of the exhibition *Points of Light: Sunsets and Flowers*, 2013. View Source

Some elements of the printed image are overlaid with beads, creating accents of texture and light, as seen in *Fuego Rosa* (2013) (figs. 3a, 3b, and 3c), which is based on a photograph of a flower taken in Mexico. (MMI)

Shiemara Hogarth

Born in Jamaica and based in Toronto, Ontario, artist and curator Shiemara Hogarth's practice draws upon her varied educational training, which spans Latin American and Caribbean Studies, product design, and fibre arts. It was the medium of textiles that gave

Hogarth the space and freedom to interrogate her personal and familial histories, and while developing technical skill in weaving, knitting and stitching, she began to integrate these ideas into her practice.

Figure 1. Shiemara Hogarth, *Garden Croton*, 2017. Felt, dimensions unknown. View Source

Garden Croton (2017) (fig. 1) introduces hints of the ancestral concerns that her installation work would take as one of its primary themes. This hand-felted incarnation of the plants that populated her grandmother's yard in the Caribbean, made using both wet and needle felting techniques in a colourful array of carded Corriedale and Romney wools, acted as a personal balm, reminding a homesick Hogarth of her family roots upon immigrating to Canada. Hogarth's larger-scale pieces integrate a variety of theoretical lenses that frame themes of geography, ancestry, and autoethnography.

Figure 2a. Shiemara Hogarth, *Between: Mapping Home*, 2019. View Source

Between: Mapping Home (2019) (fig. 2a), for example, is a textile installation that drew, in Hogarth's words, from "cartography, visual semiotics and textile design."

Figure 2b. Shiemara Hogarth, *Between: Mapping Home*, 2019. View Source

Audio recordings by Hogarth and her family members, which tell stories of places throughout their immigration journey, were paired with digitally printed maps of Jamaica spanning time and space,

depicting Indigenous flora. A hand-dyed devoré panel acted as a "bridge" between rows of maps and panels (fig. 2b).

Figure 3a. Shiemara Hogarth, *Personal Geographies*, 2021. View Source

Figure 3b. Shiemara Hogarth, *Personal Geographies*, 2021. View Source

Personal Geographies (2021) (fig. 3a), a body of work produced as her MFA Thesis at Alberta University of the Arts (Calgary, Alberta), incorporated 3D printed plastic forms of Hogarth's own body parts

as well as fibre elements, including embroidery, braiding, jacquard damask brocade weaving, and digitally printed quilting (fig. 3b). "The pieces in this work deconstruct the meanings behind Jamaican bandana cloth," Hogarth explains, working from a complex history which saw the material become associated with enslaved and Black working-class wearers for its cheapness and durability, and later reclaimed as a symbol of pride, worn for ceremonial and cultural events. The installation "uses the body as a vehicle for reimagining and re-inscribing spaces of belonging outside of conflicted existing geographies; and uses weaving as a reflexive conversation between the maker and the object about these themes of colonialism, migration and belonging."

Figure 3c. Shiemara Hogarth, *Personal Geographies*, 2021. **View Source**

The complete work, which she curated herself "to communicate the traces of the common threads that create an understanding of Black female Canadian identity," was installed at Craft Ontario Gallery, (Toronto, Ontario), in the spring of 2023 (fig. 3c). (SW)

Barb Hunt

Barb Hunt, a multidisciplinary textile artist, currently lives in her adopted hometown of Winnipeg. Newfoundland was her former home from 2001 to 2018, inspiring much of her work. Hunt employs quilt-making, knitting and sewing, focusing on feminism and craftivism to make political statements, often challenging gender categories and protesting various forms of violence and injustice. Hunt's series *Sewing with Fire* (1993-2000), which she began as a student, encompassed a body of steel dress-shaped forms she cut with a plasma-arc torch, made to tower above the average height of a man.

Figure 1a. Barb Hunt, *Heart's Ease*, 2000. Plasma-arc cut steel, 225 x 120 cm each. Collection The Rooms Art Gallery.

Figure 1b. Barb Hunt, *Heart's Ease*, (detail) 2000. Plasma-arc cut steel, 225 x 120 cm each. Collection The Rooms Art Gallery. View Source

The dresses in *Heart's Ease* (2000) (figs. 1a and 1b), inspired in part by the cyclical nature of life and death, tower above two metres each.

Figure 1b. Barb Hunt, *Root Dress*, 1995. Plasma-arc cut steel, 203 x 114 cm. Collection Winnipeg Art Gallery. View Source

Hunt's intention for this series, including in *Root Dress* (1995) (fig. 1b), which she considers a "self-portrait," was to disrupt gendered notions, a point expressed both in the juxtaposition of feminine forms with steel, the "strongest material [she] could think of," and in the casting of the "making" of these dresses as a form of "sewing," here, "with fire." One recurring theme throughout Hunt's work is the devastation and violence of war. These themes bubbled up in a decades-long series of land mine replicas created in soft pink yarn,

and reappears often in her work with worn military uniforms. Hunt will wash, embroider and refashion camouflage fatigues, zeroing in on clothing as an item that once sat intimately against the body of the soldier, performing, through attentive labour to the textiles, acts of care and recuperation.

Figure 2. Barb Hunt, *The Old Lie*, 2007. Seams from worn camouflage uniforms, 330 x 750 cm.

Figure 2b. Barb Hunt, *The Old Lie* (detail), 2007. Seams from worn camouflage uniforms, 330 x 750 cm.

The Old Lie (2007) (fig. 2a and 2b), included in the 2007 group exhibition *Finding the Invisible* at Stride Gallery, Calgary, Alberta,

saw pieces reappropriated by Hunt's hand, their seams twisted into the form of a world map, lines delineating the arbitrary boundaries that wars are fought over. Hunt's "female touch," Mireille Perron posits, "makes apparent that camouflage, war, and lying are all part of the same proposition."

Figure 3. Barb Hunt, *#MeToo – Tarana Burke*, 2018. Vintage apron, embroidery thread, 50 x 40 cm. View Source

Hunt's recent work includes a series of reappropriated vintage aprons, "the only item [she could] think of that is both domestic and sexy," embroidered with slogans, often explicitly feminist. *#MeToo – Tarana Burke* (2018) (fig. 3), for example, pits this iconic rallying cry decrying rape culture against a sheer blue garment, finding both power and humour in juxtaposition. (SW)

Shaya Ishaq

Interdisciplinary artist and designer Shaya Ishaq, currently living in Montreal, engages with personal and cultural narratives that centre Blackness and the Black diasporic experience through various

media, including weaving, felting, ceramics, and wearable art. Her work is informed by language and its ability to transcend barriers and cultivate a sense of shared humanity. She explains, "Language is such a powerful tool that can create, destroy, connect, and divide us, and I'm interested in how expansive it can be. I'm inspired by the subjectivity yet human reality of liminal experiences. The politics of space and how we relate to each other within it is something that also inspires me." Ishaq credits the Afrofuturist work of artist Rasheedah Phillips, poet Camae Ayewa, writer Octavia E. Butler, and the Afropresentist theorist Neema Githere as their writings have provided the artist with conceptual inspiration for her projects concerned with time and space. As a first-generation Kenyan Ugandan, Ishaq uses her craft practice to reconnect with herself and her roots. In a conversation with writer Francesca Ekwuyasi, Ishaq explains, "Some of my stylistic choices are definitely informed by Black and Afro-diasporic futurist and Indigenous aesthetics." She elaborates, "More and more, I am trying to find inspiration from my own cultural background in East Africa, which requires a lot of digging, but is ultimately worth it because it brings me closer to myself in a way by allowing me to reconnect with an embodied sense of self." In the two-person exhibition *Reconcile/Overcome* at the Ottawa Art Gallery, Ontario, in 2018, Ishaq and photographer Olivia Johnston explored the complexities of roles within settler colonialism. Whereas Johnston reconciled with her role as colonizer using photography, Ishaq contemplated the stigmas associated with African hair from colonial perspectives.

Figure 1. Shaya Ishaq, *Untitled*, 2018. Handwoven textile, dimensions unknown. Photo credit: Ming Wu. View Source

For the exhibition, Ishaq produced *Untitled* (2018) (fig. 1) consisting of a hand-woven textile adorned with cords, tassels, and yarn tufting. The cord is created with looping, a textile weaving method that involves the weaver using a single strand of fibre to craft a stronger, elongated piece, becoming an object of resistance. Ishaq uses textiles to reconnect with her heritage.

Figure 2a. Shaya Ishaq, *Elegy for a matriarch whose spirit pulses through soil and rises with the sun, eternally,* 2023. **View Source**

Figure 2b. Shaya Ishaq, *Elegy for a matriarch whose spirit pulses through soil and rises with the sun, eternally,* 2023. **View Source**

Elegy for a matriarch whose spirit pulses through soil and rises with the sun, eternally (2023) (figs. 2a and 2b), is a sculpture consisting

of two semi-circular shapes made out of bent wood, suspending red coils that entwine through two colourful double cloth textiles hanging over a bed of dark soil. The sculpture is a requiem for Ishaq's grandmother, who passed away in Uganda during the COVID-19 pandemic. Due to restrictions, the artist could not attend or carry out familial funerary practices. As a way of grieving, Ishaq turned to working on a handloom, a practice that her grandmother was skilled in. The double weave structure gives the warp a double layer, which the artist poetically interprets as different dimensions or multiple timelines, her grandmother's and hers, woven together. Ishaq's creative practice also includes installations, furniture design, and community engagement. In 2017, while on residency at the Khyber Centre for the Arts, Halifax, Nova Scotia, Ishaq developed *Black Libraries Matter,* a crowdsourced library and incubator celebrating Black authors. In 2021, she expanded this project through the installation *Library of Infinities* by turning the artist-run centre SAW Gallery, Ottawa, Ontario, into a shared library space with contents beyond conventional books, such as vinyl records and graphic novels, creating an environment conducive to active community participation.

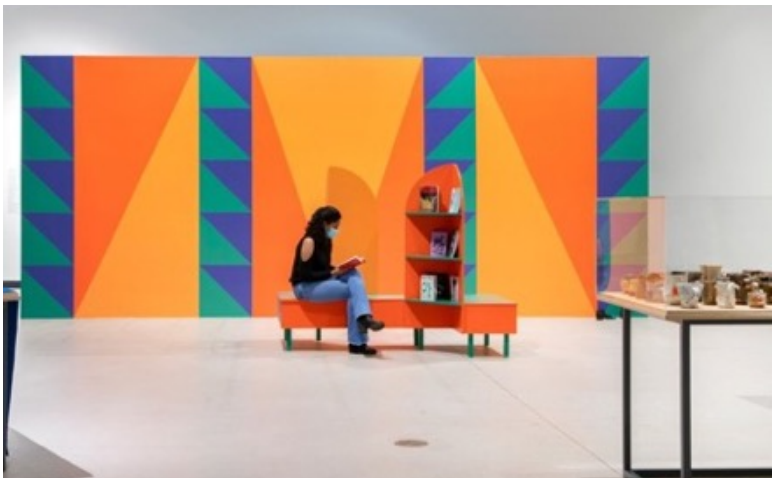

Figure 3a. Shaya Ishaq, installation view, *Containing worlds within worlds*, 2021. View Source

Figure 3b. Shaya Ishaq, installation view Containing worlds within worlds, 2021. View Source

Figure 3c. Shaya Ishaq, installation view, Containing worlds within worlds, 2021. View Source

In the same year, Ishaq participated in the exhibition *How to Read a Vessel* at the Art Gallery of Burlington in Burlington, Ontario, where she included the installation *Containing worlds within worlds* (figs. 3a, 3b, and 3c), consisting of a colourful furniture piece that served as both a seating bench and dual bookshelf, with an accompanying wall mural. This work was informed by dialogues and research Ishaq conducted on prison libraries, with the seating bench and shelf acting as a library of books and zines written by formerly incarcerated writers. Ishaq's work is also focused on the embedded meaning of colour, with each hue holding significance in her installations. Green symbolizes abundance in relation to the

underfunding of prison libraries, purple stands for nobility and dignity regarding rehabilitation, and orange acknowledges the overrepresentation of Indigenous populations in the Canadian prison system. Ishaq's design is attentive to the empathetic work within prison libraries and the significance of literacy in facilitating the reintegration of imprisoned people into their respective communities. (HLT)

Kate Jackson

Kate Jackson is a textile artist who resides in Hamilton, Ontario, where she maintains a studio practice focused on a technique she calls "fragile embroidery," by her own definition, "embroidering on materials considered too weak to withstand needle and thread." Growing up in the Mennonite church, Jackson was exposed to the textile arts at a young age through church-run quilting circles and later went on to study material arts with a focus on embroidery.

Figure 1a. Kate Jackson, *I Will Not Treat My Tears Like Tissue*, 2009. Paper tissues and embroidery thread, dimensions unknown. Photo credit: Carmen Schroeder. View Source

Figure 1b. Kate Jackson, *I Will Not Treat My Tears Like Tissue* (detail), 2009. Paper tissues and embroidery thread, dimensions unknown. Photo credit: Carmen Schroeder. **View Source**

Since 2009, she has intentionally chosen perishable materials as the canvases for her fragile embroideries, such as paper towels, flowers, pieces of peeling paint, spiderwebs, snow, and ice to explore conceptual themes of patience and grief, as seen in *I Will Not Treat My Tears Like Tissue* (2009) (figs. 1a and 1b), in which the artist decorated Kleenex tissues with detailed floral designs. Jackson started this series in the midst of grieving a number of loved ones and sought to make peace with life's temporariness and the inevitability of loss by working carefully with materials that quickly decay.

Figure 2. Kate Jackson, *cheerios*, 2013. 392 Honey-Nut Cheerios and embroidery thread, dimensions unknown. View Source

She displayed her fragile works, including *I Will Not Treat My Tears Like Tissue* and *cheerios* (2013) (fig. 2), a work consisting of 392 hand-embroidered Honey-Nut Cheerios, in a solo exhibition, *Kate Jackson: Nothing is Too Empty a Place to Go*, at the Stride Gallery (Calgary, Alberta) in 2016. In her artist statement for the show, Jackson notes the parallels between her fragile embroidery practice and the vulnerabilities that accompany being alive in a mortal body, writing, "These objects are constructed of materials with a short life span, bringing up questions of what it means to give love, time, and attention to something that will soon expire. The embroidered paper towels, pile of leaves, flower arrangements, and insects will slowly perish during the course of the exhibition."

Figure 3a. Kate Jackson, *Unravel Hate*, 2019. Promotional photograph. Courtesy of Peace Collective. **View Source**

Figure 3b. Film still of Kate Jackson making *Unravel Hate*, 2019, from the short film campaign #UnravelHate. **View Source**

In 2019, Jackson was commissioned to embroider a hat titled *Unravel Hate* (figs. 3a and 3b) for a video campaign by the Canadian clothing company, Peace Collective. She completed this project by unravelling the thread from one of Donald Trump's infamous "Make America Great Again" hats and then used the same thread to embroider "Welcome to Canada" on a new toque, which was auctioned for charities providing support to refugees and immigrants in Toronto, Ontario. Jackson describes this process, writing: "Unravelling a slogan that was synonymous with American nationalism, sexual violence, as well as hatred to people of colour, new immigrants, and queer identities, was an emotionally difficult project to take on. Yet it held a small amount of satisfaction when

the words finally disappeared off of the hat that had become so visually connected to Donald Trump and his time as the U.S. President." Jackson teaches in the Craft & Design Program, the Visual & Creative Arts Program, and the Art Fundamentals Program at Sheridan College (Oakville, Ontario), as well as the Material Arts & Design Program at OCAD University (Toronto, Ontario). (SS)

Emily Jan

Emily Jan hails from many places: born in the United States, currently based in Edmonton, Alberta, and educated in Montreal, Quebec, she has lived in four countries and travelled to thirty-two. Her mixed-media work integrates found objects with made ones, utilizing felting, hand stitching and freeform basketry to create creatures often exotic and fantastical, inspired by stories heard during her extensive travels and her habit of exploring "the natural world" and foraging along the way. Jan's use of textiles, something "part of our everyday lives," is inspired by the fact that "textiles are inextricable from the landscapes that produced them, though those relationships are often convoluted." For Jan, using objects found foraging or at thrift stores "introduces the element of chance into [her] practice," while handmade elements forge "tacit relationships to labour, particularly women's labour, and the fact that the realm of 'textiles' encompasses a truly enormous array of materials, techniques, and a history that literally spans the globe and the entire human timescale."

Figure 1. Emily Jan, *Apologue 1*: *The Anteater* from the series *The World is Bound by Secret Knots*, 2016. Wool, reed, recycled textiles, faux flowers, found objects, silicone, resin, ca. 48 x 48 x 18 in. Photo credit: Guy L'Heureux. View Source

The chimeras of the *Apologue* series, such as *Apologue I: The Anteater* (2016) (fig. 1), seem plucked from fantasy. These are hybrids of faux flowers, resin and textiles inspired by the tangled biodiversity she witnessed during trips to the Amazon rainforest. Jan's installations place her creatures, whose verisimilitude achieves the realism of taxidermy, alongside sourced objects like furniture and pottery.

Figure 2a. Emily Jan, *After the Hunt*, 2014. Mixed media (wool, reed, resin, silicone, leather, Bryophyllum daigremontianum, Chlorophytum sp., found objects and textiles, fruit, vegetables, beer, wine, water, flowers, raw pine, 20 x 4 x 8 ft. Photo credit: Eric Tschaeppeler. View Source

Figure 2b. Emily Jan, installation view of *After the Hunt*, 2014. Mixed media (wool, reed, resin, silicone, leather, Bryophyllum daigremontianum, Chlorophytum sp., found objects and textiles, fruit, vegetables, beer, wine, water, flowers, raw pine. 20 x 4 x 8 ft. Photo credit: Eric Tschaeppeler. View Source

After the Hunt (2014) (fig. 2a), originally Jan's thesis work, was first shown in Montreal in 2014 and subsequently exhibited in several

locations between 2014 and 2022, including Hamilton (Ontario) at Hamilton Artists Inc with a text by Janna Hiemstra. *After the Hunt* integrates Jan's hand-fabricated figures into a decadent still life of a bountiful feast, where rotting fruits reflect on the excess and colonial violence present in the seventeenth-century Dutch tableaus that inspired it (fig. 2b). Here, Hiemstra writes, "an experience of decadence, laced with kitsch and detritus, brings attention to an inherent contradiction in expectation."

Figure 3. Emily Jan, *Kali Yuga I: Footsteps/Traces des pas*. Mixed media. Photo credit: Jean-Michael Seminario. View Source

Pieces like *Kali Yuga* (2022) (fig. 3) extend the purview of this hybrid commentary to critique the effects of human intervention on nature, focusing on the effects of invasive species by making material the footsteps we leave behind. (SW)

Kablusiak

Born in Yellowknife, Northwest Territories, and raised in Edmonton, Alberta, where she now resides, Kablusiak is an Inuvialuk visual artist and curator. Kablusiak—who uses they/them pronouns—creates art in a variety of media, ranging from found objects to soapstone, felt,

marker, paint, photography, and writing. Heather Sivanessen describes Kablusiak's practice, writing: "Their art gently subverts and disarms essentialized notions of Inuit culture, revealing to us how racialized stereotypes are quietly habituated and perpetuated. At the same time, their work conveys the banal, albeit traumatic, reality of contemporary Inuit lived experiences, engaging with topics such as Inuit displacement and diasporic experience, mental health, gender identity, and sexuality." Kablusiak places humour at the forefront of their work, aiming to make viewers laugh – both at themselves and at stereotypical notions of indigeneity they may have inherited. Their series *Uyarak/Stone* lightheartedly reframes everyday objects as soapstone carvings.

Figure 1a. Kablusiak, *Listerine*, 2018. Soapstone and tung oil, 18 x 9 x 4.5 cm. Photo credit: Norberg Hall **View Source**

Listerine (2018) (fig. 1a), for example, takes the form of the ubiquitous mouthwash bottle, mixing the mass production of the modern day with the ancient form of Inuit art.

Figure 1b. Kablusiak, *Dildo*, 2019. Soapstone, 20.3 x 5 x 7.6 cm. Photo credit: Norberg Hall. View Source

Other works in this series, such as *Dildo* (2019) (fig. 1b), frankly and amusingly address sexuality. Kablusiak further addresses everyday life and Indigenous affective knowledge in the form of nivingajuliat—appliquéd wall hangings that originated in Qamani'tuaq (Baker Lake, Nunavut).

Figure 2. Kablusiak, *Looking at Facebook*, 2019. Felt and thread, 22.25 x 4.5 cm. View Source

In this nivingajuliat *Looking at Facebook* (2019) (fig. 2), they position the domestic sphere as a realm of visual significance, depicting a figure scrolling on their cellphone as they use the toilet. Kablusiak's more recent series of Ookpik sculptures subverts another symbol of Inuit culture: Ookpik toys. The original Ookpik toy, handcrafted in seal skin into a cartoonish owl shape, rose to popularity in the 1960s across Canada. Kablusiak creates their own versions of Ookpik, referencing ongoing debates surrounding the appropriation of Inuit iconography in nationalist contexts. Their Ookpik sculptures also address the denaturalization of Indigenous spirituality that comes with the transformation of Indigenous symbols into objects of consumption.

Figure 3. Kablusiak, *Garfield Ookpik*, 2022. Rabbit fur, felt, fibre fill, embroidery floss, leather, 12 x 9 x 9 cm. View Source

The *Garfield Ookpik* (2022) (fig. 3) combines the owl shape with the children's pop-culture icon in bright orange rabbit fur, humorously hinting at these debates. With their signature, campy aesthetic, Kablusiak imagines and enacts possibilities for Inuit art outside the scope of the anthropological, bringing forth new understandings of contemporary indigeneity while revealing the absurdity of the colonial condition. "If an Inuk made it, it's Inuit art in my books. Challenging the notion of what Inuit art should look like is definitely one of my favourite things to do," says Kablusiak. "I feel like a lot of people see Inuit art and think of Inuit as relics of the past. I think it's easy to get stuck in one idea of what Indigenous art and Inuit art should look like. Breaking out of that is why I do it." Additionally, they often raise the question of what it means to displace Inuit people and culture in the urban South. Their use of humour through form and materials serves as a coping mechanism for this displacement. The work does not take a specific political stance or convey a grand message but rather invites playfulness, surprise, laughter, or even sadness. (MEC)

Mackenzie Kelly-Frère

Weaver, writer and professor in the School of Craft and Emerging Media at Alberta University of the Arts, Mackenzie Kelly-Frère, is based in Calgary, Alberta. Kelly-Frère's inspiration is deeply rooted in material. In particular, he is interested in the cultural and material history of cloth, and he finds that inspiration for pieces comes out of the process of making itself. As a teacher of weaving and fibre art, he also finds interaction with students to be a rich source of stimulus, ideas, and concepts.

Figure 1a. Mackenzie Kelly-Frère, *Recollect 2,* 2011. Silk and hemp. View Source

Recollect 2 (2011) (fig. 1a) emerged from an interactive dynamic woven in front of visitors during a residency at Portland, Oregon's Museum of Contemporary Craft. Based conceptually on weaver Laurie Herrick's *Polychrome Purple* (an amalgam of shadowy wool cubes, their subtle colour variations made possible by a multi-weft technique), the piece plays with his inspiration's use of the loom "like a mathematician."

Figure 1b. Mackenzie Kelly-Frère, *Recollect 2*, 2011. Silk and hemp. View Source

The block pattern of the woven work (fig. 1b) is based on a sequence created by a random number generator, a concept that reoccurs throughout Kelly-Frère's work. It echos his characterization of the cloth as "a kind of textual object" and his assertion that the space of "the grid is just reassuring."

Figure 2a. Mackenzie Kelly-Frère, *Air over Land*, 2013. View Source

Air over Land (2013) (fig. 2a) engages directly with the expansive prairie landscape surrounding his home. Near Delia, Alberta, Kelly-Frère suspended tube-shaped textiles- knitted skeletons encased in felt skins- from slender poles for five months, exposing them to the wind and elements.

Figure 2b. Mackenzie Kelly-Frère, detail of *Air over Land*, 2013. View Source

The "windsocks" swayed and flexed with the power of the gusts, fraying under their strength and fading in the sun (fig. 2b). The resulting fragile textiles, now stitched to cotton mounts, Kelly-Frère suggests, are "a document of exposure to the elements," and an "analogue to our own vulnerable bodies in the landscape."

Figure 3a. Mackenzie Kelly-Frère, *Tissue/lake*, 2024. Handwoven Jacquard textiles in cotolin and linen. Warp is stained with sumi. **View Source**

Figure 3b. Mackenzie Kelly-Frère, *Tissue/lake*. 2024. Handwoven Jacquard textiles in cotolin and linen. Warp is stained with sumi. **View Source**

More recent work, like *Tissue/lake* (2024) (fig. 3a), is similarly inspired by the "ephemeral," "affective" prairie landscape—created with "the application of ink and dyes to warp and weft threads during the weaving process" (fig. 3b). (SW)

Laura Kenney

Laura Kenney is an artist who adds humour, politics, and whimsy to the traditional Nova Scotian practice of hand-hooked, hand-dyed rugs traditionally placed on the floor. Kenney uses second-hand wool clothing to create her rugs, following the tradition of using whatever was available. The rugs also inherit the personality and character of the pre-worn and found materials. Kenney is invested in the history of rug hooking, a practice that Nova Scotian women once predominantly used to express their feelings.

Figure 1. Laura Kenney, *Get Off the Table*, 2012. Wool and silk on burlap. View Source

Her early rugs were concerned with her family and her surroundings, depicting playful scenes such as *Get Off the Table* (2012) (fig. 1) capturing her home and her pet cat. Since then, her rugs have skillfully blended her lighthearted charm with substantial explorations of subjects like feminism and environmentalism, contemplating her experiences with motherhood and her concerns surrounding climate change.

Figure 2. Laura Kenney, *Hold Your Lighthouse Up High*, 2014. Wool and silk on burlap, dimensions unknown. **View Source**

A recurring character in Kenney's work is Judy, a woman with fiery red hair and matching red rubber boots who is always up for an adventure. "She is a character that appeared in my rugs a few years ago." Kenney explains, "I see parts of myself in her, and my Mom. Judy is like a superhero. She always wears a black dress because it's slimming and so that she can be ready for a funeral at a moment's notice." When former Canadian Prime Minister Stephen Harper declared lighthouses as a surplus in the Canadian budget, Judy became a defender of these monuments, as seen in the wall hanging, *Hold your Lighthouse Up High* (2014) (fig. 2). Kenney explains, "She saves lighthouses in Nova Scotia, drinks wine to cope with housework and has a bossy cat. Judy wants to save the planet from climate change and to never have to make dinner again. The big and the small: she takes it on." In 2022, the Cape Breton University Gallery in Sydney, Nova Scotia, held the exhibition *Judy,* a solo show featuring some of Kenney's many depictions of Judy and her array of escapades.

Figure **3a.** Laura Kenney, selections from *Saving Maude* series, 2018. View Source

Kenney is also drawn to the life and work of Nova Scotian folk artist Maud Lewis. Kenney's *Maud* series (fig. 3a) was included in the 2019 exhibition *Whose Maud?* a two-person show featuring Kenney and painter Steven Rhude at the Acadia University Art Gallery, Wolfville, Nova Scotia. Both Kenney and Rhude are concerned with the romanticized interpretation of the lives and legacy of Maud and her husband, Everett Lewis, brought on by tourism and the 2016 film *Maudie* directed by Aisling Walsh.

Figure 3b. Laura Kenney, *Scene of the Crime*, from *Saving Maude* series, 2018. View Source

In *Scene of the Crime* (2018) (fig. 3b), Kenney depicts the interior of Maud's house yet designates the work as a crime scene, referencing the lesser-known occurrence of Everett Lewis's murder there in 1979, nine years after Maud's passing. This unique titling also alludes to the abuse faced by Maud from Everett during their life in the renowned house, which is now on display at the Art Gallery of Nova Scotia, Halifax. (HLT)

Jane Kidd

Salt Spring Island, British Columbia-based Jane Kidd's woven tapestries are notable for their intricate detail, meant to draw viewers close to the works to see the subtle evidence of "the maker's hand." Tapestry, as a medium, attracts Kidd for the time it takes. Its "slow labour-intensive process," for her, "exudes physicality and sensuousness," a physical language allowing for communication between maker and viewer. In developing a new piece, Kidd begins with working cartoons drawn from photographs and symbols. She spends careful lengths of time selecting palettes of yarn before beginning the process of "fitting together forms" in discreet blocks of colour, "a little bit like a jigsaw puzzle."

Figure 1. Jane Kidd, *Landslice #1*, 1988. Slit woven tapestry with pulled warp; wool, cotton, rayon, linen, silk, 54 x 53 cm. View Source

Kidd's earlier work, such as *Landslice #1* (1988) (fig. 1), was often more abstracted than symbolic, merging various materials and colours in pieces that are "reminiscent of geological stratification." Since then, her work, constructed in deep, rich colour palettes inspired by an opulent history of decorative textiles, typically conveys some message or commentary through imagery that ranges from straightforward to esoteric.

Figure 2a. Jane Kidd, installation view of *Handwork series*: *to the bone, in the blood, from the heart (fragments 1-9),* 2003. **View Source.**

The ten tapestries in Kidd's *Hand Work series: to the bone, in the blood, from the heart* (2003) (fig. 2a), for example, comment explicitly on the aesthetics of anatomical studies, placing musculoskeletal human hands alongside references to the patterns and traditions of textiles in order to "evoke a reference to a relic or memento."

Figure 2b. Jane Kidd, *Handwork* series: *Fragment 2,* 2003. 50 x 60 cm. View Source

Fragment 2 (2003) (fig. 2b) places a hand atop "a simulated expanse of tattered web and patches of Andean fabrics," an image of "ruin," in the words of Amy Gogarty, that communicates "the extreme fragility and vulnerability of historical textile" in the face of "weather, economics, archaeology and greed."

Figure 3a. Jane Kidd, *Curiouser and Curiouser #1* (front view), 2014. Woven tapestry on a wooden shelf, 46 x 244 cm. View Source

Curiouser and Curiouser #1 (2014) (fig. 3a) turns Kidd's symbolic gaze to comment on genetic modification. Titled with a playful Lewis Carroll reference, the tapestry pairs a wheat plant with "text based on Monsanto's coding for GMO seeds," asking, "are we creating a future wonderland, or will we be trapped in a nightmare?"

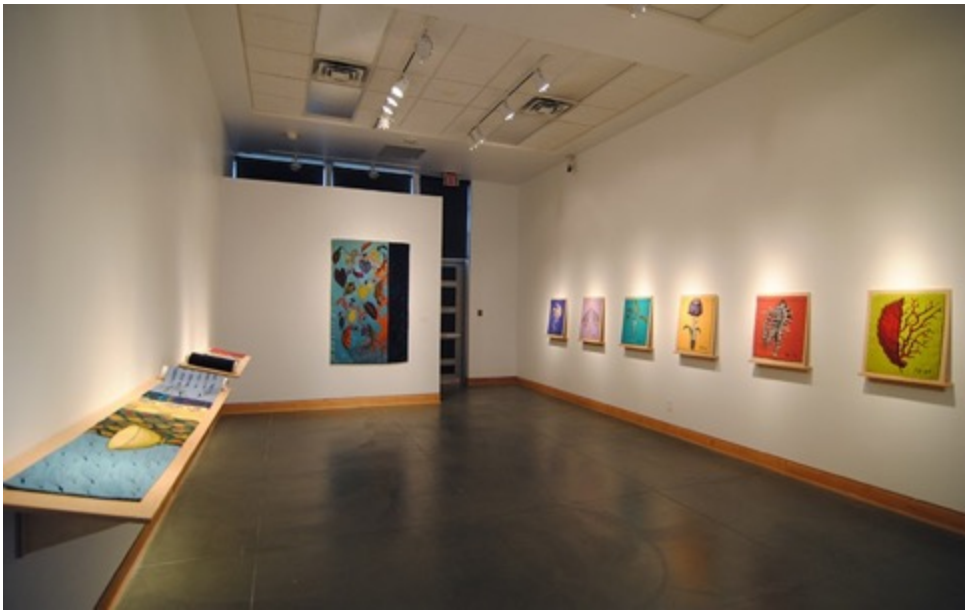

Figure 3b. Jane Kidd, installation view of *Curious*, 2018. View Source

This tapestry was displayed on a wooden shelf during the show *Curious* (fig. 3b) at the Kelowna Art Gallery in British Columbia (2017– 2018), among other works that interrogated the relationship between people and the natural world. Kidd narrows in on her questions of fusion with twisted hybrid forms that combine mammalian and vegetal elements. (SW)

Chung-Im Kim

Textile artist Chung-Im Kim was born and educated in Seoul, Korea. She immigrated to Canada in 1990 and practised as a freelance designer, studio artist, and educator. She was a resident of the textile studios at Harbourfront Centre in Toronto, Ontario, from 1998 to 2001. This was followed by an extensive teaching career at OCADU from 1997 until her retirement in 2021. Kim currently lives and works near Cooktown, Ontario.

Figure 1. Chung-Im Kim, *magpie & tiger 1*, 2004. Ramie, hemp, silk organza, natural dyes, silkscreen printing, machine & hand stitching, 10 x 10 in. View Source

Kim's nostalgia for her home country prompted her exploration of Korean cultural traditions in her work, as seen in her piece *magpie & tiger 1* (2004) (fig. 1). Here, she printed the folk motif of the unmannerly tiger and the playful magpie on a patchwork of textiles

dyed in traditional Korean natural dyes, referencing the traditional Korean wrapping cloth known as Bojagi.

Figure 2. Chung-Im Kim, *baekya*, 2012. Industrial felt, digitally engineered image, silkscreen printing, hand stitching, 71 x 60 x 6 in. View Source

This application of remnant/cut out fabric led to her current work with industrial felt, which is embellished and assembled in a labour-intensive process that results in three-dimensional soft sculptures, as seen in the felt piece, *baekya* (2012) (fig. 2). Kim describes her process in the following steps: "Once the structure and the images are determined, they are transferred onto screens and printed on industrial felt; the printed images are cut into various sizes of smaller

modules, then the modules are hand stitched to create an undulating three-dimensional surface." Kim currently lives and works near Cooktown, Ontario, where she is inspired by the intricate patterns, colours, structures, and surfaces found in her natural surroundings.

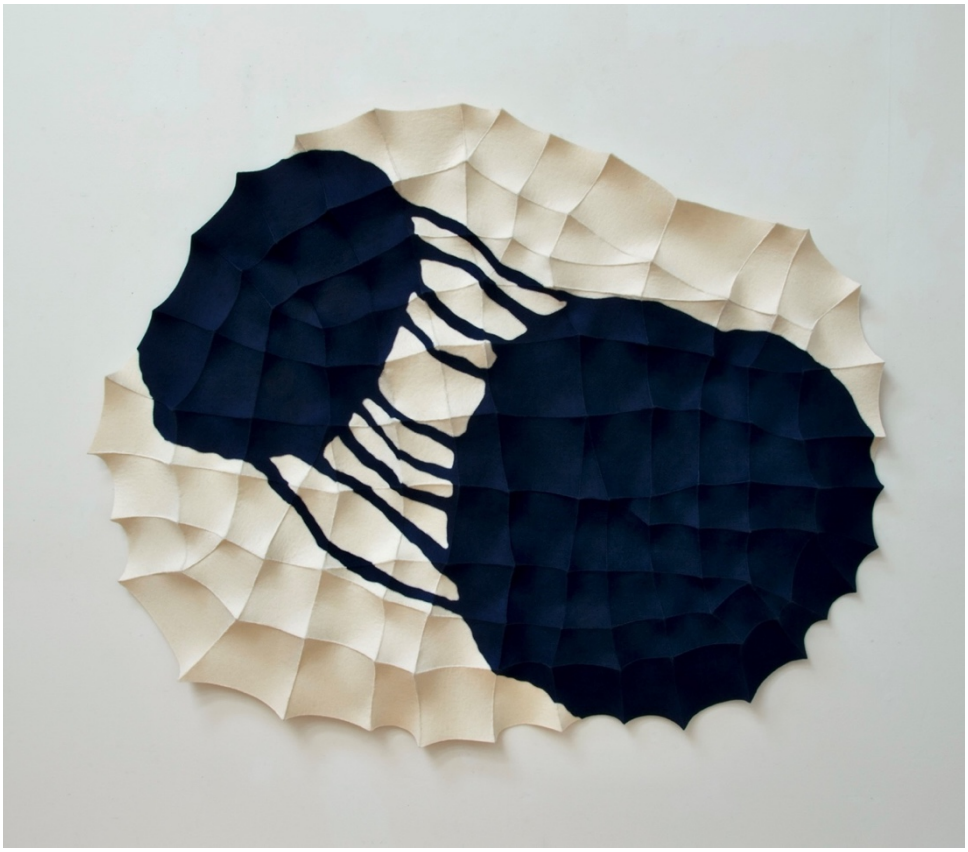

Figure 3. Chung-Im Kim, *segmentum #2*, 2024. Industrial felt, Indigo, hand stitching, 40 x 52 x 2.5 in. **View Source**

Like many in her field over the course of the last twenty years, Kim has pursued 'sustainable' studio practices, replacing her use of synthetic colours with natural dyes from the likes of onion skin, lac, indigo, and logwood to create golden yellow, vibrant red, deep blue and purple tints. Completely monochromatic, or at times contrasting with the raw off-white industrial felt, as seen in *segmentum #2* (2024) (fig 3), these recent works also reflect a shift towards bold, solid imagery, a departure from the use of overall pattern. (HLT)

Jennine Krauchi

From the time she was a child, the Winnipeg, Manitoba-based, Métis artist Jennine Krauchi was surrounded by beadwork. Her father sewed jackets, vests, moccasins, mukluks and other items of clothing and her mother added beadwork designs to the garments with the traditional Métis two-needle overlay technique. In her thirties, Krauchi began working as a beader professionally, using the skills learned from her mother to teach classes at the Métis Resource Centre in Winnipeg, Manitoba. Métis craftwork was in decline in this period—a causality of systematic, anti-Indigenous discrimination and forced assimilation—or in the words of Krauchi: "At that time [in Winnipeg], you would've been lucky to have enough Métis beaders to sit around a kitchen table." In the nineteenth century, however, the Métis were so widely recognized for their fine floral-design beadwork that they were known as the "Flower Beadwork People" far beyond their homeland in the Red River Valley, Manitoba. Krauchi's beading classes at the Métis Resource Centre and later, her replica work for the Manitoba Museum and Parks Canada and her personal beading practice have been integral to the rebirth of the art form.

Figure 1. Jennine Krauchi, *Beaded Octopus Bag*, 2016. Materials unknown, dimensions unknown. Photo credit: Bethanie Dusom. View Source

In 2016, Krauchi received wide acclaim for her contributions to the cultural resurgence of Métis beading when she installed her eight metres tall, *Beaded Octopus Bag* (fig. 1) at the Canadian Museum for Human Rights (Winnipeg, Manitoba). An octopus bag (also called a "fire bag") was once an essential part of a Métis man's wardrobe, holding tobacco, tinder for fire, pipe materials, and other tools necessary for life on the land; inspired by these culturally-significant and highly-decorated objects, Krauchi's pouch bears motifs traditional to Métis beadwork surrounding the names of nine

Métis road-allowance communities, self-sustaining settlements that Métis families established on unused land outside of municipalities throughout the 1800-1900s to avoid further dispossession and oppression.

Figure 2a. Jennine Krauchi, *Beaded Picture Frame*, 2020. Materials unknown, dimensions unknown. **View Source**

Figure 2b. Jennine Krauchi, *Beaded Picture Frame* (detail), 2020. Materials unknown, dimensions unknown. **View Source**

In 2020, Krauchi contributed an intricately beaded frame to the Winnipeg Art Gallery-Qaumajuq's *Kwaata-nihtaawakihk – A Hard Birth* exhibition (curated by Sherry Farrell Racette and Cathy Mattes). Titled *Beaded Picture Frame* (figs. 2a and 2b), it encased an 1870 photograph of Métis leader Louis Riel and the members of his provisional government.

Figure 3a. Jennine Krauchi, *Generations: The Red River Métis*, 2020. Silver coin based on the artist's original beadwork pattern, dimensions unknown. Photo credit: Royal Canadian Mint. **View Source**

Figure 3b. Photograph of Jennine Krauchi, original design for *Generations: The Red River Métis*, 2020. Photo credit: Mario de Ciccio. **View Source**

In 2022, an engraving of her original floral beadwork pattern was featured on the Canadian Mint's 2022 twenty-dollar fine silver coin,

Generations: The Red River Métis (figs. 3a and 3b). Krauchi's design for the coin abounds with imagery significant to Métis culture, including an infinity symbol pointing to the Métis Nation's eternal relationship to the Red River, the words "Taapweeyimisho" ("Believe in Yourself") and "Taapweeyimik lii Michif" ("Believe in [the] Métis"), a fire symbolizing the challenges that the Métis have faced, and a prairie rose, representing the survival of the Nation. (SS)

Julie Bénédicte Lambert

Textile artist Julie Bénédicte Lambert was born in Ottawa, Ontario, and currently lives and works in Montreal, Quebec. Lambert has developed expertise in weaving various materials, though she is best known for her work with paper thread.

Figure 1a. Julie Bénédicte Lambert, *Page 112*, n.d. Handwoven paper threads, 25 x 38 x 28 cm. Photo credit: Bernard Dubois. View Source

Figure 1b. Julie Bénédicte Lambert, *Page 112* (detail), n.d. Handwoven paper threads, 25 x 38 x 28 cm. Photo credit: Bernard Dubois. View Source

Braiding and weaving the simultaneously rigid and malleable paper thread, she explains, creates "freestanding abstract sculptures not unlike origami," as seen, for example, in her work *Page 112* (figs. 1a and 1b). Lambert's choice of paper to build her woven sculptures emerges from a belief that the textile manufacturing process—the warp and weft that form fabric—is intimately linked to the way in which our spoken and written language is structured. She writes: "Weaving is older than writing. The result of the interlacing of threads, fabric is a language that people have internalized over the centuries...My repeated gestures, the comings and goings of the threads, and the composition of my patterns evoke the work of a writer reworking sentences, building a narrative and making a page come together. Our way of joining words is related to the creation of a fabric. My pieces draw on the many parallels between weaving and the organization of language."

Figure 2a. Julie Bénédicte Lambert, installation view of *La matière du lieu*, 2017. Paper, steel, flax stalks, flax stow, corduroy, 109 x 97 x 38 cm each. **View Source**

Figure 2b. Julie Bénédicte Lambert, *La matière du lieu* (detail), 2017. Paper, steel, flax stalks, flax stow, corduroy, 109 x 97 x 38 cm. **View Source**

Figure 2c. Julie Bénédicte Lambert, *La matière du lieu* (detail), 2017. Paper, steel, flax stalks, flax stow, corduroy, 109 x 97 x 38 cm. View Source

In 2017, Lambert explored these connections between writing and weaving for Portneuf International Linen Biennale (Deschambault-Grondines, Quebec), creating a woven work, *La matière du lieu* (*A matter of place*) (2017) (figs. 2a, 2b, and 2c), with paper, steel, flax stalks, and flax stow. In her description of this work, Lambert writes: "To plough, to weave, to write. Three actions linked by a back and forth motion. Three actions that find their root in a shared vocabulary."

Figure 3a. Julie Bénédicte Lambert, installation view of *Porter les silences. Série réminiscences*, 2022. Rye straw, polyester thread, dimensions variable. **View Source**

Lambert's weaving practice has also led her to explore the history of basketry, as seen in her show, *Porter les silences. Série réminiscences* (2022) (fig. 3a), produced during her artist's residency at Contextile Bienal de Arte Têxtil Contemporânea (Guimarães, Portugal).

Figure 3b. Julie Bénédicte Lambert, installation view of *Porter les silences. Série réminiscences*, 2022. Rye straw, polyester thread, dimensions variable. **View Source**

Figure 3c. Julie Bénédicte Lambert, installation view of *Porter les silences. Série réminiscences*, 2022. Rye straw, polyester thread, dimensions variable. **View Source**

Fascinated by the region's rich history of transforming rye straw stems into three-dimensional structures, Lambert learned regional basket-making techniques from artisans at the ethnography and design museum (Museu da Palha) in the city of Fafe, resulting in several abstract sculptures created with golden rye straw and

inspired by the form of the basket (figs. 3b and 3c). The Christian iconography of the churches near her residence in Guimarães also inspired Lambert, who aimed to manipulate her woven forms to mimic the bent, praying posture of Catholic statuary. (SS)

Barbara Layne

Barbara Layne is a textile artist based in Montreal, Quebec, who was an associate professor (now Professor Emerita) of Studio Arts at Concordia University from 1989 to 2022. She was also the director of Studio subTela, a lab of the Textiles and Materiality Research Cluster at the Milieux Institute for Arts, Culture and Technology at Concordia, affiliated with the Hexagram network for research-creation in the media arts. The subTela studio is focused on the development of intelligent cloth structures for the creation of artistic, performative, and functional textiles that speak to the social dynamics of fabric and human interaction. Layne's work with textiles began in the 1970s while she was living in Colorado next door to an accomplished weaver who introduced her to weaving techniques. In the years since, Layne has developed a deep interest in integrating technology into her woven works, or as she explains, "I am interested in the way a circuit board has an x-y axis, and it's the same with weaving as the weft weaves in perpendicular to the warp." Early forays into electronic textile work focused on weaving but later included stitching with conductive silver threads, often done on the sophisticated Tajima laying machine.

Figure 1a. Ingrid Bachmann and Barbara Layne, installation view of *Fault Lines,* 1995. Cotton threads woven on an AVL dobby loom, dimensions unknown. Photo credit: Paul Litherland. **View Source**

Figure 1b. Ingrid Bachmann and Barbara Layne, *Fault Lines,* 1995. Cotton threads. Two woven fabrics, each approximately 25 meters long, Photo credit: Paul Litherland. **View Source**

Throughout her career in the textile arts, Layne has collaborated with various international partners to push the technological boundaries of textiles, exemplified by her 1995 weaving, *Fault Lines* (Quebec and California, 1995) (figs. 1a and 1b). Created with fellow artist Ingrid Bachmann, *Fault Lines* involved the simultaneous production of two woven cloths in galleries located in Montreal (Galerie La Centrale) and Santa Monica (Side St. Projects). This process employed computer-assisted looms and specialized software that transformed seismographic waves from each location into a woven language represented through patterns on the fabric. Upon moving to Montreal in 2001, Layne began leading a creative team of engineers and artists at Studio subTela, developing cutting-edge techniques for spinning conductive fibres into conductive threads, and by extension, for embedding LED lights, microcomputers, and sensors in textiles to create fabric surfaces that are receptive and responsive to external stimuli.

Figure 2. Barbara Layne, Studio subTela, *Jacket Antics*, 2007. Materials unknown, dimensions unknown. Photo credit: Hesam Khoshneviss. View Source

Such technological innovations are apparent in *Jacket Antics* (2007) (fig. 2), a pair of handwoven jackets with embedded LEDs that display textual messages on the garments' backs. The jackets contain a wireless transmission system that responds to the wearer's interactions, so that when two wearers hold hands, the garments

display a new message that scrolls from the back of one to the other. This work was included in a solo exhibition of Layne's wearable systems and electronic wall-hangings, titled *The Re-enchantment of Cloth*, at El Museo de Textil (2014, Oaxaca, Mexico; travelling).

Figure 3a. Barbara Layne and Lauren Osmond, Studio subTela, *Maxwell's Equations,* 2016. Materials include linen, silver conductive thread, and metal braid, dimensions unknown. Photo credit: Matthew Brooks. **View Source**

Figure 3b. Barbara Layne and Lauren Osmond, Studio subTela, *Maxwell's Equations,* 2016. Materials include linen, silver conductive thread, and metal braid, dimensions unknown. Photo credit: Matthew Brooks. **View Source**

Figure 3c. Barbara Layne and Lauren Osmond, Studio subTela, *Maxwell's Equations,* 2016. Materials include linen, silver conductive thread, and metal braid, dimensions unknown. Photo credit: Nina Bouchard. View Source

In 2016, Layne developed this technology further in collaboration with Lauren Osmond to create *Maxwell's Equations* (figs. 3a, 3b, and 3c), three garments that incorporated unique antenna designs that wirelessly connected the garments to one another so that when they were physically aligned, the garments simultaneously displayed formulas, texts, and poems by the Scottish mathematician and scientist, James Maxwell, through the LED array. (SS)

Louise Lemieux Bérubé

Louise Lemieux Bérubé is a Montreal, Quebec-based textile artist best known for her work in Jacquard weaving and computerized

embroidery. Starting her career in hand weaving in the 1970s, Lemieux Bérubé co-founded the Centre des textiles contemporains de Montréal in 1989, which she led until September 2012. As Jacquard weaving technology advanced throughout the 1990s, she developed an innovative approach to computer-assisted textile design that combines her practical and technical knowledge of textiles with her interest in abstract plasticism as potential elements of creation. Drawn to the movement and rhythm of contemporary dance, Lemieux Bérubé began creating weavings depicting contemporary dancers.

Figure 1a. Louise Lemieux Bérubé, *Le dernier déjeuner sur l'herbe,* 2005. Jacquard weaving, from a choreography entitled *La Cérémonie* by Fernand Nault, a photograph by Ronald Labelle, and a photograph by Louise Lemieux Berube, cotton, and linen, 267 x 528 cm. Collection of Place des Arts. **View Source**

Figure 1b. Louise Lemieux Bérubé, *Le dernier déjeuner sur l'herbe* (detail), 2005. **View Source**

Her work with contemporary dancers resulted in *Le dernier déjeuner sur l'herbe* (2005), an expansive tapestry at Théâtre Maisonneuve de la Place des Arts (Montreal) (figs. 1a and 1b). The artist created this work by weaving together an image of a photograph of the dance show *Cérémonie* (1972) taken by Ronald Labelle—a photographer who worked for Les Grands Ballets Canadiens—with a landscape photograph captured by herself.

Figure 2a. Louise Lemieux Bérubé, *Aimez-vous les uns les autres*, 2007. Cotton and linen. Each double panel (two persons) measures 2 meters wide. **View Source**

Figure 2b. Louise Lemieux Bérubé, *Aimez-vous les uns les autres*, 2007. Materials unknown, dimensions unknown. View Source

In 2007, Lemieux Bérubé was invited to participate in the Biennale du lin de Portneuf in Deschambault-Grondines, Quebec, where she installed a series of weavings in the Saint-Joseph de Deschambault church, titled *Aimez-vous les uns les autres* (2007) (figs. 2a and 2b), featuring woven images of people from different cultural backgrounds combined with images of nature and architecture. A musical score inspired by the Biblical poem, the Song of Songs, accompanied this textile series during its presentation.

Figure 3. Louise Lemieux Bérubé, installation view of *Je rêve d'être un arbre*, 2017. Suspended panels: woven paper yarn and print images, each 64 cm wide, Jacquard wall hanging: cotton and linen, 324 x 185 cm. **View Source**

In 2021, Lemieux Bérubé staged *Je rêve d'être un arbre* (2017) (fig. 3), a textile installation at Centre d'Art de la Sarre comprising some thirty woven works symbolizing a forest. This exhibition highlighted the artist's lasting fascination with trees and their resilience in urban environments. By creating this immersive installation, Lemieux Bérubé questioned her own relationship with nature, the notion of permanence, and the aging process. She is the author of *Le tissage créateur*, a manual for designers in weaving at all levels. (SS)

Gareth Lichty

Gareth Lichty's artistic oeuvre includes large-scale, site-specific installations. Based in Acton, Ontario, Lichty employs height and depth to create works that are expansive and in dialogue with their environments.

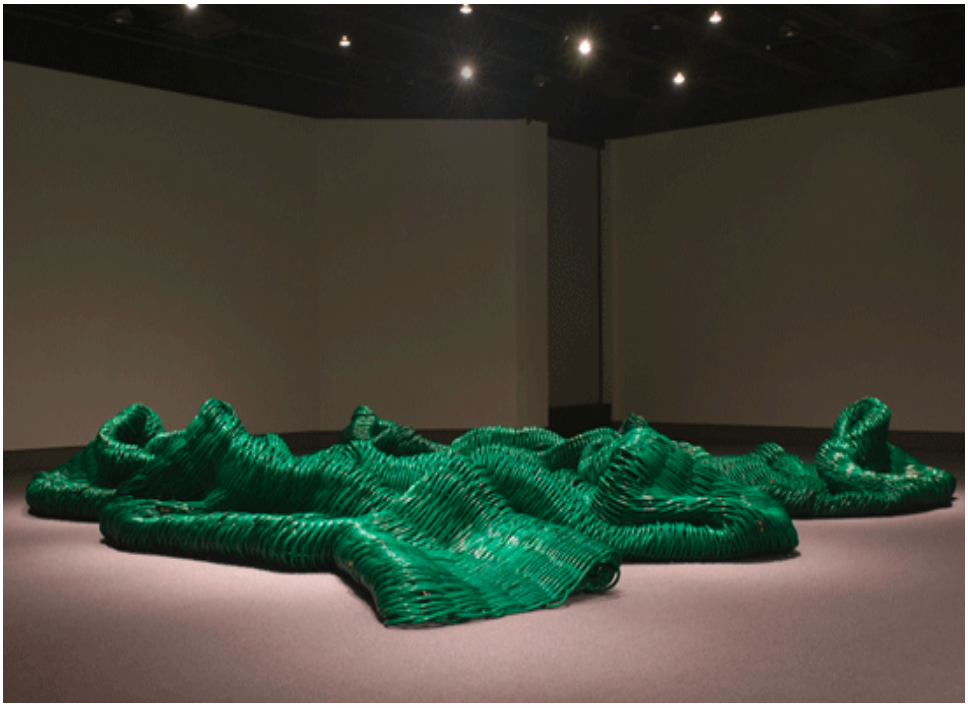

Figure 1. Gareth Lichty, *Range,* 2009. Hand-woven garden hose, 915 x 915 x 91.5 cm. Photo credit: Katrina Jennifer Bedford. View Source

Lichty modifies traditional practical materials and structures, playing with their form and incorporating weaving methods to reimagine the everyday object into a sculptural artwork, as seen in *Range* (2009) (fig. 1), a large sculpture crafted from garden hoses hand woven together to form a fluid, organic abstract shape. This sculpture plays with size on several levels, through its immediate expanded stature and presence, to the minuscule details that require active attention to notice. It is only when one gets close to the sculpture that one may notice that the hose material itself is a woven 'textile,' thus creating a dialogue between the layered, and differently-sized woven components that make up *Range*. The sites in which Lichty's works are installed often influence the sculptures themselves.

Figure 2a. Gareth Lichty, *Gabion Tower*, 2012. Reworked gabion wire, 365.75 cm high. **View Source**

Figure 2b. Gareth Lichty, *Gabion Tower*, 2012. Reworked gabion wire, 365.75 cm high. **View Source**

Figure 2c. Gareth Lichty, *Gabion Tower* (detail), 2012. Reworked gabion wire, 365.75 cm high. **View Source**

Gabion Tower (2012) (figs. 2a, 2b and 2c) responds to its immediate surrounding environment. The artist's first permanent outdoor sculpture, the work is located in the Cambridge Sculpture Garden and takes inspiration from Ontario water towers. Made from reworked gabion wire baskets woven together, it is now planted with a Virginia Creeper that scales the twelve-foot-high sculpture. Gabion baskets are woven wire units, traditionally used to control water flow for roads and rivers, and the overgrown plants blur the boundary between the built sculpture and the nature that surrounds it.

Figure 3a. Gareth Lichty, installation view of *Warp and Weft,* 2021. Multi-media with field marking tape, dimensions unknown. Buffalo Arts Studio, Buffalo, New York, 2021. View Source

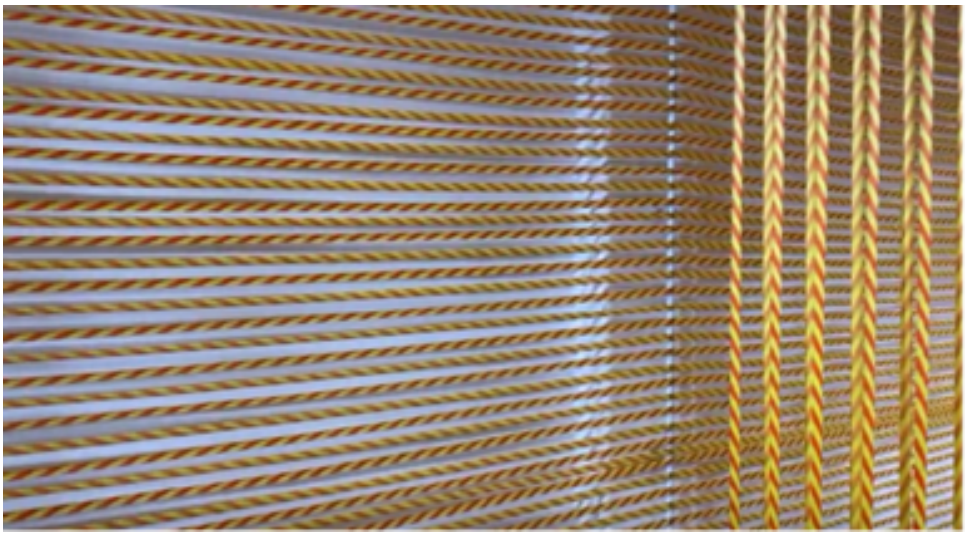

Figure 3b. Gareth Lichty, *Warp and Weft* (detail), 2021. Multi-media with field marking tape, dimensions unknown. Buffalo Arts Studio, Buffalo, New York, 2021. View Source

Warp and Weft (2021) (figs. 3a and 3b) was installed at the Buffalo Arts Studio in Buffalo, New York, in 2021. Crafted from red and yellow striped flagging tape, the work is responsive to its environment and moves as air blows through it. In her curatorial essay, Shirley Verrico writes about the work: "Lichty's process creates both visual and physical disruptions amplified by observable vibrations caused by movement within the space. Both the colours and the patterns become hyper-energized within the white-walled

industrial space of Buffalo Arts Studio's gallery." Thus, Lichty's work repositions the viewer, taking them away from where they stand, and effectively reorients the natural environment and spatial experience through subverted materiality and expansive forms. (DD)

Dawn MacNutt

The human condition, and more specifically, human fragility, are the through themes within Dawn MacNutt's artistic practice. Currently based in Pictou, Nova Scotia, MacNutt negotiates and explores these themes through her life-size willow sculptures. Woven and often cast in bronze, her sculptures mimic the human form.

Figure 1. Dawn MacNutt, *Last One Standing*, n.d. Woven seagrass and copper wire, 150 x 45.75 x 45.75 cm. View Source

The artist's woven seagrass and copper wire work, *Last One Standing* (fig. 1), is an example. The work is abstract and fluid in form, yet unmistakable as a human figure. Its hollowness suggests a vulnerability to the corporeal form and alludes to a certain liminality, as if the figure exists somewhat in a void. The work encapsulates what Doug Pope describes as, "adopt[ing] the human form as a point of departure. [MacNutt's] treatment is not realistic, but involves abstraction and fragmentation."

Figure 2. Dawn MacNutt, *Sentinel,* n.d. Bronze cast from twined willow, fruit tree branches and grapevine, 365 cm high. View Source

These aspects appear in works like *Sentinel* (fig. 2), a twelve-foot-tall (3.65 metres) outdoor piece in Kelowna, British Columbia, that belongs to the city's public art collection. The twined willow structure boasts unfinished edges and is cast in bronze. This materiality gives *Sentinel* an added structural strength but also adds

irony to the work and where it is situated. While the bronze helps protect the work, it equally challenges the natural and organic physicality that is key to MacNutt's practice, as well as contradicting the natural home where it exists. *Sentinel*'s pillar-esque form references a central inspiration for MacNutt—the Grecian columns that are plentiful within classical buildings. The artist was inspired by a trip to Greece in the 1990s, and her return to the column, as a form, alludes to this inspiration.

Figure 3. Dawn MacNutt, *Columns*, n.d. Twined willow, dimensions unknown. View Source

MacNutt's *Columns* (fig. 3) are made from woven willow and stand with edges that appear unfinished. Yet, unlike the Grecian marble structures that inspired them, MacNutt's *Columns* are much more fragile and embrace variability. The artist works *with* her chosen material, embracing the twists, modulations, and fluidity within the willow branches, and through this, explores process, embracing mistakes and challenges, seeing them as a way to better connect with concepts such as decay, growth, and transformation. (DD)

Amy Malbeuf

Métis artist Amy Malbeuf, who hails from Rich Lake, Alberta and is currently based in Mi'kmaq territory in Nova Scotia, maintains a varied artistic practice that moves from traditional moose and caribou hair tufting and beadwork to installation and performance. Her pieces, though conceptual, are grounded in the materiality and tactility of these craft-based practices. Malbeuf explains that "the extensive hours spent during contemplative beadwork or the rigorous mental and physical preparations required by performance art are of equal significance within my practice."

Figure 1a. Amy Malbeuf, *Jimmy Durham, 1974,* 2014. Blue glass crowbeads, blue polyurethane tarp, rope, wood. Photo credit: M. N. Hutchinson. View Source

Blue polyurethane tarps as surfaces recur throughout Malbeuf's work, an element inaugurated with the work *Jimmie Durham 1974* (2014) (fig. 1a).

Figure 1b. Amy Malbeuf, *Jimmy Durham, 1974,* 2014. Blue glass crowbeads and blue polyurethane tarp. Photo credit: M. N. Hutchinson. **View Source**

Curator Missy LeBlanc identifies the tarp as a recontextualized utilitarian material that is derived from oil, allowing Malbeuf to comment on environmental concerns around disposability and renewability (fig. 1b). In the piece, Malbeuf beads a sentence from Jimmie Durham's essay "American Indian Culture: Traditionalism and Spiritualism in a Revolutionary Struggle" that seems to place craftwork as antithetical to Indigenous sovereignty, thus reframing this statement in ironic protest. In *Tensions,* a 2018 solo show curated by Lorenzo Fusi at the Illingworth Kerr Gallery in Calgary, Alberta, Malbeuf explored the term both materially and conceptually, drawing from threads of Indigenous and familial histories. As author Mireille Perron explains, "tensions can refer to the physical acts of stretching or straining; the states of being stretched or strained; and the mental and emotional consequences brought by trauma such as intense stress, anxiety and avoidance."

Figure 2. Amy Malbeuf, *Woodland Camo*, 2017. Tarp, wood, inherited object (gun case), beadwork, 90 x 110 in. View Source

Woodland Camo (2017) (fig. 2) revisited the tarp and brought in Malbeuf's father's beaded gun case, reflecting a "juxtaposition of two everyday objects that Perron suggests "highlights the tension between subsistence economies and capitalist exploitation. The latter mercilessly considers the land and its inhabitants as natural resources from which to profit. This contrasts starkly with Indigenous worldviews that acknowledge a shared responsibility for the well-being of all life". Malbeuf's tufted works utilise animal hair, secured with a loop stitch and then relief-carved with scissors in a sculpting process that Malbeuf teaches in workshops.

Figure 3a. Amy Malbeuf, *Cream and Sugar*, 2017. Caribou hair tufting, inherited objects (china and wood shelf). View Source

Cream and Sugar (2017) (figs. 3a and 3b) engages directly with familial histories, featuring tufted apple blossoms in pink and red caribou hair directly onto ceramic chinaware that Malbeuf inherited from her grandmother.

Figure 3b. Amy Malbeuf, *Cream and Sugar*, 2017. Caribou hair tufting, inherited objects (china and wood shelf). View Source

Placed on a wooden shelf, also inherited, the tufted pieces appear almost ready for use, nodding to their functional histories within Malbeuf's own family. (SW)

Gary Markle

Born in Bella Bella, British Columbia, and having lived between Ayer's Cliff, Quebec, Toronto, and London, Ontario, during his youth, Gary Markle relocated to New York City in 1983, where he trained in fashion design at Parsons School of Design. After receiving his BFA with distinction, he returned to Canada and, in 1990, settled in Halifax, Nova Scotia, to "do life a little differently," invigorated by the proximity to the ocean, woods, and blueberry farms where he worked for several seasons. In 1995, he earned his MFA in Craft from NSCAD. In 2009, he became a professor of fashion in the Division of Craft at NSCAD. In 2020, Markle moved "part-time" to Tallinn, Estonia, commuting to Aalto University in Espoo, Finland, to pursue a Doctor of Arts degree.

Markle's entry into visual art has come through the lens of fashion, which he acknowledges has "always been a bit of a bastard child in the art world." Its relations with other art forms, he believes, are integral: "Fashion is performative, four-dimensional—fashion ties into performance art and kinetic sculpture."

Figure 1a. Gary Markle, *Dancer in the Doorway: Ceremonial Garment*, 1985. Photo credit: Alex Chisholm. View Source

Figure 1b. Gary Markle, *Dancer in the Doorway: Ceremonial Garment* (detail), 1985. Photo credit: Alex Chisholm. View Source

An early work, *Dancer in the Doorway* (1985) (figs. 1a and 1b), was a commissioned garment for American psychotherapist Virginia Satir guided by an idea of making "a garment worthy of a modern day goddess," inspired by tenets of "the healing benefits of performative costumes" that Markle drew from studying German costume

designer and historian Max Tilke's writing on costume pattern and design. Markle's garment design can be functional, as when he designed, in 2017, a line of bespoke clothing for elders with limited dexterity and mobility concerns, but also often branches into the fantastical and speculative.

Figure 2. Gary Markle, *Fourth World Possible Fashion*, 2009. View Source

Fourth World Possible Fashion (2009) (fig. 2), for example, is a sculptural object meant to function both as a habitat and a garment in a post-disaster future. A hardy, conical suit made from recycled agricultural salt bags and reclaimed plywood, this costume is intended to shelter its wearer when acting as a "survival pod" "while the deluge rages." It later becomes part of a "utopian settlement of post-apocalyptic survival," where "survivors can choose to

congregate and connect in community or continue to drift in a solitary fashion" once "the storm is over."

Figure 3a. Gary Markle, *Selkie Skin*, 2019. View Source

Selkie Skin (2019) (figs. 3a and 3b) represents another exploration into speculative garments of the future. It engages with alternative materials while confronting the fashion industry's destructive tendencies. Made from post-consumer plastic shopping bags that are finger crocheted, the garment is designed to be worn while suspended in water, becoming what Markle describes as a "second skin."

Figure 3b. Gary Markle, *Knitwork*, 2023. HOP galerii. View Source

Knitwork, a solo exhibition curated by Kulla Laas in 2023 at HOP galerii (Tallinn, Estonia), featured three of these consumer plastic-fabricated speculative garments. The gallery description draws comparisons between the loops of knitting- created with bespoke wooden tools- and the codes and symbols that serve as the "language" of computers. It suggests that "this exhibition speculates on the persistence of craft and its ability to communicate with future forms of intelligence." (SW)

Marcel Marois

Quebec City-based artist Marcel Marois has maintained an active creative practice since the 1970s, primarily making tapestries with intricate woven designs using traditional French weaving techniques. In addition to his practice, he was a professor in the Interdisciplinary Art Program at the University of Quebec at Chicoutimi until his retirement. Beginning in the late 1970s, Marois centred photo-based figurative images in his large-scale tapestries, woven on a high-warp loom. The artist often sources these photographs from newspapers and then distorts them with fragmentation, pixelation, and by

layering other images, and text into abstract geometric forms. Through this technique, Marois deliberately alters and conceals the original image and contrasts the instant and ephemeral nature of watching news bites with the lengthy process and permanent nature of tapestry.

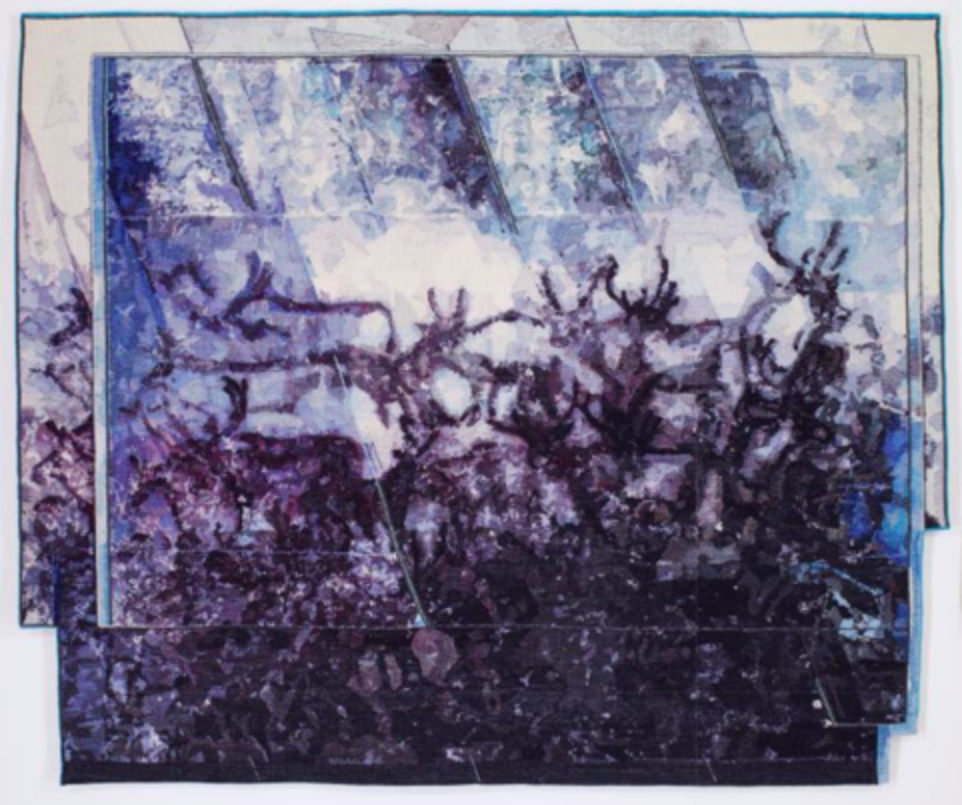

Figure 1. Marcel Marois, *Passage interrompu- Interrupted Passage*, 1987. Wool cotton tapestry weave, 268 x 321.3 cm. **View Source**

Many of Marois's works from this period responded to natural disasters reported by the media, as seen in the deep blues and purples of *Interrupted Passage* (1986-1987) (fig. 1), which outlines a caribou herd. This work reacted to the 1980s Hydro Québec James Bay controversy, in which a hydroelectric dam was knowingly built upon a traditional caribou migration route in northern Quebec, ultimately leading many caribou to drown as they maintained their established course.

Figure 2. Marcel Marois, *Averse chromatique-Chromatic Downpour,* 2008. High warp tapestry, 256 cm x 305 cm. Private Collection. Photo credit: Yvan Binet. View Source

In recent decades, Marois' tapestries are more abstract than those produced in the first years of his career, though many have maintained their relationship with the photographic and preoccupation with the environment. Marois' *Averse Chromatique-Chromatic Downpour,* (2003-2008) (fig. 2), for example, exhibited in 2015 at Galerie Chevalier Pasua, in Paris, France, included environmentally-charged images of forests and tree trunks, although they are visually unidentifiable through his abstract reimagining. As the show's curatorial essay underlines, these aesthetic choices, through their metaphors, "evoke the necessity of environmental commitment, the urgency of renouncing a nature that would only be ornamental. By weaving his own visual universe, the artist takes a vigilant look at our fragile world, at this vital nature."

Figure 3a. Marcel Marois. *Symphonie d'un instant fugitif - Symphony of a Fleeting Moment*, 2022. High warp tapestry, wool (weft), cotton (warp), 213.5 cm x 208 cm. View Source

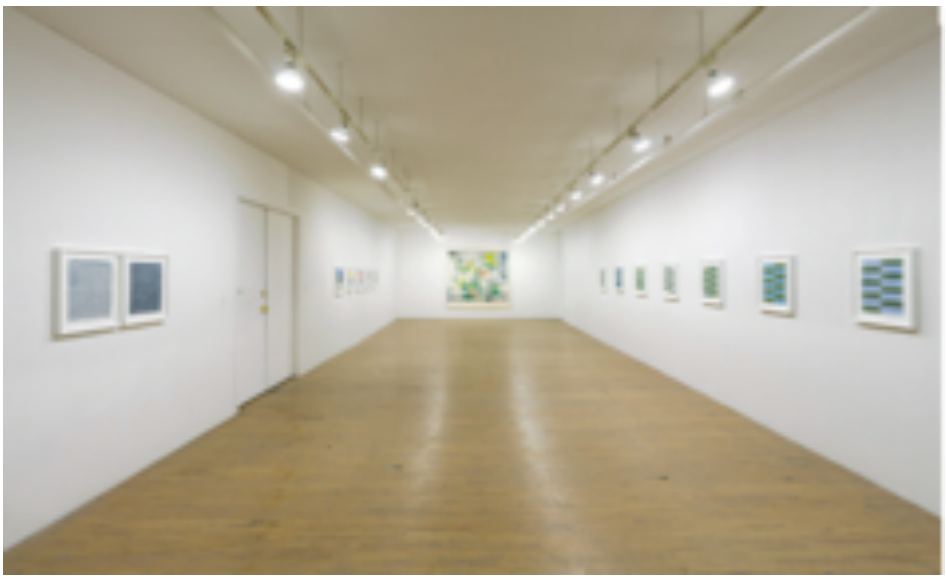

Figure 3b. Marcel Marois, installation view of *Symphonie d'un instant fugitif - Symphony of a Fleeting Moment,* 2022. High warp tapestry, wool (weft), cotton (warp), 213.5cm x 208cm. Galeries Roger Bellemare et Christian Lambert, Montreal, 2023. View Source

Symphonie d'un instant fugitif (2022) (figs. 3a and 3b) exemplifies the continued abstraction of Marois' work and his current use of fragmented geometric shapes to create fluid designs with gestural freedom that resembles watercolour—a medium that Marois has incorporated into his design for tapestries previously. Paradoxically, weaving requires meticulous attention. Marois' practice synthesizes fluidity and intricacy, playing with mimesis and the paradoxical relationship between the known and the unknown, suggesting memory and discovery through the quiet abstract design. (DD)

Rilla Marshall

The landscape of the Atlantic coast inspires the woven representations of transitional shoreline spaces created by textile artist Rilla Marshall, who creates weavings in her home studio in Belfast, Prince Edward Island. Observing the ever-evolving shorelines of her rural Island home, her handwoven work highlights transitional spaces where land meets sea. The light, the water, and the seasonal cycles of change inform her weaving practice, interpreting ephemeral observations into the geometry of the woven grid. These works are a collaboration between the weaver, the materials and the loom, taking their cue from the tides and currents that shape the shoreline. Highlighting the poetry of textiles, her weaving plays with the formal elements of pattern, structure, accumulation, and negative space. Marshall cultivates an intimate knowledge of the coastal ecology of Prince Edward Island's during her seasonal work as an Interpreter at Parks Canada, surveying the changing relationship between the land and ocean.

Figure 1. Rilla Marshall, *This Town is Small and Close to the Water*, 2011-2013. Handwoven and embroidered cotton, silk and handspun wool, 72.3 x 97.75 cm. View Source

Part of *The Liminal Project*, *This Town is Small and Close to the Water* (2011-2013) (fig. 1) overlays an embroidered street map on a handwoven wall-hanging tapestry representing land and sea formations in colourful, patterned sections. A red line of embroidery extending beyond the border of the land formation into the water represents coastal erosion, while black embroidered arrows further emphasise the movement of the water into the area of the land. *The Liminal Project* was a series of textile works created by Marshall from 2010 to 2016, focusing on the negotiation between land and ocean, and the potential changes caused by climate change. Using maps, historical photographs, geographical data and Google Earth images to look at coastal erosion in Atlantic Canada, these works investigate the technical dimensions of textiles in relation to the representation of geographical forms and mapping practices to observe the effects of time in our landscapes. Sourcing her wool from locally raised sheep and alpacas, Marshall further highlighted the relationship between land and weaving by drawing attention to the agricultural origins of the materials used in textile-based creative practices.

Figure 2a. Rilla Marshall, *Channel: Darnley, PEI*, 2020. Handwoven cotton, painted warp with pattern weft inlay, 28 x 35.5 cm. View Source

Figure 2b. Rilla Marshall, *Intertidal: Cumberland Cover, PEI*, 2021. Handwoven cotton, 20.3 x 25.5 cm. View Source

In the *Relational Geographies* series, Marshall examined the similarities between geographical mapping and the loom's grid structure of warp and weft, as shown in *Channel: Darnley, PEI* (2020) (fig. 2a) and *Intertidal: Cumberland Cover, PEI (*2021) (fig. 2b). These works examine the ways the land and ocean shape each other along the fragile sandstone shores of Prince Edward Island. Interpreting low tide sandbars, sandspits, channels and intertidal zones, Marshall uses weft inlay weaving and hand-painted dye techniques to create patterns and colours that highlight areas of coastal transition and the continuous transactions between land and sea.

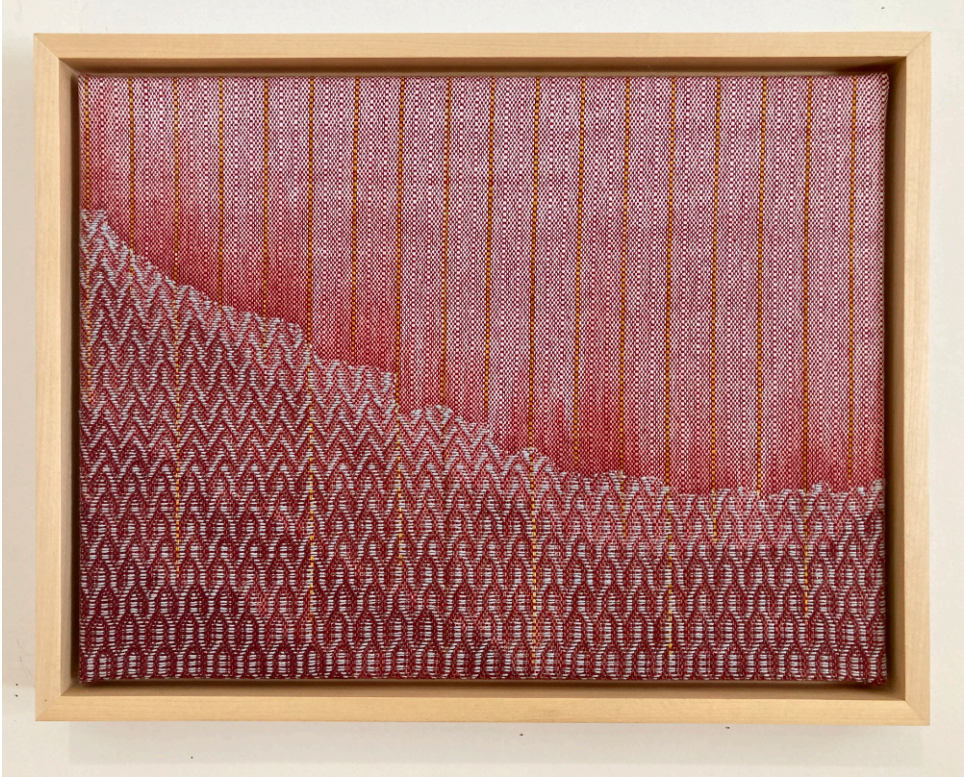

Figure 3. Rilla Marshall, *Wrack Lines: Kite Point,* 2021, 2023. Handwoven cotton. Painted warp with pattern weft inlay, 12"x16". View Source

Shift is a series of handwoven artwork made in 2023 in the wake of Hurricane Fiona that hit Prince Edward Island in September 2022. Based on an archive of drone footage and data (2018-2022) recorded by the University of Prince Edward Island Climate Lab, these weavings highlight alterations to shorelines in the wake of changing climate patterns, pulling visual cues from the data that

monitors these changes. In *Wrack Lines: Kite Point* 2021 (2023) (fig. 3), Marshall uses the various high tide lines to compose a gradation of reds and pinks, overlaid with an evolving woven pattern, highlighting the transitional nature of Prince Edward Island's coastal geology. Through the interpretation of coastal geographies via the woven grid, this series investigates the ongoing process of erosion, from its shifting sediments and shorelines to our evolving approaches to shoreline protection and erosion mitigation. Before weaving, the cotton warp is painted with dyes and stencils based on the Climate Lab's drone imagery. During the weaving process, weft inlay is employed to "colour in" areas with patterns to emphasise the coastal zones of absence or accumulation where erosion has occurred. The use of colour and texture captures the transition, overlap, repetition, and movement present in the liminal spaces where the sea meets the shore. (EK)

Luanne Martineau

Luanne Martineau works in Montreal, where she is a professor of Painting and Drawing at Concordia University. She creates hybrid sculptures from wool and felt, and also experiments with paper weaving, collage, assemblage, and needle-felting to create artworks that embody her subject matter. Her artistic practice explores the particularities and social stratifications of different art genres, which she uses to create interconnections between craft processes and the "deskilled" materialism of modernist and post-modernist art practice.

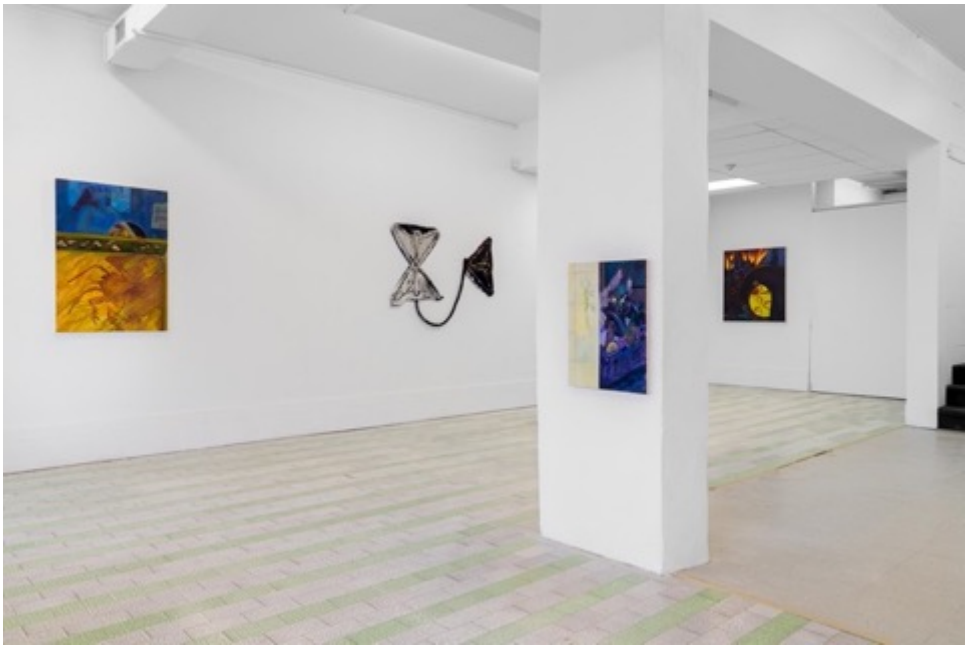

Figure 1a. Luanne Martineau, installation view of *Commissure,* from the exhibition *Women's Work*, n.d. *L'Inconnue,* Montreal, 2019. Mixed media, dimensions unknown.

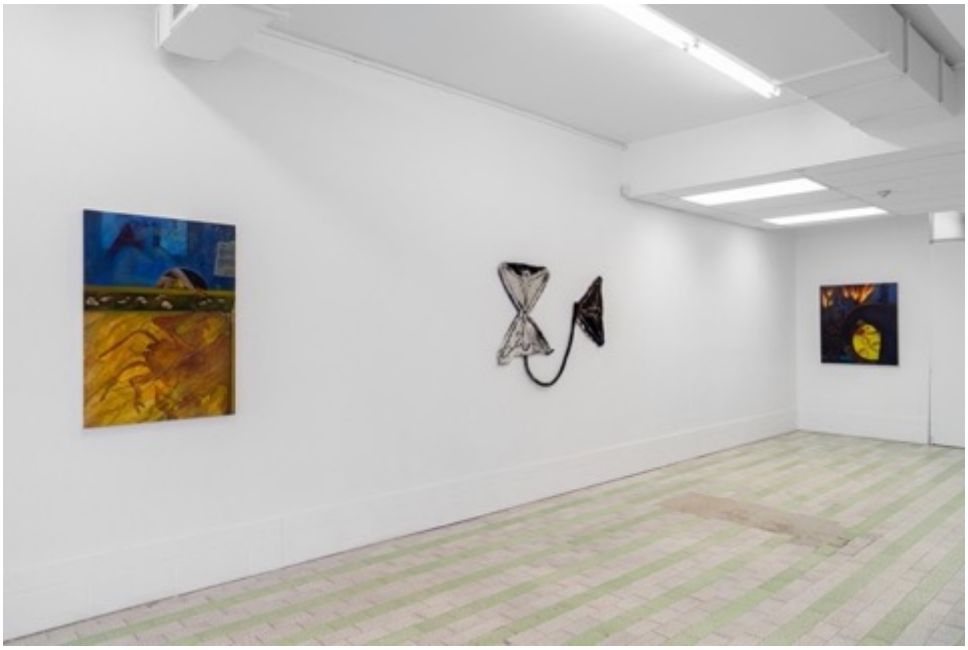

Figure 1b. Luanne Martineau, installation view of *Commissure* from the exhibition *Women's Work*, n.d. *L'Inconnue*, Montreal, 2019. Mixed media, dimensions unknown.

Figure 1c. Luanne Martineau, *Commissure, Carol,* 2019. Hand-needled felted hand-dyed wool, linen, synthetic thread, archival glue, archival ink, acrylic paint., 43" x 48"x 1.5". View Source

For example, in *Commissure* (figs. 1a, 1b, and 1c), a triangle points back like an arrow toward two conjoined forms that together resemble an hourglass, all of which are connected by a quasi-umbilical cord. The forms Martineau creates are like sentences, where instead of words, objects come together to create meaning that would not exist without the individual components.

Figure 2a. Luanne Martineau, installation view of *Form Fantasy*, 2009. Industrial felt, needle-felted wool, thread, and mixed media, 243.8 x 66 x 71.1 cm. London Museum. Collection of the artist. **View Source**

Figure 2b. Luanne Martineau, *Form Fantasy*, 2009. Industrial felt, needle-felted wool, thread, and mixed media, 243.8 x 66 x 71.1 cm. Collection of the artist. Photo credit: John Dean. **View Source**

Figure 2c. Luanne Martineau, *Form Fantasy* (detail), 2009. Industrial felt, needle-felted wool, thread, and mixed media, 243.8 x 66 x 71.1 cm. Collection of the artist. Photo credit: John Dean. View Source

Form Fantasy (2009) (figs. 2a, 2b, and 2c) depicts a peculiar figure seated on an industrial-style chair, both handcrafted from wool and felt, positioned atop a museum plinth. The body and head of the seated figure evoke American artist Barnett Newman's zips and French artist Marcel Duchamp's wheels, respectively; however, by utilising traditional craft materials and techniques, Martineau critically engages with the politics of making. She works with felt made from dyed raw sheep's wool, which she repeatedly punctures with a long needle to create holes through which strands of various colours are threaded, punched, and compressed to build layers that, once dried, culminate in a sculptural mass of hardened felt that possesses a distinctly painterly effect. Martineau describes her process as "reskilling." She slows down production to critically revisit craft as a focal point of both aesthetic and political significance.

Figure 3a. Luanne Martineau *Knocking Hangers*, 2018, hand-needled felt, factory felt, handmade paper, gessoed linen, wood, and velcro, 83 x 151 in. View Source

Figure 3b. Luanne Martineau, *Knocking Hangers*, (detail) 2018, hand-needled felt, factory felt, handmade paper, gessoed linen, wood, and velcro, 83 x 151 in. View Source

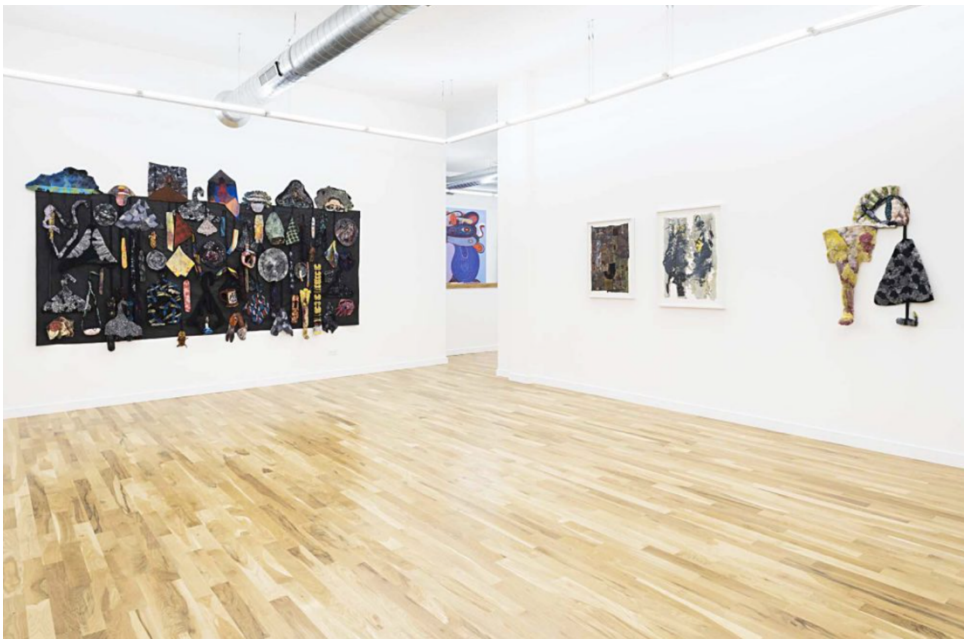

Figure 3c. Luanne Martineau, *Compression*, installation view, Western Exhibitions Chicago, 2018. View Source

In reference to Martineau's work displayed in the exhibition *Compression*, at Western Exhibitions (Chicago, Illinois, 2018) presented in dialogue with work by Elana Herzog, because both blend and merge materials to enmesh images in compressed objects, Shannon Stratton writes that "Martineau's practice has long satirized modernist ideals – in terms of material, form and taste – taking up instead, objects that embrace distortion and mess as a means to challenge Western cultural archetypes of the 'good.' Martineau's entangled objects reject the well-behaved, instead encoding the body, sexuality, illness, raunchiness and impropriety into her felted and woven forms."

Works such as *Knocking Hangers*, (2018) (figs. 3a and 3b) blend style and ideology, as well as techniques like embroidery. These artworks are at once textile, sculpture, and drawing. They occupy a contested position between abstract and figurative, beautiful and grotesque, fascination and repulsion. Martineau's work is affective and invites viewers to see beyond materials and style to grasp at the interconnections and meanings embodied within the work of art. (NJH)

Bettina Matzkuhn

Bettina Matzkuhn lives and works in Vancouver, British Columbia. In her textile work, she explores themes of ecology, weather, and landscape. Descended from a maternal line of sewists, Matzkuhn has created art with an emphasis on hand embroidery and fabric collage for over forty years. As a young woman in the 1980s, Matzkuhn animated three films for the National Film Board (directed under her married name, Maylone), including *The Magic Quilt* (1985).

Figure 1a. Bettina Matzkuhn, *The Magic Quilt*, 1983. Fabric, thread, and buttons, 243.8 x 335.3 cm. Photo credit: Cameron Heryet. View Source

Figure 1b. Bettina Matzkuhn, *The Magic Quilt* (detail), 1983. Fabric, thread, and buttons, 243.8 x 335.3 cm. Photo credit: Cameron Heryet. View Source

The central prop in this film, also titled *The Magic Quilt* (1983) (figs. 1a and 1b), reproduces an appliqué map of Canada, embroidered with portraits of the country's diverse population standing behind red doors. As the artist and writer, Amy Gogarty, describes: "In the film, children find and play with the quilt, which has magical properties. The doors serve as portals to animated, narrative sequences…At one point, the children begin to fight and tear at the quilt, which then loses its magic power." The film resolves after the children work together to mend the quilt and restore its powers, serving as a metaphor that suggests that Canada prospers through its diversity and spirit of cooperation.

Figure 2. Bettina Matzkuhn, *Cross Currents* (*Navigating* series), 2007. Fabric paint, resist, hand embroidery, appliqué, 61cm x 48cm. View Source

A fascination with Canada's geography and mapmaking continues to drive much of Matzkuhn's creative practice, as seen in *Navigating* (2007) (fig. 2), in which she worked with architectural drawings of sailboat hulls and maps to create a series of "improbable" maps depicting psychological territories. In her ongoing *Meteo-Botany* project, she embroiders maps of cloud systems and images of plant life.

Figure 3. Bettina Matzkuhn, *Meteo-Alpine Flora* (in the *Meteo-Botany* series), 2021. Digital drawing printed on linen/cotton, hand embroidery, 100 x 100 cm. View Source

These pieces, such as *Meteo-Alpine Flora* (2021) (fig. 3), emerge from Matzkuhn's study of the digital satellite of weather systems and of lichen specimens under a microscope. In combining macro and micro viewpoints of nature, Matzkuhn explains that she hopes "to convey my sense of the northwest coast as an intricate and intertwined life form – a living, dynamic presence...By pairing imagery of lichens with grand weather systems, I hope to show a greater symbiosis." (SS)

Amanda McCavour

Amanda McCavour is a fibre artist based in Toronto, Ontario, who uses a sewing machine to create thread drawings and large-scale embroidered installations. She stitches on water-soluble fabric, crafting surfaces of layered, colourful thread so that when the fabric dissolves, the stitched image remains intact without a stabiliser or

fabric backing. This yields images that appear simultaneously strong, structural, ephemeral, fragile, and tenuous.

Figure 1. Amanda McCavour, *Stand In For Home*, 2009-2010. Machine embroidery, 20.3 x 20.3 x 11.45 cm. View Source

Figure 2a. Amanda McCavour, *Floating Garden*, 2011-2019. Thread/machine embroidery, 20 x 20 x 25.4 cm. Photo credit: Matt Sturgess. View Source

Figure 2b. Amanda McCavour, *Floating Garden* (detail), 2011-2019. Thread/machine embroidery, 20 x 20 x 25.4 cm. Photo credit: Cheryl Rondeau. View Source

McCavour uses this technique to depict everyday objects—such as furniture, as seen in *Stand In For Home* (2009-2010) (fig. 1)— and more recently, botanical motifs—seen in *Floating Garden* (2011-2019) (figs. 2 and 2b)—floating in the gallery space. In describing *Floating Garden,* McCavour explains that this work was inspired

by the history of English embroidery and the prevalence of certain flowers—buttercups, English asters, and daisies—in historic samplers. She states, "through this installation, I have taken the flowers out of the samplers and botanical drawing books where I found them. I have embroidered them and reintegrated them into a simulated garden space, creating an environment filled with stitched lines."

Figure 3a. Amanda McCavour, *Clouds of Colour*, 2022. Powder-coated steel wire, 45.75 x 101.5 x 152.5 cm. View Source

Figure 3b. Amanda McCavour, *Clouds of Colour* (detail), 2022. Powder-coated steel wire, 45.75 x 101.5 x 152.5 cm. **View Source**

In 2022, McCavour installed her first permanent installation, titled *Clouds of Colour* (figs. 3a and 3b), at Toronto's Harbourfront Centre. This work—comprised of hundreds of bright, cascading shapes resembling both leaves and lace—is made of steel wire, marking a shift in medium for McCavour. The hanging, lace-like

flowers create a large canopy that envelops the viewer in moving light and shadow. Through the repetition of floral imagery and circular motifs, the cumulative presence is both delicate and substantial. In describing her shift in media in *Clouds of Colour*, McCavour writes: "My interest in embroidery began with a desire to create lines that exist in space. In this work, I have shifted my materials to create lines in space from colourful wire instead of thread." (SS)

Aaron McIntosh

Inspired by the traditional Appalachian quilting techniques practised by four generations of his family, cross-disciplinary artist Aaron McIntosh from Kingsport, Tennessee, uses his art to explore identity, sexuality, community, and material cultures. Now based in Montreal, Quebec, where he is a professor of Studio Arts at Concordia University, McIntosh explores various material forms, including sculpture, textile, writing, and drawing, in his practice. Since 2012, McIntosh has examined the personal and cultural production of sexuality in his ongoing series, *Fragments*, drawing parallels between the piece-worked composition of quilts and the construction of identity. As he explains, "Identity is analogous to crafting: it's something we work on, obsess over, and tend to with care."

Figure 1. Aaron McIntosh, *Fragment #3: Roses are Red*, 2012. Cotton textile, dimensions unknown. View Source

With *Fragments*, McIntosh brings together Appalachian quilting and symbols of queer desire, piecing fabric printed with images drawn from gay erotica magazines in traditional quilting patterns, as seen in *Fragment #3: Roses are Red* (2012) (fig. 1). *Roses are Red* obscures the cover of *FirstHand* magazine with the traditional "Roses are Red" quilting motif, resulting in a geometric and floral quilt top that the artist intentionally leaves unfinished, reflecting the unending nature of identity formation and integration.

Figure 2a. Aaron McIntosh, installation view of *Invasive: Queer Kudzu*, Richmond, Virginia, 2019. Fabric, wire, sculpture, dimensions variable. View Source

Figure 2b. Aaron McIntosh, *Invasive: Queer Kudzu* (detail), 2019. Fabric, wire, sculpture, dimensions variable. View Source

In 2015, McIntosh began curating the ongoing participatory project, *Invasive: Queer Kudzu* (figs. 2a and 2b), creating sculptures inspired by kudzu vines, an invasive plant that has trailed its way across the southern United States. Using the quilt as a departure point, McIntosh combined fabrics printed with archival images and stories written by LGBTQ+ contributors from the South into the shape of vining foliage,

which he has installed in cascading formations over public monuments, trees, and other structures in the numerous galleries where the project has been exhibited. McIntosh describes gathering his source material for this work from the images and cultural artefacts from his geographical, familial, and domestic background in Appalachia, writing, "In this space, stories of cruising men and family past-times are pieced together as a multi-layered patchwork of text, images, patterned cloth, personal clothing, furniture, wallpaper, drawings and found domestic textiles. These saturated works draw attention to the often murky intersection of personal desires and family institutions, as well as openly question our larger social constructions of deviancy, shame, adolescent imprinting and heteronormativity." McIntosh's quilted kudzu leaves reveal the resonant connections between the growth that takes place in unmanaged natural spaces and the tenacity of the queer communities who survive in the South in the face of homophobic and xenophobic systems of oppression.

Figure 3a. Aaron McIntosh and collaborators, sample of qMatter submitted to *Hot House/Maison Chaude*, 2020-present. View Source

Figure 3b. Aaron McIntosh, paper qMatter from *Hot House/Maison Chaude*, 2020-present. View Source

His current artistic research project, *Hot House/Maison Chaude* (2020-present) (figs. 3a and 3b) involves collaborative initiatives such as the transformation of so-called qMatter, or "queer matter"—ephemera including love letters, books, and clothing collected from LGBTQ+ contributors—into pulp and then paper fragments. Shannon Cynowa describes this project, writing: "These parchment fragments are then added to a compost pile. McIntosh imagines new nourishment and growth emerging from the decaying organic matter, mirroring the reciprocity seen through generations of queer communities: relinquishing what touched one generation so that something may grow for the next." McIntosh's qMatter paper with "vermicular patterns" resembling worms wriggling through dirt, investigates notions of nature and healing in queer communities by reconfiguring the language of the botanical world. (EK)

Andrew McPhail

Andrew McPhail is a multidisciplinary artist based in Hamilton, Ontario where he maintains a creative practice encompassing drawing, textiles, sculpture, installation, and performance. Across media, McPhail incorporates unconventional materials into his work to explore personal experiences and social dynamics, as he describes, "I hope to explore issues of temporality and identity using textiles, installation and performance, often with ephemeral materials such as Band-Aids, Kleenex, tears and hair, possibly describing the fragility of the body and the ephemeral and transitory nature of our lives, possibly with some small humour and always with sincerity."

Figure 1a. Andrew McPhail, performance view of *all my little failures*, 2008-2012. Street performance, Textile Museum of Canada, 2011. View Source

Drawing on his personal experience living with HIV, McPhail addresses the contradictions of the fragile yet persistent body in *all my little failures* (2008-2012) (fig. 1a), a cloak consisting of 60,000 Band-Aids which the artist wears in public performances.

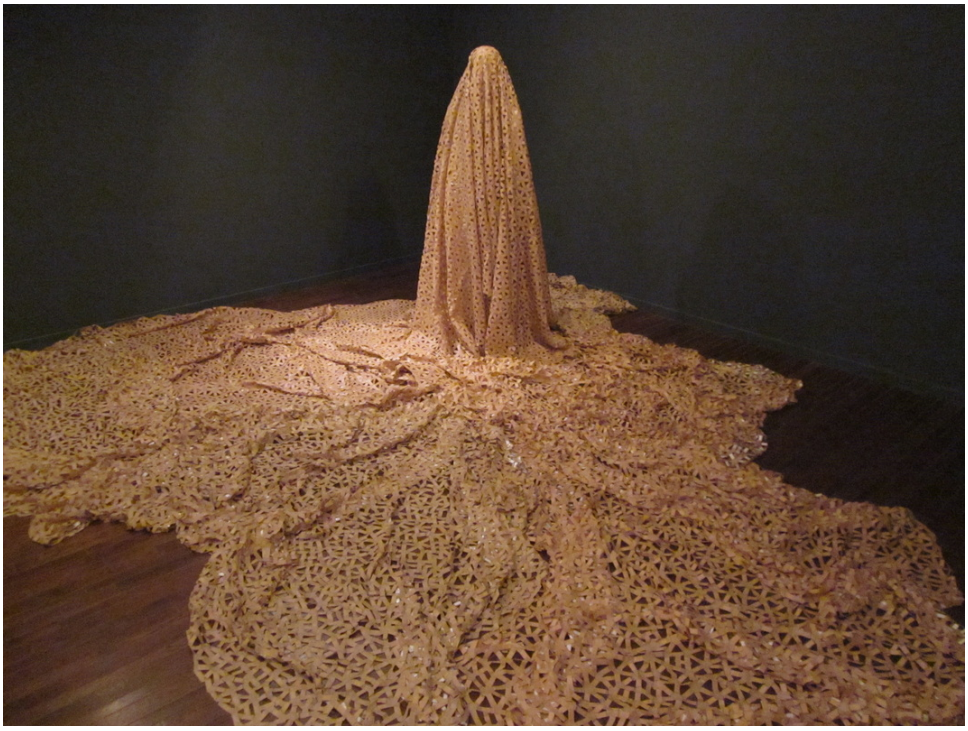

Figure 1b. Andrew McPhail, installation view of *all my little failures*, 2008-2012. Textile Museum of Canada, 2008-2012. Band-Aids, dimensions unknown. **View Source**

Displayed on a mannequin in the exhibition *Veiled* (curated by Sarah Quinton, Textile Museum of Canada, Toronto, Ontario, 2014, group exhibition) (fig. 1b), *all my little failures* plays with the status of a Band-Aid as a temporary and ineffective covering of bodily wounds and a symbol of the healing process. The repetitive, time-consuming process of creating the garment exemplifies the artist's interest in the meticulous tasks that pervade craft-based methodologies.

Figure 2. Andrew McPhail, *TEXTiles,* 2013-present. Sequins on fabric, dimensions variable. View Source

In his series *TEXTiles* (2013-present) (fig. 2), McPhail stitches hundreds of sequins to form words on commonplace floral fabrics to illuminate the physical and emotional toll of coping with illness and processing loss. Referencing the AIDS Memorial Quilt, which commemorates the millions of lives lost to HIV/AIDS since the beginning of the crisis, McPhail's *TEXTiles* is adamantly *not* an elegy or memorial but rather reflects the experiences of those still living with HIV. In the midst of COVID-19, McPhail described this work, at that time comprising over one hundred individual components, writing, "As a long-term survivor of the AIDS epidemic I am now learning to cope with the mundane issues of aging which I never thought I would have to manage, while at the same time navigating the complexities and banalities of the emergent Covid-19 pandemic." He continues, "The laborious materiality of applying thousands of sequins by hand and the tenacity required for such a futile endeavour satisfies the ambiguity I feel confronting two major epidemics." His *TEXTiles* begin with used bedding, stained with the evidence of their past owners, which he decorates with sardonic phrases—including "SICK & TIRED," "blah," and "fuck up"—in appliqué sequins, chosen by the artist because, in his own words, they are "the ultimate gay material." The largest *TEXTiles* works, sewn across king-sized sheets, include more than 10,000 sequins and take a month or two to complete.

Figure 3a. Andrew McPhail, installation view of *Grudge,* 2017. Performance and installation, The Hundred Dollar Gallery. View Source

Figure 3b. Andrew McPhail, installation view of *Grudge*, 2017. Performance and installation, The Hundred Dollar Gallery. **View Source**

The AIDS epidemic was also a focal point of his 2017 performance and installation *Grudge* (2017) (figs. 3a and 3b), where the artist covered the walls of the Hundred Dollar Gallery in Hamilton, Ontario with Post-It notes to signify remembrance in an ephemeral memorial to those lost to illness. Using repetitive processes and large quantities of materials to create his installations, performances, and textile works, McPhail uses art to explore the embodied experience of illness and the overwhelming, mundane, and lingering emotions that are present in spaces of grief and remembrance. (EK)

Alisa McRonald

Guelph, Ontario-based artist Alisa McRonald uses textiles to explore themes of folklore, fables, and the esoteric. A self-described "devoted maker of things," McRonald has been using fibre arts as a means self-expression since learning to sew at the age of three. Her work encompasses various techniques, including knitting, rug hooking, and crocheting, characterized by a vibrant colour palette and rich textural surfaces. Born in Guelph, McRonald moved to Montreal, Quebec after graduating from high school, followed by years spent in New York City, Los Angeles, and a brief period in Tokyo. Throughout this time abroad, she created multi-disciplinary art, bringing together soft sculpture, animation, and performance. Upon returning to her hometown in 2012, McRonald pursued further training in textile arts, working at a fibre mill and receiving guidance from the Canadian master tapestry weaver Ixchel Suarez, thereby honing her technical skills and knowledge of fibre materials.

Figure 1. Alisa McRonald, installation view of *Patti Smith* and *Elizabeth Fraser*, 2017. Paper clay, acrylic paint, and various fabric, dimensions unknown. Ladystar: My Jukebox Heroines, Capacity 3 Gallery, Guelph, Ontario. View Source.

In 2017, McRonald exhibited a collection of dolls, *Ladystar: My Jukebox Heroines* at Capacity 3 Gallery (Guelph, Ontario),

depicting female punk rock musicians, including Patti Smith and Elizabeth Fraser of the Cocteau Twins (fig. 1). Her dolls featured papier mâché heads and fabric bodies adorned with handmade outfits comprised of sewn, knit, and crocheted elements that paid tribute to the musicians 'iconic styles. Describing herself as "a witchy queerdo growing up in a small town in the 80s/90s," McRonald draws inspiration from the gender-bending and anti-establishment ethos of these artists. Her interest in punk rock and the DIY spirit of that era extends to her recent pop-culture-infused wall-hangings and her commitment to using reclaimed textiles. Since 2018, McRonald has focused on creating woven and punch needle wall-hangings that explore her "personal folklore." Punch needle or needle punch, is a special embroidery technique which uses a (hollow) punch needle to pierce thread or yarn through fabric. When the needle is pulled back, it leaves a loop of thread on the other side and repetition creates patterns, pictures or lettering. Notable works include *My Little Arcana* (2020-2021), a series of large-scale tapestry weavings in the shapes of abstracted faces, in McRonald's own words, "woven weirdos…[living] in the ironic pop-culture paradise of a Queer GenX Feminist."

Figure 2. Alisa McRonald, *The Creep*, 2020. Reclaimed t-shirts made into yarn and woven onto hemp warp. 150 x 145 x 7.6 cm. View Source

Each work in this series represents a moment or character that shaped the artist's life, such as *The Rockstar* (2020), inspired by Ziggy Stardust-era David Bowie and *The Creep* (2020) (fig. 2), a work that evokes the men who lurked around concerts in her youth, inappropriately making advances on McRonald and her friends. In 2023, she was selected as a Creative in Residence for Ontario Culture Days, displaying this series in a solo exhibition, *Fables in Yarn* shown at the Queen West Art Crawl, where it inspired the public to create their own work. The community-created work was displayed at the Guelph Civic Museum, and the tapestries from *Fables in Yarn* went on to be shown at the Toronto Reference Library and continue to travel to other venues. More recently, McRonald has drawn inspiration from the folklore of her Irish and Scottish heritage, as well as Arthurian legends.

Figure 3. Alisa McRonald, *Sorceresses' Business*, 2023. Punch needle yarn on burlap, 91.5 x 106.5 cm. **View Source**

She reimagines these tales from a queer perspective, reflecting her identity as a queer woman, as seen in *Sorceresses' Business* (2023) (fig. 3), in which she depicts the Legend of the Lady of the Lake with an all-female-presenting cast of characters. McRonald shares her textile knowledge by teaching doll-making and weaving workshops and occasionally runs community-facing workshops through Art Not Shame, a Guelph-based non-profit, and the Idea Exchange at the Cambridge Art Galleries, which are both free to the community. (SS)

Mary-Anne McTrowe

Mary-Anne McTrowe works in a diverse range of media, including sculpture, performance, video, photography, painting, drawing, mail art and folk-rock. She was a member of the art house band The Cedar Tavern Singers, AKA Les Phonoréalistes, with fellow artist Daniel Wong, and she is a founding member of the artist-run centre Trap\door in Lethbridge, Alberta. McTrowe's artistic practice focuses on exploring ways to make things that are familiar seem unfamiliar; she is interested in how changes in context can render

different meanings and make something feel strange, or even unrecognizable.

Figure 1a. Mary-Anne McTrowe, *Cozy (Fruit),* 2006. From the *Cozy* series. Acrylic yarn, approximately 11"x 11"x 5". View Source

Figure 1b. Mary-Anne McTrowe, *Cozy* series. Acrylic and wool yarn, dimensions variable. View Source

For example, *Cozy (Fruit)* (2006) (fig. 1a) from the *Cozy* series (fig. 1b) takes the familiar and recognisable form of a tea cosy and makes it into something expressive of the feminist celebration of craft and domestic production as well as a parody of the fetishization of protection and beautification in Western culture.

Figure 1c. Mary-Anne McTrowe, *Cozies for Destroyed Lethbridge Landmarks: Capitol Theatre* (detail), 2009. From the *Cozy* series. Digitally reprinted archival photograph, 10" x 8". View Source

McTrowe proposes ever-larger cosies, using archival photographs to produce images that turn the modest domestic art of crocheting into monumental forms covering landscape formations and buildings (fig. 1c). For the 2009 exhibition *Crocheting the Database* held at the Art Gallery of Greater Victoria (Victoria, British Columbia), McTrowe crocheted each object in the gallery's collection as an image of metadata seen through the filter of a database.

Figure 2a. Mary-Anne McTrowe, *Crocheting the Database*, 2009. Installation view, Art Gallery of Greater Victoria. Acrylic yarn, dimensions variable. **View Source**

Figure 2b. Mary-Anne McTrowe, *Crocheting the Database*, 2009. Installation view, Art Gallery of Greater Victoria. Cotton and acrylic yarn, dimensions variable. **View Source**

McTrowe made over 17,000 stitches to create *Crocheting the Database* (2009) (figs. 2a and 2b), with each component piece made of a crocheted chain (fig. 2b) approximately 100 meters in length.

Figure 3. Mary-Anne McTrowe, *SO WHAT*, 2014.Fabric and nylon rope, dimensions variable (each flag 12" x 12"). View Source

In 2014, McTrowe created the installation piece *So What* (2014) (fig. 3), which replaces the typically celebratory messages such as "welcome," "congratulations," or "bon voyage," usually seen on banners with a petulant, even aggravating, phrase presented in appliqué across large sewn banners. *SO WHAT* has been displayed in several venues, and in each exhibition space, McTrowe uses the existing architecture to confine her work but also to create a visual constraint that viewers are challenged to overcome. More recently, conceptual textile explorations have expanded to include weaving, felting, and netmaking. McTrowe is an art technician in the Faculty of Fine Arts at the University of Lethbridge, Alberta. (NJH)

Meshell Melvin

Originally from southern Ontario, textile artist Meshell Melvin has made her life in Whitehorse, Yukon, where she is an active member of the territory's arts community. Melvin began her career as an oil painter, but her first pregnancy inspired a break from oils and a search for a non-toxic medium.

Figure 1. Meshell Melvin, *Kitchen Corner*, 1999. Textile, satin stitch, and free machine embroidery, 81.3 x 15.25 cm. View Source

Many of Melvin's early fabric images reflect the natural beauty of the North and her personal life there, as seen in the interior scene of her kitchen, *Kitchen Corner* (1999) (fig. 1). This work provides an intimate window into the artist's home and the creative tensions she felt in this period between raising a family and being an artist, as she states, "my life is really two different lives in a way: there's a life here in the studio which is solitary and there's... getting the dishes done, getting supper." Thirty years of balancing family life and exploration in textiles have followed, resulting in a fruitful relationship with the medium; as she explains, "I am enamored with fabric; I love the colour, patterns, and textures and how they feel in my hands." She often approaches textiles with the aesthetic of a painter, collaging and layering fabrics on a backing canvas to build texture and colour. Melvin then stitches her fabrics in place with an industrial chain stitch embroidery machine called a Universal Movement Machine, dating from 1860s France. This embroidery machine was named for its ability to move in multi-directional ways. Melvin discovered the Universal Movement Machine while travelling in Nairobi, Kenya, on a service trip and was fascinated by the machine's ability to draw lines in continuous movements. After acquiring her own machine, Melvin began an ongoing exploration of the relationship between drawing and embroidery through the creation of chain-stitched contoured portraits. In 2003, she started to embroider portraits of festival-goers at art and music events across the territory. "It is almost a performance and a demonstration. It's also a way of connecting in an intimate way with someone. Not everybody gets to be drawn in a lifetime," she says, "I've had people say, 'No one's ever looked at me like that before...' That's what I want to be able to do. Because I think that is a gift to be seen." Over time, Melvin developed what she calls "the outrageous idea" of drawing everyone in the Yukon in a project titled *Drawn Together* (2003-ongoing); though she knows that she will likely never complete this task, she has made a lifetime commitment to embroidering as many Yukoners as she can.

Figure 2a. Meshell Melvin, *Covid 19 Portrait Collection*, 2020. Embroidery on canvas, 15.25 x 63.5 cm (each). View Source

During the COVID-19 pandemic, she continued her project virtually, using video conferencing technology to draw and connect with her models, resulting in the *Covid 19 Portrait Collection* (2020) (fig. 2a) of 150 works.

Figure 2b. Meshell Melvin, *Drawn Together: Embroidered Portraits 2003-2021* (detail), 2021. Yukon Arts Centre, Whitehorse. View Source

Figure 2c. Meshell Melvin, installation view of *Drawn Together: Embroidered Portraits 2003-2021*, 2021. Yukon Arts Centre, Whitehorse, Yukon. **View Source**

These portraits, along with Melvin's wider body of 1,400 contour portraits on canvas, were displayed together in 2021 in *Drawn Together: Embroidered Portraits 2003-2021* at the Yukon Arts Centre (Whitehorse, Yukon) (figs. 2b and 2c). Surrounded by thousands of portraits, visitors were invited to appreciate the uniqueness of each human face, the similarities between them, and the sense of connectedness woven throughout Melvin's work.

Figure 3a. Meshell Melvin, *Berry Song*, 2023. Textile collage and hand stitching, 91.5 x 56 cm. **View Source**

Figure 3b. Meshell Melvin, *Berry Song* (detail), 2023. Textile collage and hand stitching, 91.5 x 56 cm. View Source

Melvin continues creating portraits of her neighbours, while also producing fabric images inspired by her surroundings, as seen in *Berry Song* (2023) (figs. 3a and 3b). (SS)

Karen D. Miller

Through her professional career as a lawyer to her life as a mother, Karen D. Miller has always been aware of the difference between what she has been told "should be" the experience of women and what actually "is." She explores the concept of self-identity and societal perceptions as they relate to contemporary women, including how the uniquely complicated and all-consuming experience of motherhood upends everything. The way that societal perceptions and pressures ceaselessly affect the self-identity of women, and the complex and all-consuming experience of motherhood Miller also links to a broad sympathy for all things under-appreciated, misunderstood, and under-valued. Miller holds an MA in Contemporary Art Theory from the University of Ottawa and is currently an MFA Candidate.

Figure 1. Karen D. Miller, *Motherhood: Still-Life II: The Living Room*, 2019. Yarn and mixed media, 97.79 cm x 77.47. View Source

In *Motherhood: Still-Life II: The Living Room* (2019) (fig. 1), for example, Miller suggests the multi-faceted, often competing roles that typically accompany motherhood. The female toy figurines placed among the flowers and in the fruit bowl suggest maternal nourishment, comfort, and care, while the Lego blocks scattered about the table denote the fact that a mother's work is never done. Miller writes "I've always been drawn to fibre as a medium, at first because it is so forgiving, and later for its almost perfect versatility.... It has a long tradition to it, particularly the hooking technique that I prefer, that reaches back across generations of women whose work

was seen as functional rather than aesthetic. How appropriate that I use this technique today to consider the devalued labour of women and mothers. Its slow rhythm is in opposition to much of the pace of the motherhood journey. Yet each loop of yarn brings me closer to elevating and recognizing the experiences that we as mothers have long been told society is not comfortable hearing."

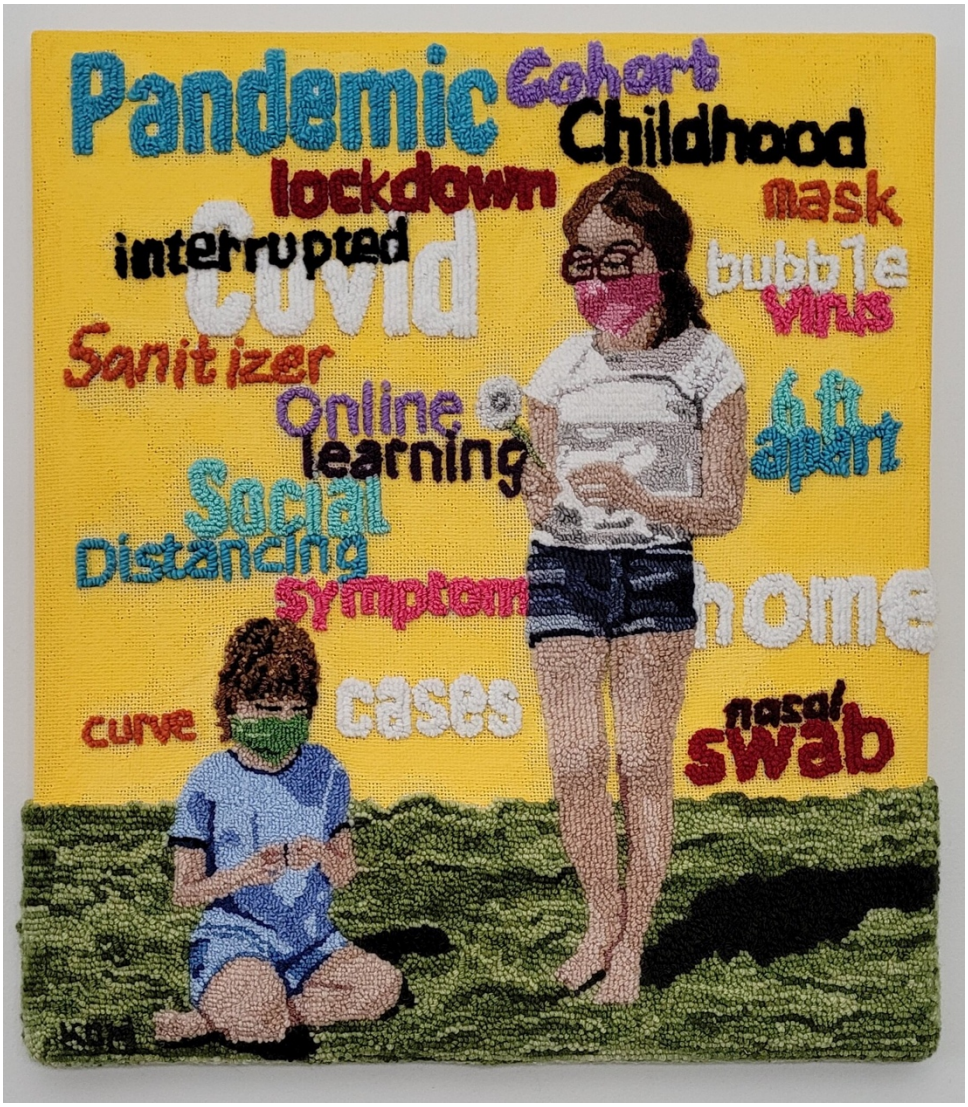

Figure 2. Karen D. Miller, *Childhood Interrupted,* 2021. Textile, wool, and acrylic yarn, acrylic paint on rug warp. 49.53 x 54.61 cm. View Source

Accordingly, *Childhood Interrupted*, (2021) (fig. 2) is an image of maternal exhaustion in a pandemic when mothers became not only teachers and playmates but also public health workers. Miller also captures fleeting moments of everyday life with smaller format

works intended to spark conversations around female relationships, identity, and value.

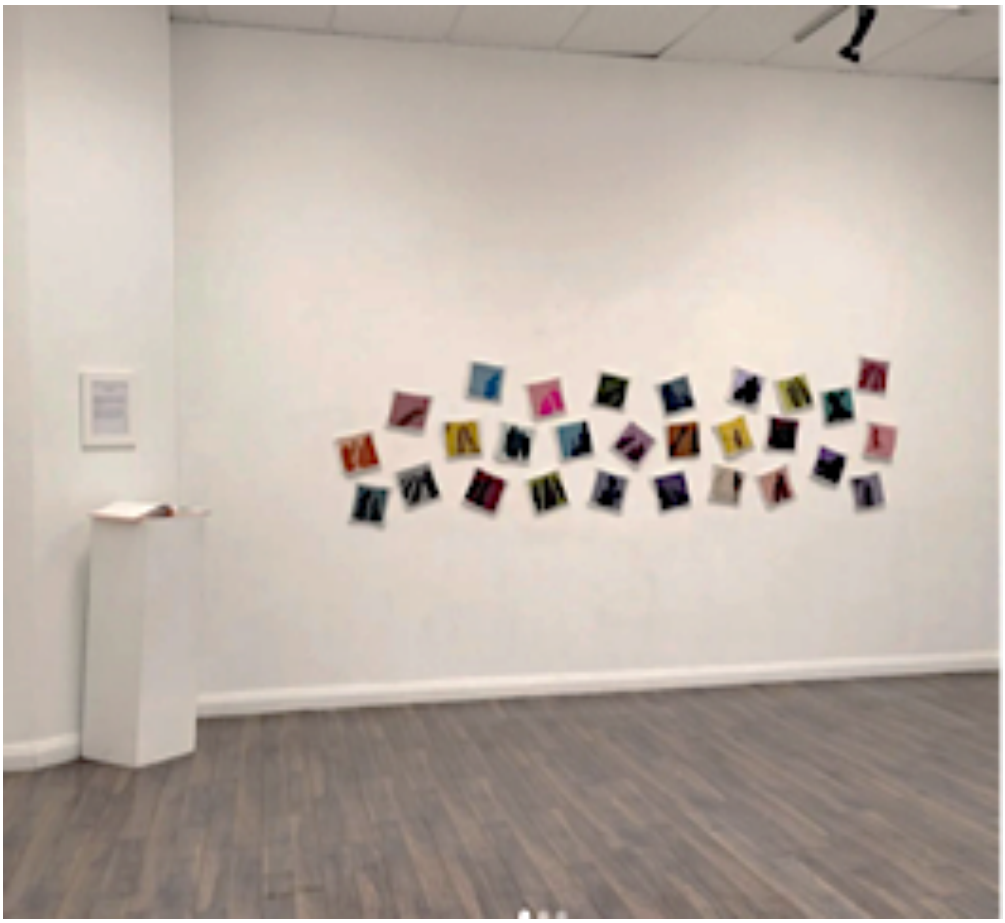

Figure 3a. Karen D. Miller, installation view of *Out for a Walk* from *In The Shadows*, 2023. Wool, acrylic yarns, acrylic paint on rug warp, dimensions unknown. Gallery 115, Ottawa University, Ottawa. **View Source**

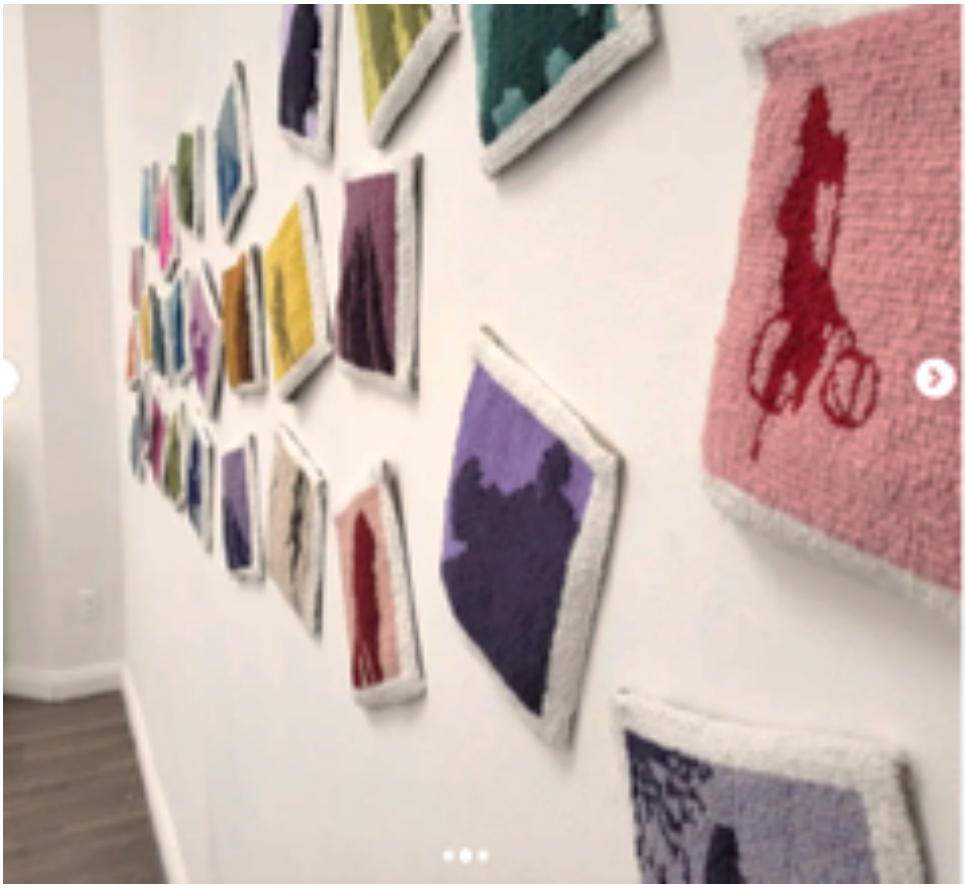

Figure 3b. Karen D. Miller, installation view of *Out for a Walk* from *In The Shadows*, 2023. Wool, acrylic yarns, acrylic paint on rug warp, dimensions unknown. Gallery 115, Ottawa University, Ottawa. **View Source**

Figure 3c. Karen D. Miller. *Out for a Walk*, 2023. Acrylic yarns, acrylic paint on rug warp, 20.32 x 20.32 cm. View Source

A photo taken of the shadows cast on the ground by her and one of her children while they were walking to school, for example, becomes the image for *Out for a Walk* (2023) (figs. 3a, 3b, and 3c), one of a series of artworks showcased in the 2023 solo exhibition *In the Shadows* (Gallery 115, University of Ottawa, Ottawa, Ontario). Miller's first book *Eyes Open to the World: Memories of Travel in Wool* is available through Ampry Publishing. Her next book, *The Art of Mothering: Our Lives in Colour and Shadow* chronicles the complexities of motherhood by featuring her own work and the work of over twenty collaborators. (NJH)

Mindy Yan Miller

Mindy Yan Miller is a textile artist who divides her time between Saskatoon, Saskatchewan and Montreal, Quebec where she teaches

in the Fibres and Material Practices program at Concordia University. Working in the textile industry initiated Yan Miller into the labour-intensive and repetitive processes which continue to shape her installations today. These time-consuming tasks have ritualistic overtones and form part of politicized artistic processes which investigate themes of labour, identity, loss, and commodification. Primarily a material and medium-based practice, Yan Miller often works with large masses of found or ready-made materials including used clothing, human hair, Coke cans, and cowhide. Yan Miller physically engages with such refuse as a way of evoking the objects' past owners; the absent body thus becomes a powerful presence which resonates throughout her oeuvre, as she notes, "The materials I use are dirty with history: discarded used clothing and more recently human hair, carry the residue of people. The handling of this residue wears on me. I engage with the materials literally, through folding, hanging, piling and burning in an attempt to give the work the life of 'having once been.'" The child of Eastern European Jews, the mass killings and devastation of the Holocaust loomed heavily over her childhood she explains, "By the age of four I recognized myself as living on top of a pile of corpses. I was tied to history through death."

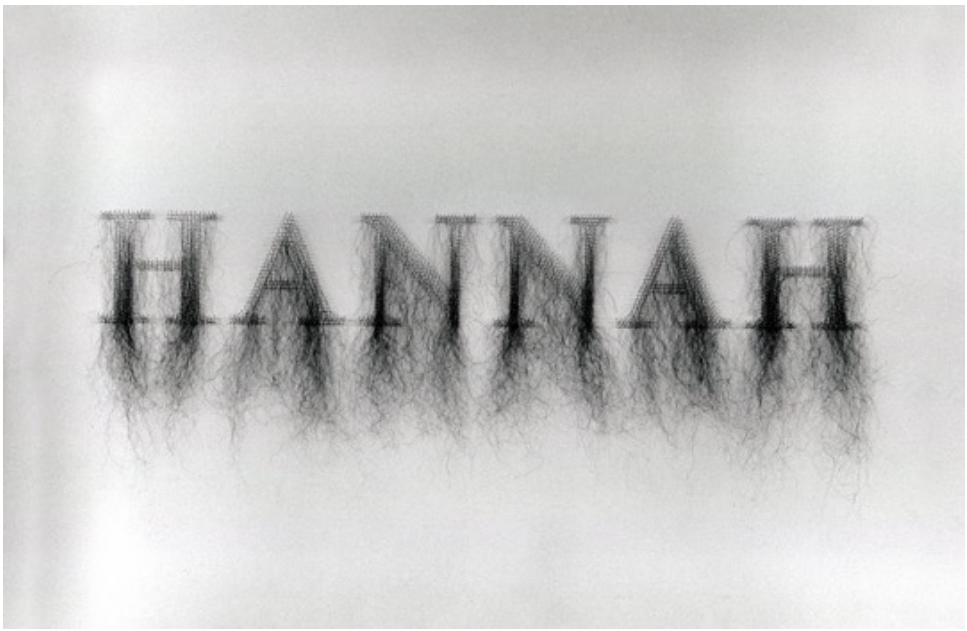

Figure 1a. Mindy Yan Miller, *Every Word, Their Name,* 1993. Straight pins are hammered directly into wall with one human hair draped over each pin, dimensions variable. View Source

Figure 1b. Mindy Yan Miller, installation view of *Every Word, Their Name,* 1993. Straight pins are hammered directly into wall with one human hair draped over each pin, dimensions variable. **View Source**

In 1993, Yan Miller created *Every Word, Their Name* (figs. 1a and 1b) as an attempt to understand these horrors, and "to work towards understanding otherness and loss as an integral part of the development of my subjecthood—to attempt to understand dirt as a part of myself," she says. Using thousands of straight pins hammered into the walls of the YYZ Gallery (Toronto, Ontario), Yan Miller hung one strand of human hair on each pin to spell out the names of children never born, as well as relatives remembered and imagined, all lost in the Holocaust.

Figure 2a. Mindy Yan Miller, installation view of *FEED*, 2016. Used textiles, bale netting, 152.4 x 152.4 x 152.4 cm each. Mann Art Gallery, Prince Albert, 2016. View Source

Figure 2b. Mindy Yan Miller, installation view of *FEED*, 2016. Used textiles, bale netting, 152.4 x 152.4 x 152.4 cm each. Mann Art Gallery, Prince Albert, 2016. View Source

Figure 2c. Mindy Yan Miller, *FEED*, 2016. Used textiles, bale netting, 152.4 x 152.4 x 152.4 cm each. View Source

In *FEED* (figs. 2a, 2b, and 2c), a solo exhibition at the Moose Jaw Museum and Art Gallery (curated by Heather Smith, Moose Jaw Museum and Art Gallery, Saskatchewan; travelling), Yan Miller evoked the absence of the body further with used clothing, stacked and rolled into the familiar form of the hay bale, a method of conserving and maximizing crop production reimagined as a way of conserving textiles overproduced in the fast fashion industry. With concerns about the environmental effects of textile waste, mechanized production, and the spiritual exhaustion that this kind of dehumanizing labour produces on textile workers, Yan Miller asks, "could these clothes bales provide an answer to overconsumption and production? Probably not, but they might serve as silent reminders that some things are ultimately more valuable than others."

Figure 3a. Mindy Yan Miller, installation view of *The Restraint of Livestock*, 2022. Cow hide, steel bars, dimensions unknown. *In the Middle of Everywhere: Artists on the Great Plains*, Remai Modern, Saskatoon. Photo credit: Carey Shaw. View Source

Figure 3b. Mindy Yan Miller, *The Restraint of Livestock* (detail), 2022. Cowhide, steel bars, dimensions unknown. *In the Middle of Everywhere: Artists on the Great Plains*, Remai Modern, Saskatoon. Photo credit: Carey Shaw. View Source

Since 2016, Yan Miller has progressed from working with the human body to the bodies of animals, reflecting on human being's presumed dominion over animals, as seen in *The Restraint of Livestock* (2022) (figs. 3a and 3b), displayed in the group exhibition,

In the Middle of Everywhere: Artists on the Great Plains at the Remai Modern (curated by Michelle Jacques, Rose Bouthiller, Sandra Fraser, Troy Gronsdahl, and Tarah Hogue, Saskatoon, Saskatchewan, 2023). For this installation, the artist cut, shaved, and wove ten cowhides together, before hanging them on two long steel pipes to create a suspended funnel-shaped corridor, with, as she states, the desire to "have people walk through the work as if they were going through a cow chute and experience it viscerally and perhaps to consider issues and impulses that have always been crucial for me: the relationships between making, ethics, the environment, sentient beings and material form." (SS)

Dorie Millerson

Dorie Millerson is a fibre artist based in Toronto, Ontario, where she works in a variety of constructed textile techniques ranging from weaving to lace making. Alongside her art practice, Millerson is a professor in the Material Art and Design Program at OCAD University. Best known for her use of needlelace techniques to create delicately figurative sculptures and installations, Millerson builds sculptures often in minuscule scale, stitch-by-stitch with cotton sewing thread that adds depth, colour, and texture to her subjects. Her pieces explore themes of travel, the home, memory, distance, and attachments to people, places, and possessions.

Figure 1a. Dorie Millerson, *Bridge*, 2006. Cotton, needle lace, 7 x 39.5 x 2.5 cm. View Source

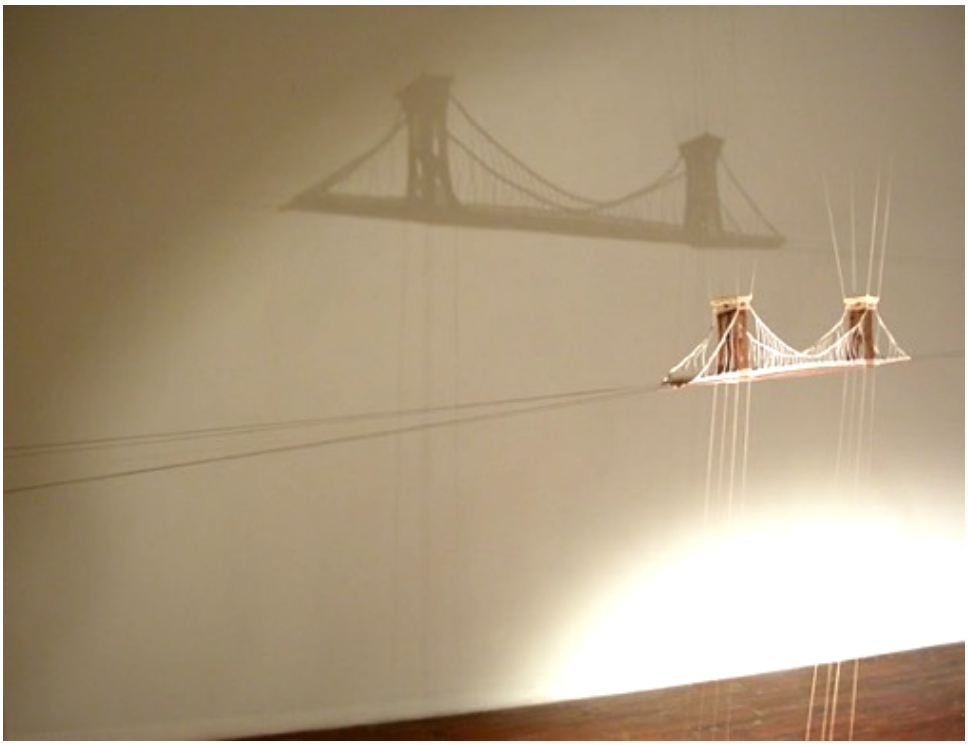

Figure 1b. Dorie Millerson, *Bridge*, 2006. Cotton, needle lace, 7 x 39.5 x 2.5 cm. View Source

Such themes are evident in her 2006 sculpture, *Bridge* (figs. 1a and 1b), a miniature replica of the Clifton Suspension Bridge, which spans the Avon Gorge and River Avon in Bristol, United Kingdom, the city of her birth. The artist's statement associated with this work for the

exhibition *Other Worlds* (curated by Anda Kubis and Jana Macalik, Queen's Park, Toronto, Ontario, 2016-2017) describes *Bridge*, stating: "The piece was originally made to be suspended in a gallery setting in which the shadows of the threads seem to create an endless circle between the bridge and its points of connection…." When hung in space, Millerson's pieces cast magnified shadows that appear like drawings on a wall. In *Bridge*, the thread forms show selective parts of the picture—a bridge with no landscape."

Figure 2a. Dorie Millerson, *Car*, 2008. Cotton, acetate, wooden spool, needle lace, 2.5 cm x 6.35 x 2 cm. View Source

Figure 2b. Dorie Millerson, *Car* (detail), 2008. Cotton, acetate, wooden spool, needle lace, 2.5 cm x 6.35 x 2 cm**.** View Source

Millerson has similarly depicted modes of transportation in other sculptural works, as seen in *Car* (2008) (figs. 2a and 2b).

Figure 3. Dorie Millerson, *Cocca Veneta*, 2021. Cotton, wire, needle lace, 12.7 x 14 x 6.35 cm. View Source

In 2021, Millerson's *Cocca Veneta* (2021) (fig. 3) was included in a group exhibition, *Renaissance Venice: Life and Luxury at the Crossroads* at the Gardiner Museum (curated by Karine Tsoumis, Toronto, Ontario). This piece depicts a Venetian merchant ship in needle lace, pointing to the history of lacemaking in the city, responding to the gendered dimensions of domestic labour and craft in Renaissance Venice, where lace was often made by disenfranchised women and worn by the wealthiest citizens. Millerson's work reinforces a counter-narrative focusing on Renaissance women that runs through the exhibition. (SS)

Allyson Mitchell

Allyson Mitchell is a Toronto-based artist working predominantly in sculpture, performance, installation, manifesto, and film. Using reclaimed textiles, cast-off crafts, and in her own words, "queer theory" as her primary sculptural materials, Mitchell combines feminist thought and popular culture to challenge contemporary representations of lesbian feminism(s), fat bodies, and sexuality. Inspired by the Riot Grrrl zines and feminist bands of 1990s Toronto, Mitchell co-founded the fat activist performance troupe "Pretty Porky and Pissed Off" with Ruby Rowan and Mariko Tamaki in 1997. This group staged performance pieces and demonstrations and created art and publications about phobias of femininity, fatness, and queer love.

Figure 1. Allyson Mitchell, *Ladies Sasquatch*, 2005-2009. Textiles, wood, Styrofoam, plastic, and glass, dimensions variable. View Source

Through her subsequent work, she has continued to make visible unruly and abject bodies, including *Ladies Sasquatch* (2005-2009) (fig. 1), a large-scale installation consisting of six gigantic "she-beasts" constructed with found textiles and taxidermy supplies. Mitchell explains her desire to create she-beasts with a "feral sexuality" and complete with cellulite, dirty fingernails, tattoos, visible genitalia, and fangs, writing, "In traditional Western thought, the female body has been associated with similar phenomena—nature, chaos and irrationality—and the male with order and rationality. *Ladies Sasquatch* works as a point of departure to think about decolonised, queer, political bodies, sexuality and communities."

Figure 2a. Allyson Mitchell and Deirdre Logue, *Killjoy's Kastle: A Lesbian Feminist Haunted House,* 2013. Materials and dimensions variable. View Source

Figure 2b. Allyson Mitchell and Deirdre Logue, *Killjoy's Kastle: A Lesbian Feminist Haunted House,* 2013. Materials and dimensions variable. View Source

Figure 3. Allyson Mitchell and Deirdre Logue, *I'm Not Myself At All*, 2015. Materials and dimensions unknown. Photo credit: Paul Litherland. View Source

This revolutionary commitment to creating art from an outsider, queer perspective is also apparent in Mitchell's immersive, full-scale feminist haunted house and performance piece, *Killjoy's Kastle: A Lesbian Feminist Haunted House* (2013) (figs. 2a and 2b) and throughout the 2015 exhibition, *I'm Not Myself At All*, (at the Agnes Etherington Art Centre, Kingston, Ontario, curated by Sarah E. K. Smith) (2015) (fig. 3) and both created in collaboration with Deirdre Logue. *I'm Not Myself At All* features videos, crochet spider webs, needlepoint, drawings, and oversized soft-sculpture dolls. Upon viewing these dolls, the theorist Heather Love wrote, "The female body will not be cleaned up in this queer future—it will arrive trailing its effluvia: bodily fluids, odours, patches of fur, cellulite, granny panties, shag, that sucking sound." In 2010, Mitchell and Logue cofounded the Feminist Art Gallery (FAG), a political hub of queer and feminist cultural production. FAG provides a space for art exhibitions, and opportunities for artists who are emerging, and with a focus on queer artists and people of colour. Mitchell is Assistant Professor in the School of Gender, Sexuality, and Women's Studies at York University (Toronto, Ontario). (SS)

Geneviève Moisan

Based in Montreal, Quebec, Geneviève Moisan balances teaching as a part-time instructor in the Department of Studio Arts at Concordia University and as the Equipment Support Specialist at the Milieux Institute for Arts, Culture and Technology with her digital weaving practice that intertwines research and artistic creation. Drawing from her technical background in fibre structures, printing and dyeing techniques, Moisan's research-creation explores the intersections of craft tradition and contemporary technology, focusing on the social and cultural dimensions of private and public space. She explains her interest in the nuances of space, stating, "I weave and embroider the fine line between discomfort and anticipation, between presence and the concept of *non-places,* making portraits of characters sitting on benches, of passersby, to materialize the new and peculiar relationships that form in public spaces."

Figure 1a. Geneviève Moisan, *Gum Men,* 2014. Brocaded Jacquard weaving, 30 x 35.5 inches. View Source

Figure 1b. Geneviève Moisan, *Gum Men* (detail), 2014. Brocaded Jacquard weaving, 30 x 35.5 inches. View Source

In *Gum Men* (2014) (figs. 1a and 1b), Moisan depicts two people on a bench separated by a bulbous form of pink and red thread, demonstrating her interest in capturing the social dynamics of public spaces and the "non-spaces" that people occupy while waiting. With a computerized Jacquard loom—a type of loom that integrates technology into weaving, allowing artists to weave intricate pictures from digital images in thread—Moisan's work straddles the line between traditional textile techniques and digital photographic image processing.

Figure 2. Geneviève Moisan, *Nature morte au Nutella,* 2014. Digital Jacquard weaving, 40 x 28 inches. View Source

In *Nature morte au Nutella* (2014) (fig. 2), Moisan depicts a collection of mundane objects on an interior surface, referencing the artistic tradition of still-life painting while exploring the visual and conceptual effects of digital weaving. She created *Nature morte au Nutella* from an image downloaded from free sharing websites, employing computer technology to source and transform a scene from a stranger's home in order to raise questions about the nature of "private" spaces in our "hypermodern" age, where images are readily available online. As a research assistant to Barbara Layne, Moisan researched the integration of technology into fibre art and wearables in the Milieux Institute's Studio subTela. She collaborated with Muhammad Mustafa Tahseen, an electrical engineer, on *Up Patching!*, a project using a Tajima laying and embroidery machine to explore the creation of textile antenna for video communication prototypes using conductive thread, amongst other projects. This collaboration was part of an interdisciplinary research grant called FOYER awarded by Concordia's Faculty of Fine Arts.

Figure 3a. François Morelli, Didier Morelli, and Geneviève Moisan *Les Exquis*, 2017. Jacquard weaving, 40 x 65 inches. View Source

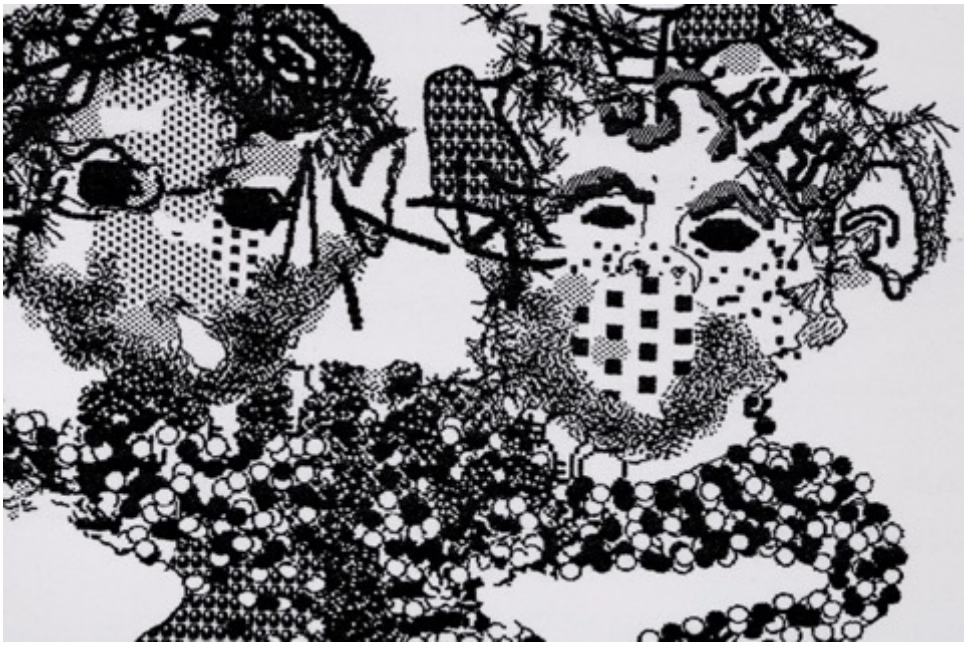

Figure 3b. François Morelli, Didier Morelli and Geneviève Moisan, *Les Exquis* (detail), 2017. Jacquard weaving, 40 x 65 inches. View Source

Figure 3c. François Morelli, Didier Morelli, and Geneviève Moisan, installation view of *Les Exquis,* 2017. Le Musée des maîtres et artisans du Québec. Jacquard weaving, 40 x 65 inches. View Source

In 2017, Moisan began to weave for a collaboration with François and Didier Morelli, resulting in a series of large Jacquard woven pieces titled *Les Exquis* (2017) (figs. 3a, 3b, and 3c) of *cadavres exquis* drawings created by the father and son duo with Kid Pix software in the late 1990s. Inspired by the similarities between the rough pixels of Kid Pix software and the woven structures used to materialize them, Moisan studied different woven motifs and designed weaving structures to translate into textile the different

effects created with the Pointcarré computer software. The nine large black-and-white weavings of pixelized fantasy characters were displayed at the Musée des maîtres et artisans du Québec (MUMAQ), Montreal in an exhibition titled *Les Exquis : François Morelli, Didier Morelli, Geneviève Moisan* in 2017 (St. Laurent, Quebec) and later that same year in Le Musée national des beaux-arts du Québec's group exhibition, *Fait main / Hand Made* (curated by Bernard Lamarche, Quebec City). They were also presented at Concordia's FPFA Gallery in the spring of 2018. (SS)

Janet Morton

Based in Guelph, Ontario, Janet Morton's textile-based practice encompasses sculpture, public installation, video, and performance. A trained sculptor, the artist began incorporating fibre materials into her practice in 1992 as a political act, intentionally employing stereotypically domestic techniques, such as knitting, to create large artworks and thereby question the value we assign private vs. public art, as well as mundane vs. monumental art. Working with low-tech and laborious methodologies traditionally devalued in the art/craft dichotomy, Morton has been a key figure in the Canadian feminist art and craftivist movements since the turn of the twenty-first century.

Figure 1a. Janet Morton, installation view of *Cozy*, 1999. Ward's Island, Toronto. Wool, buttons, dimensions unknown.

Figure 1b. Janet Morton, installation view of *Cozy,* 2000. Trinity Square Park, Toronto. Wool, metal, scaffold, dimensions unknown.

She is well-known for her public installation *Cozy* (1999-2000), in which the artist enveloped a Toronto Island cottage (Toronto, Ontario) in a knit casing of more than 800 recycled sweaters in the shape of a home and later (1999) (fig. 1a), did the same to city scaffolding in Trinity Square Park, Toronto (2000) (fig. 1b). This scaffolding was often used by unhoused people to escape the elements. Morton selected these two contexts—an island home and a place where the urban unhoused gather—consciously, bringing the attention of those passing by to the concept of the home through the irony of wrapping a place for those without a home in the comfort of wool sweaters. Her work, though conceptual and feminist, is not intended to be didactic, as she explains, "The concept [for *Cozy*] came from my thinking about the idea of home. Homelessness is inextricably connected to our feelings, thoughts and experience of home. I did not need to discuss 'homelessness,' it was implicit in the project." Architectural structures and objects encapsulated by knitted covers demonstrate Morton's interest in confronting the marginalization of traditionally feminized media forms and conventional assumptions around their cultural value and meanings.

Figure 2. Janet Morton, installation view of *Untitled (Domestic Interior)*, 2000. Textile Museum of Canada. Wool, found furniture, dimensions varied.

Her solo exhibition *wool work* (curated by Sarah Quinton, Textile Museum of Canada, Toronto, Ontario, 2000) featured the artist's installation *Untitled (Domestic Interior)* (2000) (fig. 2). Knitting

cream covers over furniture and household items representative of idealized domestic spaces in 1950s and 1960s North American culture, including a telephone and vacuum, Morton highlighted multiple forms of feminized domestic labour and confronted the proliferation of consumer culture in the construction of the home in this historical context. Since 2006, Morton has explored the temporal and material dimensions of fibre-based creative practices in a series of found, black and white photographs that she embroiders with patterns, floral designs, and colourful forms.

Figure 3. Janet Morton, *Untitled*, 2013. Found photograph, embroidery floss. 10 x 8 inches. View Source

For example, Morton embroidered a butterfly over a close-up portrait of an unknown woman in *Untitled* (2013) (fig. 3), both obscuring and highlighting her features, like the shape of her collar, with the lines of coloured stitching. (EK)

Marta Mouka

Marta Mouka is a fibre artist based in Tweed, Ontario who creates decorative textile art and wearable art. The tranquil and lush landscape of her eastern Ontario home inspires her art practice deeply and she often integrates organic material foraged from her surroundings and grown in her dyer's garden into her work through natural dyes and botanical monoprinting, a process of transferring adhering pigments and shapes from plant materials to fabric.

Figure 1. Marta Mouka, *Indigo–Chestnut, Peony, Willow, Wild Buckwheat, Campion*, n.d. Silk Habotai scarf eco-printed with plants and dyed with natural dyes, 56 x 183 cm. View Source

The impressions of leaves, stems, flowers or roots of Mouka's botanical printed work are apparent in her *Eco-Printed Silk Scarves*, including an indigo-dyed scarf with prints of chestnut,

peony, willow, wild buckwheat, and campion (fig. 1). Conrad Beaubien describes the process of dying and printing her fabrics. He writes that Marta Mouka combines natural pigments extracted from plants like marigolds, eucalyptus, logwood, cutch, madder, weld, indigo or woad with tannins from oak galls, pomegranate, tara or black walnuts. Her process begins with mordanting fabrics, consulting "ancient recipes" and "Old World secrets."

Figure 2. Marta Mouka, *Fire-like Bodhichitta*, 2014. Silk dyed with natural dyes and eco-printed with plants, and felt, 61 x 51 x 2.5 cm. View Source

In her decorative textile work, Mouka then collages her monoprinted silk with handstitched details, applique, and a unique approach to needle-felting that highlights her printed imagery with flowing lines and intercepting forms, as seen in *Fire-like Bodhichitta* (2014) (fig. 2). Mouka combines multiple elements and needlework techniques in this piece to create a harmonious and dynamic whole, reflecting the artist's strong sense of composition gained from a long career in graphic design, specializing in magazine art direction. This work also points to the influence of Buddhist philosophies on the artist's life and work; *bodhicitta*, or "enlightenment-mind," refers to

the Buddhist concept of a mind that is aimed at awakening, and compassion for all sentient beings.

Figure 3a. Marta Mouka, *Blooms – 1*, n.d. Silk eco-printed with plants and natural dyes, 53 x 43 x 3.8 cm. View Source

Figure 3b. Marta Mouka, *Blooms – 2*, n.d. Silk eco-printed with plants and natural dyes, 53 x 43 x 3.8 cm. View Source

In 2023, Mouka contributed *Blooms – 1* and *Blooms – 2* (figs. 3a and 3b) to *Tenderness*, a group exhibition at Modern Fuel's Window and State of Flux Galleries (Kingston, Ontario). The backgrounds of these two pieces—monoprinted with leaves—represent earth covered with botanical material, complimenting the three-dimensionality of the applique, silk flower petals at the forefront of the works. Mouka continues to find inspiration in her natural surroundings, documenting, in her own words, "the beauty, mystery, and healing properties of plant material," and also sharing her knowledge of eco printing and natural dying with others in workshops. (SS)

Carley Mullally

Carley Mullally, a researcher-artist pushing the boundaries of textile processes and materials, maintains a versatile practice in the South Shore of Nova Scotia that encompasses ropemaking, knotting, crochet and braiding. Considering themselves "technically a weaver," Mullally's practice expanded while attending graduate school in London, England, where, feeling landlocked and unable to access the materials they normally worked in while away from the Maritimes, they began making their own materials and equipment and using thicker yarns and ropes, circling toward home to draw on Atlantic Canadian traditions and themes.

Figure 1a. Carley Mullally, *Assorted tools*, 2017-2018. Lasercut MDF, hardware, steel rod, stainless steel sheeting. View Source

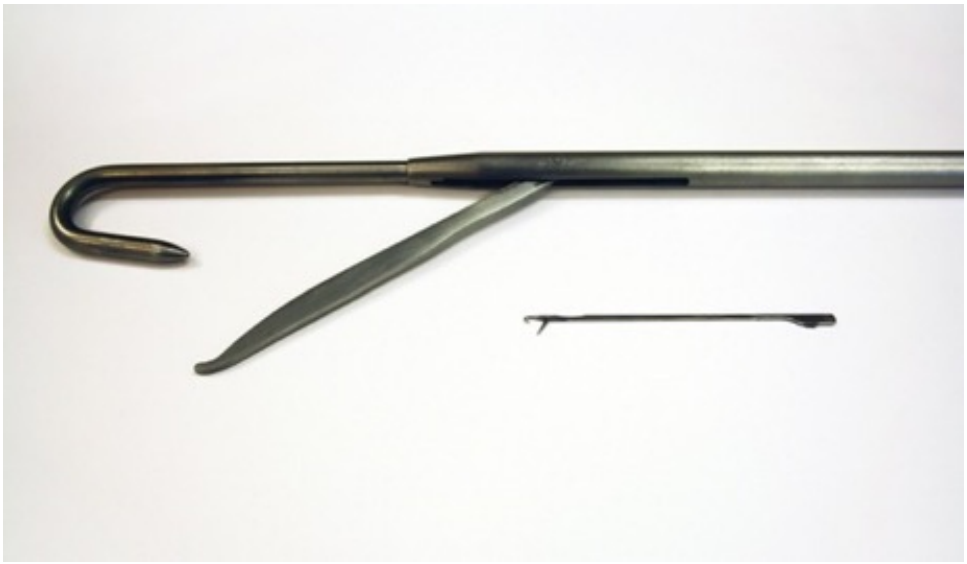

Figure 1b. Carley Mullally, *Large Knitting Hook* (with actual hook for scale), 2018. Steel rod, stainless steel sheeting. View Source

Mullally's bespoke tools (2017-2018) (fig. 1a) are exercises in establishing an intimacy with making, facilitating a direct connection between maker and material in a form that so often requires specialized knowledge and equipment (fig. 1b). "When we make our own tools," Mullally comments, "the hand has been involved in every step, so the process that's conventionally *hand-tool-material* becomes *hand-material*." Back in Canada during the COVID-19 pandemic, Mullally regularly collected marine debris such as elastic lobster claw bands and fishing nets.

Figure 2a. Carley Mullally, *100 Years*, 2020. Reclaimed bailing twine, polypropylene rope, lobster bands, 1.5 x 2m. View Source

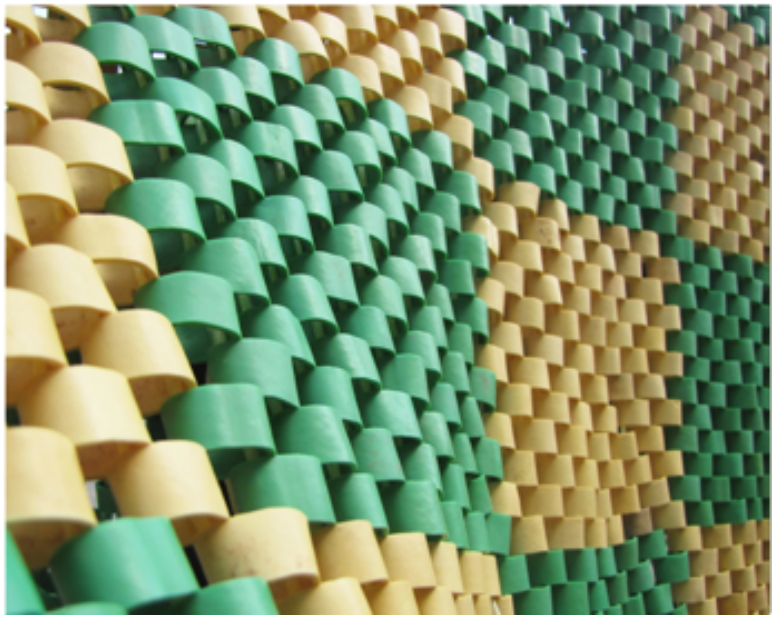

Figure 2b. Carley Mullally, *100 Years* (detail), 2020. Reclaimed bailing twine, polypropylene rope, lobster bands, 1.5 x 2 m. View Source

6400 of these lobster bands made their way into the piece *100 Years* (2020) (fig. 2a and 2b), a plea for awareness of the environmental impacts of Nova Scotia's lobster industry, its title referring to the time it will take for these remnants to decompose.

Figure 3a. Carley Mullally, installation view of *Irrational Repair* from *Crafts_Ship*, 2021. Mary's University Art Gallery. Photo: Pam Corell. View Source

Found marine debris was also integrated into the pieces that appeared in the exhibition *Crafts_Ship* curated by Pam Corell at Saint Mary's University Art Gallery, Halifax, Nova Scotia, in 2023.

More off-loom lobster bands sat alongside the series *Irrational Repair* (2021) (fig 3a), consisting of reconstituted bait bags mended with weaving, looping and crochet.

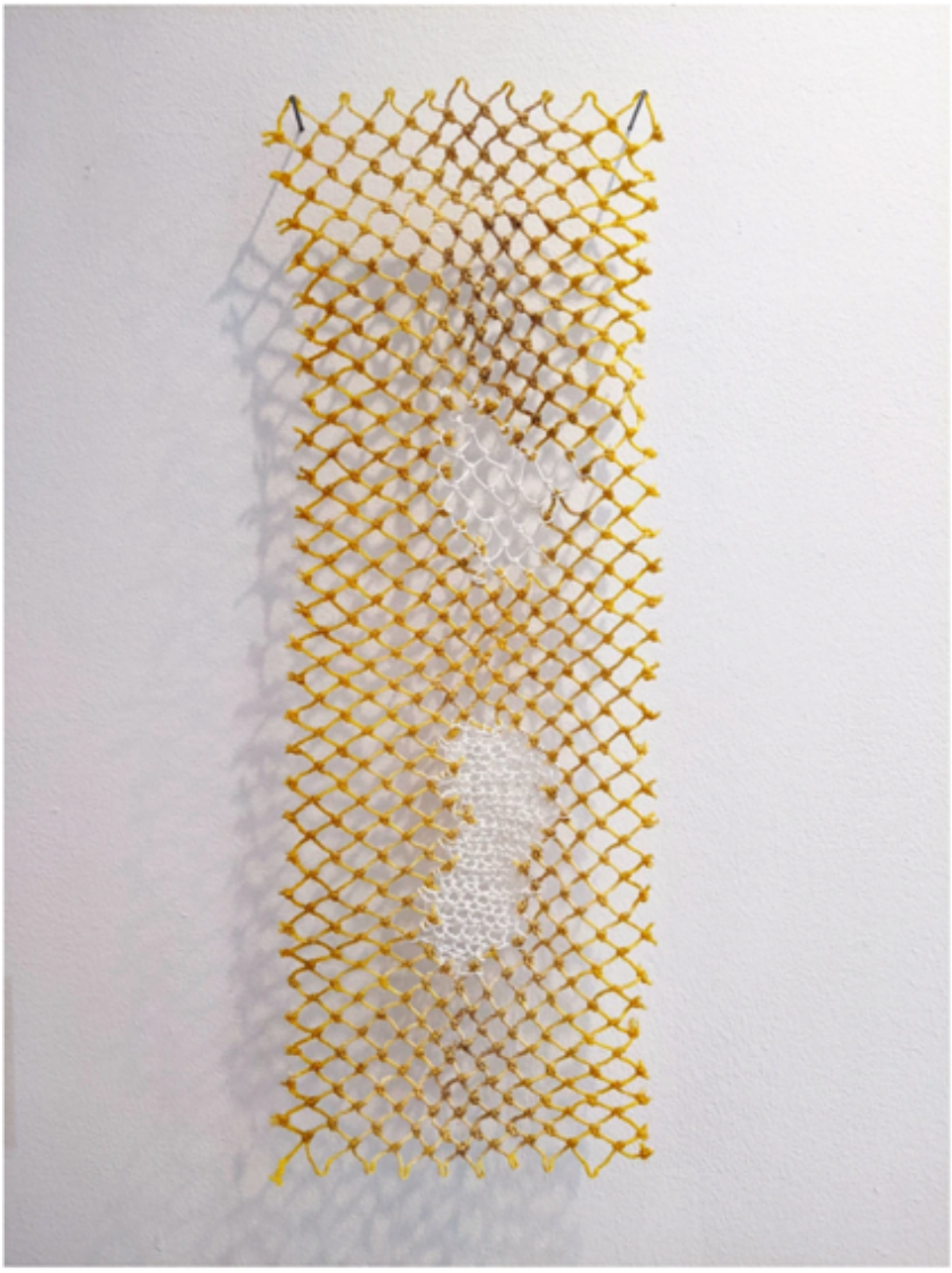

Figure 3b. Carley Mullally, *LOOP* from *Irrational Repair* series, 2021. Bait bag mended with traditional net-mending methods and looping. View Source

Figure 3c. Carley Mullally, *FILET* from *Irrational Repair* series, 2021. Bait bag mended with traditional net-mending methods and looping. View Source

Pieces like *LOOP* (2021) (fig. 3b), flattened and repaired with a pattern almost exactly matching its original, sat alongside FILET (2021) (fig. 3c), mended "irrationally" using filet crochet to create strange protruding elements that would render it impossible to return to its original function. Mullally's interest in working between netting and textiles reflects an interest in the gendered implications of each: they explain, "I am a gender fluid person and I feel textiles are in this box of femininity. I love the idea of the net being a non-gendered object." (SW)

Robin Muller

Robin Muller immigrated to Canada from Virginia in 1979 to work at NSCAD University (Halifax, Nova Scotia) where she taught weaving, introduced Jacquard methods to the curriculum, and also taught book arts, and craft history until retiring in 2015. Muller is a specialist in Jacquard weaving, that is, using a loom fitted with a Jacquard machine, a device invented in 1804 by Joseph Marie Jacquard that allows for complex patterns such as brocade, damask, and matelassé. In the words of art historian Sandra Alfoldy, Muller "has gone on to establish Nova Scotia as a centre for digital Jacquard technologies." Muller begins with a lampas pattern on satin ground onto which she incorporates a computer-generated image. Lampas is typically woven in silk fabric, often with gold and silver threads, which means it has designs and decorations that are not printed but woven into the cloth itself.

Figure 1. Robin Muller, *Shibori Scroll.* Cotton, 7 colour industrial tapestry, mill woven Jacquard & Japanese, 2006, In box: 5× 5× 22.5"; Hanging: 17'x7'7". View Source

Its complex textile typology requires two warps, one for the ground and one for the binding, and at least two series of wefts, as in, for example, *Shibori Scroll* (fig. 1).

In addition to her expertise in Jacquard weaving, Muller is also a leader in the effort to advance the cause of sustainable textiles and fashion. She organized the 2011 conference *Sow to Sew* in which participants addressed issues around fast-fashion, cloth-making, growing and processing linen, and the use of natural dyes. From 2007-2012, she collaborated with Sarah Bonnemaison from the School of Architecture, Dalhousie University (Halifax), to establish a multidisciplinary research group called ArchiTextile Lab, which produced crafted textiles transformed with electronics to create spaces which responded to human habitation.

Figure 2a. Robin Muller and Sarah Bonnemaison, *Exterior of Warming Hut for Speed Skating Oval*, 2011. Architextiles Lab (@Lab). Aluminum, wood, fabric, vinyl, seat warmers, 458 (height) cm. Halifax Commons, Nova Scotia. View Source

Figure 2b. Robin Muller and Sarah Bonnemaison, *Interior with chandelier, Warming Hut for Speed Skating Oval*, 2011. Architextiles Lab (@Lab). Aluminum, wood, fabric, vinyl, seat warmers, 458 (height) cm. Halifax Commons, Nova Scotia. View Source

Figure 2c. Robin Muller and Sarah Bonnemaison, *Interior seating and hand warmers, Warming Hut for Speed Skating Oval,* 2011. Architextiles Lab (@Lab). Aluminum, wood, fabric, vinyl, seat warmers, 458 (height) cm. Halifax Commons, Nova Scotia. View Source

For example, the *Warming Hut* (figs. 2a, 2b, and 2c) was the culmination of a five-year project developed for the 2011 Canada Winter Games held in Halifax. Situated beside the outdoor Speed Skating Oval, it had hand warmers with sensors that read the pulses of visitors and triggered sound components and lights in the central chandelier that mimicked and amplified their heartbeats.

Figure 3a. Robin Muller, *Lantern Market 1: Hoi An*, 2021. Cotton, silk, and wool, 38 x 66 cm. View Source

Figure 3b. Robin Muller, *Lantern Market 1: Hoi An* (detail), 2021. Cotton, silk, and wool, 38 x 66 cm. View Source

Today, Muller continues with her interest in Jacquard weaving, creating works such as *Lantern Market 1: Hoi An* (figs. 3a and 3b) (2021) which comes from a photo she took of a paper lantern factory she visited while travelling in Vietnam. She then inserted additional wefts into the woven fabric. In her artwork that Muller continues to seek "constancy and change, unity and variety." (NJH).

Margaret Nazon

Since 2009, Gwich'in First Nation artist Margaret Nazon of Tsiigehtchic, Northwest Territories has created celestial beadwork designs using traditional beading techniques to interpret Hubble Space Telescope images. A seamstress by trade, Nazon has been sewing and beading since her childhood in the 1950s. Throughout her early years, her family lived semi-nomadically, hunting from seasonal camps and returning to their Tsiigehtchic home periodically. Nazon says that at this time, all the women in her community could sew, both out of necessity and as artistic and cultural expression. At the age of nine or ten, she began learning how to bead from her older sister, first on a loom and later as decoration on clothing. Later, while in residential school, Nazon was introduced to machine sewing techniques and began making and altering clothing. She continued honing her needlecraft in adulthood and by the 1990s, was creating decorative wall hangings depicting northern landscapes. She experienced a shift in her creative practice in 2009, when her partner showed her images captured by the Hubble Space Telescope; she was struck by the beauty of these images as well as the similarities between the pixelated, celestial structures and beadwork. Nazon has been fascinated by stars since she was a child, when a Catholic priest taught her how to identify the constellations. Taking this long-held interest in the night sky and her newfound fascination with the Hubble telescope as her inspiration, Nazon began beading galaxies, supernovas, star clusters, and planets in an interpretive style that aims to capture the awe one feels when they look up at the night sky.

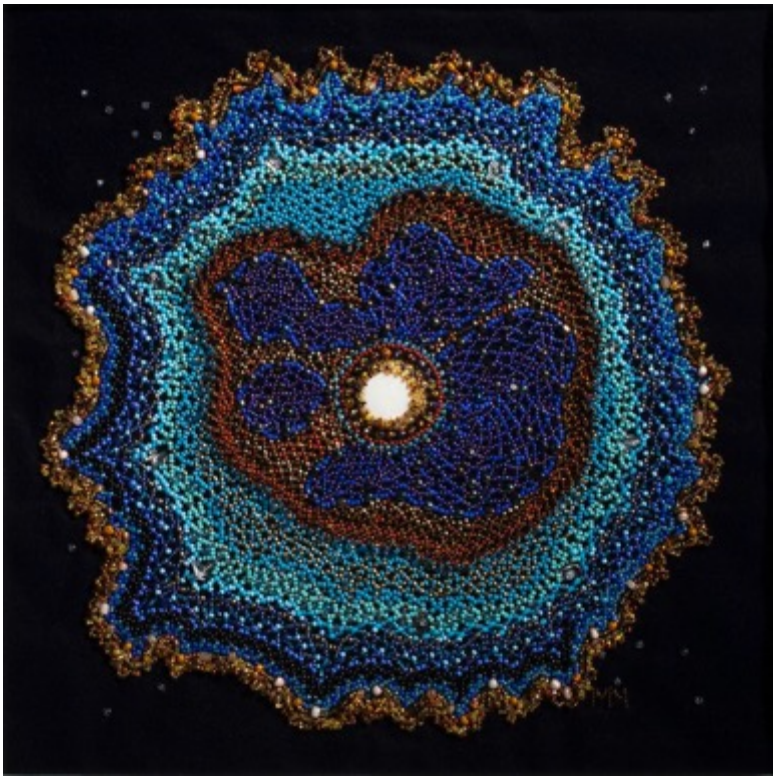

Figure 1a. Margaret Nazon, *Old Star Gives Up the Ghost*, n.d. Canvas twill, glass beads, plastic beads, and organic material, canvas backing, dimensions unknown. Collection of the Prince of Wales Northern Heritage Centre, Yellowknife. View Source

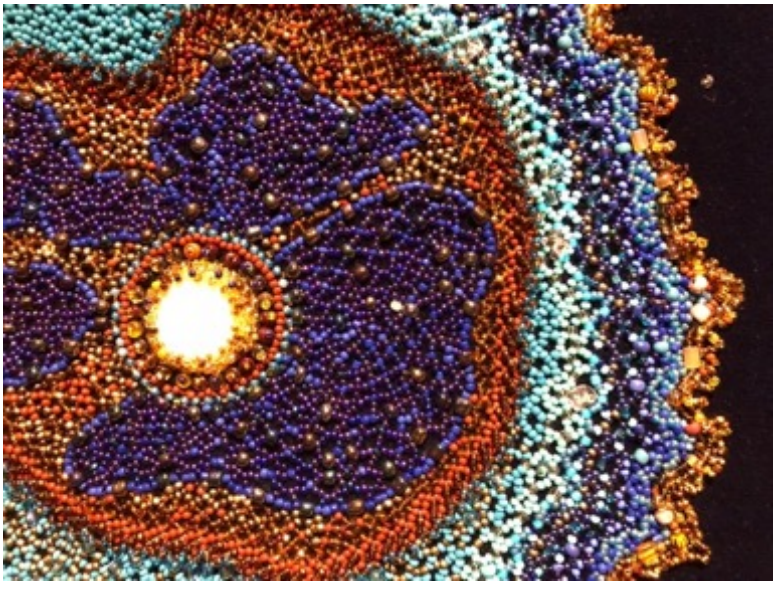

Figure 1b. Margaret Nazon, *Old Star Gives Up the Ghost* (detail), n.d. Canvas twill, glass beads, plastic beads, and organic material, canvas backing, dimensions unknown. Collection of the Prince of Wales Northern Heritage Centre. View Source

Rather than recreating Hubble photographs with a scientific exactness, Nazon describes her beadworks as "abstract," reflecting her experimentation with beads of various types and sizes and her bright colour palette, as seen in *Old Star Gives Up the Ghost* (figs. 1a and 1b). She also incorporates natural and found materials into her beadwork, including fish vertebrae, driftwood, stones, and sections of caribou antler, resulting in visually complex and tactile works of art on dark canvases backed by black velvet or twill.

Figure 2a. Margaret Nazon, *Milky Way Starry Night*, 2018. Beads, shells and cotton twill fabric on canvas. Collection of the Prince of Wales Northern Heritage Centre, Yellowknife, Northwest Territories. View Source

Figure 2b. Margaret Nazon, installation view of *Milky Way Starry Night*, 2018. Beads, shells and cotton twill fabric on canvas. *Beaded Universe: Margaret Nazon*, Prince of Wales Northern Heritage Centre, Yellowknife, Northwest Territories. View Source

In 2017, Nazon's beaded depictions of deep space, including *Andromeda* and newer works, such as *Milky Way Starry Night* (2018) (figs. 2a and 2b), were shown in a solo exhibition, *Beaded Universe: Margaret Nazon* at the Prince of Wales Northern Heritage Centre (Yellowknife, Northwest Territories) (fig. 2b).

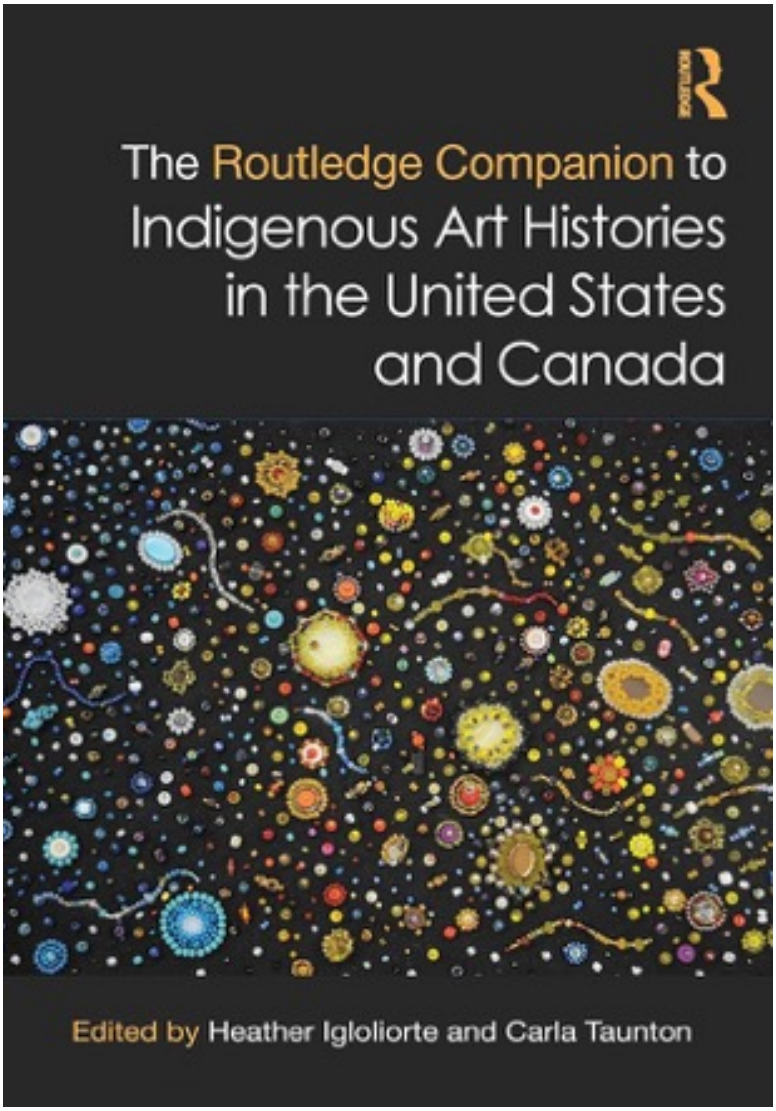

Figure 2c. Margaret Nazon, *Milky Way Starry Night*, 2018. *The Routledge Companion to Indigenous Art Histories in the United States and Canada*, edited by Heather Igloliorte and Carla Taunton, Routledge, 2023. Front cover. View Source

Milky Way Starry Night was later selected as the cover of *The Routledge Companion to Indigenous Art Histories in the United States and Canada* (edited by Heather Igloliorte and Carla Taunton, 2023) (fig. 2c).

Figure 3. Margaret Nazon, *Milky Way, Starry Night # 2*, 2021. Materials and dimensions unknown. Collection of the Smithsonian Institution. Photo credit: Smithsonian Museum. View Source

In 2021, Nazon was commissioned by the Smithsonian American Art Museum in Washington, DC to create a work for their exhibition, *Lights Out: Recovering the Night Sky* (2023) and subsequently beaded the richly detailed *Night Sky (Milky Way, Starry Night # 2)* (fig. 3). This work shows a number of constellations, including Ursa Major, Cassiopeia, Orion, and Ursa Minor alongside numerous stars, black holes, comets, galaxies, and swirling clouds of gas. Today, Nazon continues to combine her community's rich textile traditions with new technology to create vivid depictions of the night sky, selling her decorative work and garments through her business, Nomad Designs, while mentoring younger artists throughout the Northwest Territories. (SS)

Kristen Nelson

Born in Ajax, Ontario, Kristen Nelson lives in Winnipeg, Manitoba and is an interdisciplinary artist working in textiles, performance, video, installation and sculpture. As a member of the queer community and living with a disability, she frequently addresses

larger social concerns related to her personal identity and experiences.

Figure 1a. Kristen Nelson, *Aidan Justus, Drag King Community Trading Cards*, 2011. Trading card, 6.35 x 8.89 cm. View Source

Figure 1b. Kristen Nelson, installation view of *Drag King Trading Card Project*, 2007. Trading cards, 6.35 x 8.89 cm each. Aceartinc. View Source

Figure 1c. Kristen Nelson. *Drag King Trading Cards* series 1 from the *Trading Card Project*, 2008. Trading cards, packaging, bubble gum, 6.35 x 8.89 cm. View Source

The *Drag King Community Trading Cards* project allowed Nelson to explore her own relationship to the queer community through a collaborative process documenting more than 100 members of the drag king community from around the world and by creating two series of more than 200 figural portraits that functioned as subversive

collectables for the community. These were packaged and distributed like baseball trading cards (figs. 1a, 1b, and 1c). In addition to her art practice, Nelson is a mentor for MAWA (Mentoring Artists for Women's Art, Manitoba), an organization that seeks to empower women, non-binary, trans, and 2-spirit woman-identifying individuals in the visual arts. She has also been involved with numerous arts organizations such as Arts AccessAbility Network Manitoba, the Winnipeg Arts Council, and Martha Street Studio.

Figure 2a. Kristen Nelson, *Bicycling with Pamela* from the *My Life with Pamela* series, 2010. Digital print on bamboo, 40.64 x 55.88 cm. View Source

In her exhibition, *My Life with Pamela Anderson*, Nelson created manipulated photographs that feature the artist and Pamela Anderson walking their pets together, going for a bike ride, watching TV, and just hanging out together in intimate proximity. Nelson created this work as a means to review her own relationship to pin-up culture and to learn as much as possible about someone who has been so famously subjected to harsh cultural criticism. (fig. 2a).

Figure 2b. Kristen Nelson, front installation view of *Star (2004); Star Struck (2005)* from the *My Life with Pamela* series, 2010-11. Wool and aluminum panel, 243.84 x 243.84 cm. Ace Art Inc. Photo credit: Karen Asher. View Source

Figure 2c. Kristen Nelson, *Star (2004); Star Struck (2005)* (back, detail) from the *My Life with Pamela* series, 2010-11. Wool and aluminum panel, 243.84 x 243.84 cm. Photo credit: Karen Asher. View Source

When these images were juxtaposed with large-scale yarn portraits cross-stitched onto aluminum panels such as *Star (2004); Star Struck (2005*) (2010-11) (figs. 2b and 2c) in the 2011 exhibition *My Life with Pamela Anderson and Other Work* (Ace Art Inc., Winnipeg, Manitoba), not only did the celebrity subject transform but so did the preconceptions of its audience. The time-consuming act of needlepoint demonstrates the care Nelson takes toward her subject who has been dehumanized in many discussions of popular culture, even by feminist scholars, as indicated by the hanging bits of yarn left visible on the reverse of the portrait. Nelson reasserts the value of the everyday people, places, and things that go unnoticed, are undervalued or overlooked by subjecting mundane objects to a process of transformation, critical examination, and re-contextualization. For example, the *Paper* series (2012) examines the concept of "reskilling" in relation to the changing value placed on skilled craft labour in the wake of modern industrial production. Nelson explains, "I enjoy making work that is accessible, both in its interpretation and appreciation of meaning. These same concerns can be found in craft, folk or 'low' art. I often create multiples to speak of the manufacturing process and to re-position the works into the social contexts from which their value was originally denounced."

Figure 3a. Kristen Nelson, *Paper Towels* from the *Paper* series, 2012. Cotton, paper towel dispenser, 22.86 x 25.4 cm. View Source

Figure 3b. Kristen Nelson. *Paper Towels* (detail) from the *Paper* series, 2012. Cotton, paper towel dispenser, 22.86 x 25.4 cm. View Source

Nelson uses tools and technology related to industrialization and mass-production in unintended ways, like using a floor loom to weave replicas of common paper products such as *Paper Towels* (2012) (figs. 3a and 3b).

Figure 3c. Kristen Nelson. *Performing a Great Service* from the *Paper* series, 2012. Performance documentation. Photo credit: Leif Norman. View Source

Nelson freely distributed carefully handmade artworks to the public in a performance entitled *Performing a Great Service* (2012) (fig. 3c). She explores our fascination with time and timesaving, equating artist and labourer through the re-production of the mundane. Nelson brings a certain wit to her subjects, and she is continually searching for opportunities to learn new skills, techniques, and approaches to her material to reproduce and re-introduce objects in everyday use in new ways that challenge traditional notions of use, materiality, gender, and sexuality. (NJH)

Nithikul Nimkulrat

Nithikul Nimkulrat is a Toronto, Ontario-based textile artist, designer, researcher, and educator originally from Bangkok, Thailand. Before immigrating to Canada, Nithikul studied industrial design and worked as a designer in the textile industry in Thailand, and later relocated to Europe, where she studied textile art and design further, specifically researching materialness, or how a material expresses meaning through its physical and expressive qualities. This research has led her to create a large body of work in paper string, exploring the influence of the material's physicality on her creative process, the completed works themselves, and audiences' reception of them.

Figure 1a. Nithikul Nimkulrat, *The Table*, 2006. Paper string, acrylic tubes, knotting, 40cm x 40cm x 65cm.

One such work, *The Table* (2006) (fig. 1a), is created from knotted paper string arranged in intricate patterns and shaped like a table, although it lacks the traditional functionality of a table.

Figure 1b. Nithikul Nimkulrat, installation view of *The Table*, 2006. Paper string, acrylic tubes, knotting, 40 x 40 x 65cm. View Source

This imaginative piece was included in the retrospective of Nimkulrat's paper sculptures created between 2005 and 2020, *(Wo)man and Environment* at Craft Ontario in 2020 (Toronto, Ontario) (fig. 1b). Nimkulrat has situated her work at the intersection of art and design and of academic research and art-making, led by a philosophy that "making is thinking," and by extension, that the creation of objects by hand can serve as a vehicle for research, inviting the designer/artist/researcher to think, in her own words, "through senses and materials in a slow and thoughtful manner."

Figure 2. Nithikul Nimkulrat, *Chandelier No. 1*, 2010. Paper string, electrical cable, halogen bulbs, knotting, 60 x 60 x 70cm. View Source

This blurring of art and design is apparent in her *The White Light* series (2010-2014) consisting of functional and decorative illuminative objects, including *The Chandelier No. 1* (2010) (fig. 2) made with paper string. Nimkulrat describes this series in an artist statement, stating: "Whether the objects are art or design works is not as important as how people experience them. In other words, they are the objects of experience regardless of them being categorised as art or design works or as useful or not."

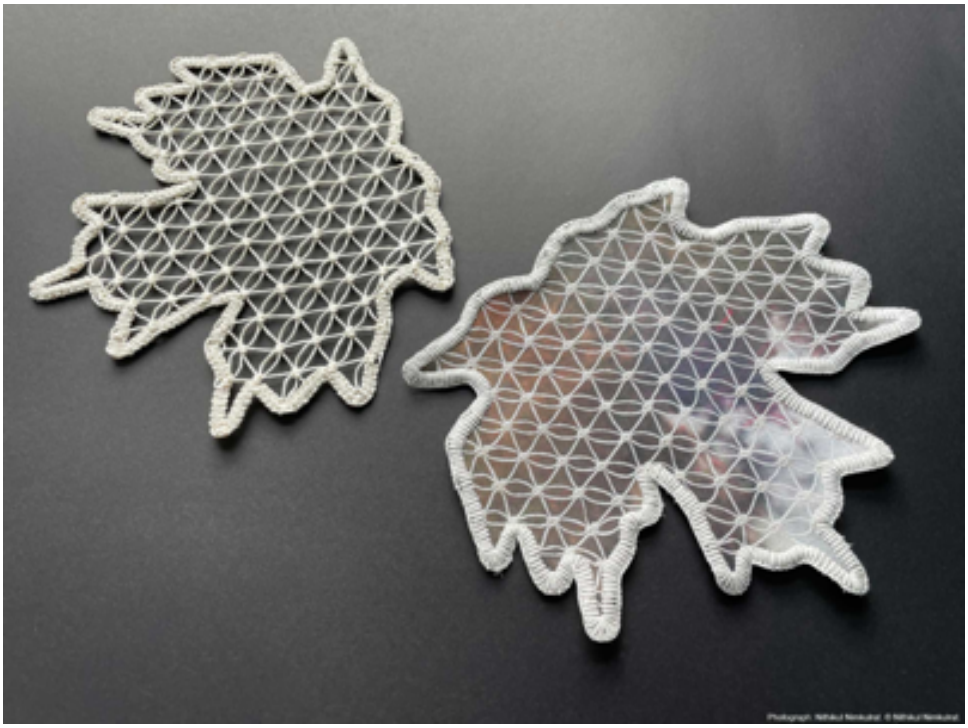

Figure 3a. Nithikul Nimkulrat, *Sanuk* (detail from *Reflections of Ourselves*), 2022. Paper string, knotting, pinhole photographs digitally printed on cotton, glow-in-the-dark thread, 19.6 x 16.8 cm each. View Source

Figure 3b. Tracey Lawko, *Reflections of Ourselves*, 2022. Materials and dimensions unknown. View Source

Her approach to research-creation is also apparent in *Sanuk* (2022) (fig. 3a) comprising two handmade maple leaves that hang on

Tracey Lawko's collaborative tree-form sculpture, *Reflections of Ourselves* (2022) (fig. 3b), decorated with leaves by a group of Canadian artists, celebrating the cultural diversity of the country. To create her leaves, Nimkulrat used her characteristic paper thread knotting techniques, while also experimenting with pinhole photography, digital printing fabric, and glow-in-the-dark thread. Nimkulrat is actively involved in international textile research networks, including as the convenor of the Design Research Society (DRS) Special Interest Group on Experiential Knowledge (EKSIG) and as the leader of the Cumulus Association's Fashion and Textile Working Group. She is professor in the Material Art and Design Program at OCAD University (Toronto), where she has been investigating how craft knowledge can be utilized and acquired in the handcrafting process using not only hands and analogue tools but also digital tools and digital fabrication methods, such as Computer Aided Design (CAD) and through Virtual Reality (VR). (SS)

Emma Nishimura

Emma Nishimura is a professor of printmaking at OCAD University (Toronto, Ontario) and uses printmaking, photography, sculpture, and installation to address ideas of memory and loss that are rooted in family stories and inherited narratives. A descendant of Japanese grandparents who endured forced relocation to Slocan City internment camp (British Columbia) during World War II, Nishimura's work interrogates intergenerational trauma. Slocan City was one of the internment camps that housed some of the 22,000 Japanese Canadians who were forcibly uprooted, incarcerated, and dispossessed of their rights as Canadian citizens and of their possessions between 1942 and 1945. Haunted by her grandparents' experiences of internment and dispossession, Nishimura returns repeatedly to family stories of the internment in her work. The inspiration for her ongoing series titled *Baachan's Patterns* (2008-ongoing), for example, emerged when she discovered a box in her mother's basement filled with miniature paper mock-ups of clothing made by her grandmother while in the camp, as well five books of

clothing patterns, alongside the names and measurements of the people interned with her.

Figure 1a. Emma Nishimura, *An Underlying Sadness*, 2010. Photogravure etching and thread, 50.8 x 63.5 cm. View Source

Figure 1b. Emma Nishimura, *A Present Absence*, 2022. Photogravure etching and thread, 37 x 35 cm. View Source

Nishimura incorporates these traces of her grandmother's life in Slocan —miniature paper dresses, shirts, and jumpers—into her printmaking practice, printing etchings on paper and then stitching the garments together from multiple prints, as seen in *An Underlying Sadness* (2010) (fig. 1a) and *A Present Absence* (2022) (fig. 1b).

Figure 2. Emma Nishimura, *Jumper Dress*, 2011. Gampi paper and thread, 45.75 x 91.5 cm. View Source

Nishimura expanded upon this series in 2011, remaking the garments that her grandmother once created in life-size with Gampi paper, such as *Jumper Dress* (2011) (fig. 2), thereby retracing her grandmother's movements and attempting to fill in the gaps between the family stories of internment that were passed on and those that were left untold. Gampi paper is named for the fibrous shrub from which it is made and is distinguished by its natural sheen and luster and its strength at thin weights, as seen in Nishimura's dress. She describes her desire to create this series, writing, "After sorting through these narratives, my grandmother's patterns and their many layers of history, I have taken on their burden and have acquired baggage that I cannot seem to let go of. Thus, it is through this body of work that I seek to explore the ideas of melancholy, of being trapped in history and returning to the same stories again and again."

Figure 3a. Emma Nishimura, *Mary and Chiye, Japan 1936*, 2016. Photogravure on flax and abaca, 7.5 x 7.5 x 6.35 cm. View Source

Starting in 2016, Nishimura began creating an ongoing print series titled *An Archive of Rememory*, using photo-intaglio and sculptural papermaking processes to create hundreds of small bundled forms, known as furoshiki, a Japanese wrapping technique used both to

store and protect objects as in *Mary and Chiye, Japan 1936*, (fig. 3a). This body of work explores the idea of what it might look like to package and archive memory; many of the bundles bear photographic imagery of Nishimura's family and other internment survivors, whom the artist interviews as part of her creative process. Her furoshiki have varying illusions of physical weight, though they are all empty, in the words of the artist, "mere shells that bear only the traces of what they once held."

Figure 3b. Emma Nishimura, installation view of *An Archive of Rememory*, 2016-ongoing. Photogravure on flax and abaca, dimensions variable. View Source

In 2023, a solo exhibition of Nishimura's work focused on narratives surrounding the Japanese Canadian internment and the weight of memory, titled *Rememory: Echoes and Archives*, was presented at United Contemporary (Toronto, Ontario) (fig. 3b). (SS)

Jeneen Frei Njootli

Jeneen Frei Njootli is a 2SQ Vuntut Gwitchin, Czech and Dutch artist who lives in Old Crow, Yukon. Working with mixed media, sound-based performances, filmmaking, textiles, installation, and what they call "feral scholarship," they explore Indigeneity, community engagement, decolonization, and embodiment. Across media, Frei Njootli aims to create art that is self-reflexive and materially tethered to their Gwich'in community and their Arctic homeland. They often integrate traditional materials and historical Gwich'in art objects into their work to examine how such objects are entangled with histories of trade, ceremony, and politics.

Figure 1. Jeneen Frei Njootli, film still from *Being Skidoo*, 2017. Digital film. View Source

For example, in *Being Skidoo*, Frei Njootli's 2017 short film (fig. 1), the artist explored the Vuntut Gwitchin people's tradition of dressing

sled dogs in embroidered blankets. For this film, the artist created several embroidered ceremonial garments for snowmobiles resembling sled dog blankets, paying homage to their community's traditional art forms and updating these practices to reflect the centrality of the snowmobile in contemporary Northern life.

Figure 2a. Jeneen Frei Njootli, *wind sucked in through bared teeth*, 2017. Grease print, steel plates, dimensions unknown. Photo credit: Jaimie Vedres. View Source

Figure 2b. Jeneen Frei Njootli, *wind sucked in through bared teeth* (detail), 2017. Photo credit: Jaimie Vedres. View Source

Figure 2c. Jeneen Frei Njootli, *wind sucked in through bared teeth* (detail), 2017. Grease print, steel plates, dimensions unknown. View Source

Alongside traditional Gwich'in art objects, the body, particularly their own, is also present in many of Frei Njootli's works. In *wind sucked in through bared teeth* (2017) (figs. 2a, 2b, and 2c), Frei Njootli uses their body as a printing plate to mark two large steel sheets with the patterns of beadwork. They marked the sheets by pressing beaded items made by the women of their family into their body, then transferring the imprints created by the beads from the surface of their skin onto the steel plates with grease. Frei Njootli thereby created an art piece that at once centres their body and echoes with the absence of it as well as the absence of their treasured beadwork belongings. The audience is not permitted to

view these beaded items—the products of Indigenous peoples 'art, labour, and knowledge that Frei Njootli believes are too often consumed by settler cultures and viewed only under museum display glass—but instead, viewers see the effect of the belongings as transmitted by the artist's body. Processes of oxidation and rust on the panels further thwart audiences 'search for the original beaded objects in the grease patterns. During the exhibition of this work in *my auntie bought all her skidoos with bead money* at CAG (Contemporary Art Gallery, Vancouver, British Columbia, 2018; travelling) the artist used one of the steel plates as a percussive instrument, drumming on it while singing to create a sonic performance piece.

Figure 3a. Jeneen Frei Njootli, installation view of *how imminent is this: love n prayers*, 2023. FIERMAN Gallery, New York, 2023. View Source

Figure 3b. Jeneen Frei Njootli, *through their own sovereign processes*, 2023. Scrap wood, hide, tarp, staples, audio cord, sound component, 43 x 101.5 x 7.5 cm. View Source

In 2023, Frei Njootli's solo exhibition, *how imminent is this: love n prayers* (FIERMAN Gallery, New York, New York) (fig. 3a), featured new wall-based sculptures comprised of synthetic tarps, animal hides, cardboard and other packing supplies, and ricrac, including *through their own sovereign processes* (2023) (fig. 3b). Frei Njootli's

ongoing series of tarp works makes use of ready-made industrial detritus to draw attention to themes of land and home, or as Macauly and Co. Fine Art Gallery states, "the difficulty and necessitating of holding down a space and calling it your own." Frei Njootli continues to create unique works exploring Indigeneity, history, and the body while also serving as co-founder of the ReMatriate Collective, an online group promoting the sovereign and ethical representation of Indigenous women in media. (SS)

Liz Pead

Liz Pead's passion for hockey, art, craft, and design has shaped her textile practice from its beginnings at the New Brunswick College of Craft and Design to the present in her studios in Fenelon Falls, Ontario, and Val des Sources, Quebec. Spending extensive periods visiting and playing hockey in Iceland has also been formative, as Pead has been profoundly influenced by its stunning landscapes and the artists and textile techniques she encountered there. A significant body of Pead's work, popular not only with art-viewing audiences but also with sports fans, incorporates hockey equipment as material. As a devoted goalie, Pead sees her sports and arts practices as intertwined, and many of her landscapes are created by stapling elements of hockey equipment—like jerseys, pads, helmets, and skates—to plywood bases, inspired by reference images such as historic photographs.

Figure 1. Liz Pead, *Apple Island, I am just under the surface*, 2006. Tiled digital printout and hockey gear on plywood, 96 x 96 in. View Source

The resulting scenes, blocky and colourful like *Apple Island, I am just under the surface* (2006) (fig. 1), the first in her series of Canadian landscapes, are clearly indebted to a lineage of Canadian modern works, particularly those of the Group of Seven. As Pead notes, both these and the tradition of hockey are quintessential pillars of Canadian nation-making as well as "long-time pantheons of male dominance," allowing her to extend commentary on gender and material: "My choice of recycled hockey gear was challenging even the idea of textile – which is often seen as feminine. Let me tell you, nothing about the ripping apart of hockey gear and getting it to stay where you put it is 'feminine.'"Her large collage works were featured in the 2008 show *Hockey Town* at the MacLaren Art Centre in Barrie, Ontario, curated by Sandra Fraser who noted then that "this

is something this community can respond to, something that's accessible."

Figure 2. Liz Pead, *Louis Riel and the Church at Batoche, 1885*, 2015. Hand-tufted wool into linen, backed with acrylic gel, recycled hockey gear, acrylic and oil paint on board, 200 x 500 x 50 cm. Collection Town of Oakville, Sixteen Mile Arena. View Source

The large-scale Louis Riel and the Church at Batoche, 1885 (2015) (fig. 2) demonstrates what Pead understands as "painting using textiles," as well as her interest in depicting Canadian subjects, both historical and natural. The Saint Antoine de Padoue Church symbolises the Battle of Batoche (May 9-12, 1885), the last clash of the North-West Resistance, where under the leadership of Louis Riel, the Métis and their First Nations allies were defeated by the Canadian military. Pead's *Stitched Landscapes* series transposes her fascination with fabric landscapes into sepia-toned monochrome. These considerably smaller-scale pieces are made by sewing thread into copper mesh.

Figure 3. Liz Pead, *West of Barrie, Utopia,* 2016. Thread on 100 copper mesh, 5 x 8 in. **View Source**

Works like *West of Barrie, Utopia* (2016) (fig. 3) distil the scenes with which she usually engages into a sketch-like minimalism, with loose threads that gesture toward nature's imperfect wholeness.

Figure 4. Liz Pead, *Woolen blanket,* September 2021. View Source

In 2018, Pead returned to weaving full-time. Then, in 2020, "the pandemic changed all of us. Being in the studio on the daily without the distractions of being a hockey mum, book clubs, museums, and galleries, allowed for a lot of quiet work to get done. You have a lot of time to think when you are throwing a shuttle back and forth across a warp. I wove a lot of woollen blankets at this time (fig. 4). I see all the blankets I weave as 'extended hugs,' and in a time when we couldn't share a meal with friends or family, more than a few of these woolly hugs went out to hold those places."

Over the past two years, Pead has also worked on developing a sustainable digital weaving practice. She aims to produce wool fabric on a 3-metre-wide beam, one of the largest looms currently in production in North America. Committed to using 100% Canadian wool, she will create bespoke blankets, rugs, and other sustainable, non-toxic interior items in her Laine Pierre studio and production facility, all made with an entirely Canadian supply chain. Located in Val des Sources in Quebec's Eastern Townships, Laine Pierre (Wool Stone in English) honours the weavers who came before her in this area, which was previously known as Asbestos. Laine Pierre also features a small spinning mill for producing speciality yarns and processing fleece from small flocks of sheep. By combining this small-scale spinning mill with digital jacquard weaving, Liz Pead intends to operate on a production scale while expanding her art practice with wool, ultimately uniting various aspects of her diverse work in art, craft, and design. (SW)

Elisabeth Picard

The ethereal sculptural compositions of Elisabeth Picard, an artist based in Montreal, Quebec, where she was born, narrow in on the microscopic details and interrelationships of natural phenomena—aquatic specimens, cells, and plant life—using industrial materials. Wood, corrugated cardboard, wax and plastics form her material catalogue, while her skills with craft techniques like loom beading and latch hooking allow her to transform and deconstruct these materials in unexpected ways. Working with Russian plywood, for example, Picard utilizes its flexibility, cutting along the grain and reshaping it to form almost organic shapes that can be hardened with encaustic or resin.

Figure 1. Elisabeth Picard, *Extensions topographiques*, 2009. Russian plywood and single face cardboard, 48 x 5 7x 53 in. Photo credit: Elisabeth Picard. View Source

Extensions topographiques (2009) (fig. 1), for example, reminds one of the undulations of geographical expansions suggested by its title, but also of the natural fold a softer material might take on when cast off to rest on a piece of furniture. Beginning in 2011, one of Picard's primary materials became plastic square head fasteners, or zip ties, popularly known by the brand name Ty-Rap, which she transforms in a manner that Manon Regimbald compares to an amalgam of techniques including elements of basketry, weaving and knotting.

Figure 2a. Elisabeth Picard, *Rainbow Mountains*, 2015. 60,000 dyed tie-wraps (Ty-Rap), 94 x 44 x 80 in. Photo credit: Michel Dubreuil. View Source

Figure 2b. Elisabeth Picard, *Rainbow Mountains* (detail), 2015. 60,000 dyed zip ties (Ty-Rap), 94 x 44 x 80 in. Photo credit: Michel Dubreuil. View Source

Rainbow Mountains (2015) (fig. 2a and 2b) is a large-scale installation of these fasteners dyed in an array of fluorescent colours and assembled in an expansive architectural assemblage. Picard also integrates electric elements into the pieces she makes out of zip ties—backlighting the semi-transparent material gives her sculptures a glow akin to bioluminescence, and motors allow pieces to be displayed in perpetual movement. She writes: "My approach is

inspired by the architectural structures created by the transformation and growth process of nature. In response to the aesthetics of design and architecture that uses new technologies to produce complex organic structures, my practice has led me to develop a similar personal way to create my own sculptures and ecosystems. I impose craftsmanship techniques to the industrial materials, creating a contrast between their gross appearance and the natural look that I give them, raising them to a level of sophistication where their potential is expressed."

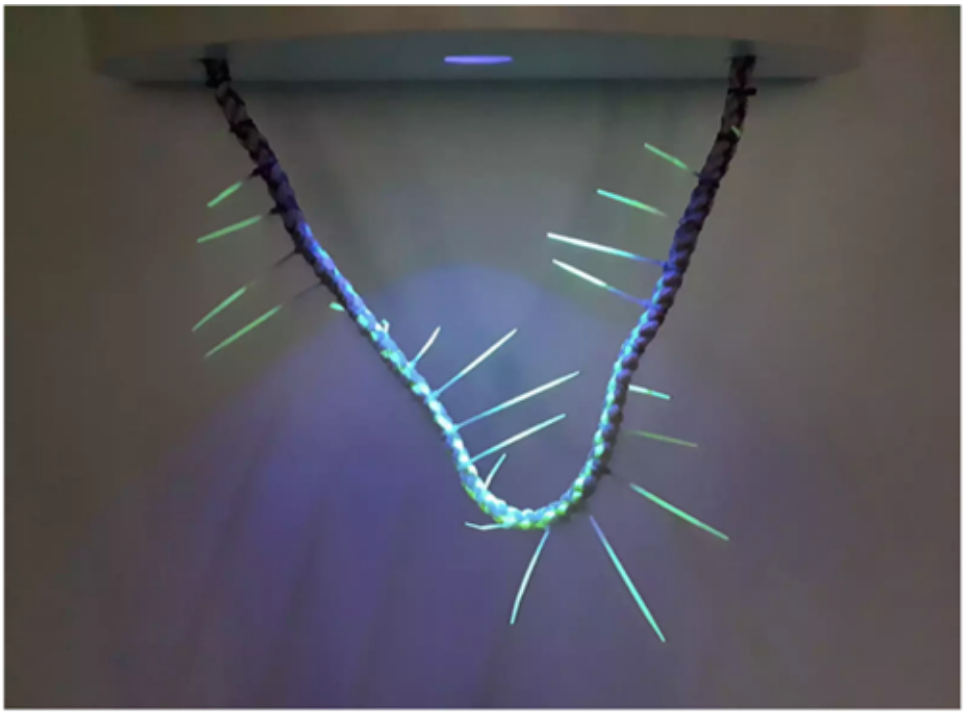

Figure 3. Elisabeth Picard, *Torsion 01*, 2020. Tinted nylon cord and nylon ties (Ty-Rap), matt white lacquered wood, LED, motor and microcontroller, 45.7 x 55.9 x 55.9 cm. View Source

Torsion 01 (2020) (fig. 3), inspired by Newton's third law, uses both of these elements: electric lights, flashing like lightning and motors that twist the nylon cord in and out of knots with itself, squirming and churning. In the show *Hylozoïsme* at the McClure Gallery in Montreal, Quebec in January 2022, the piece, alongside many of Picard's other works in zip-tie and nylon, evoked "the principle that 'all matter is endowed with life'; by perpetual movement, but also by a mechanical sensibility that suggests the natural turning and bending of living beings." (SW)

Meghan Price

Originally from Montreal, Quebec, Meghan Price, now based in Toronto, Ontario, maintains a practice that spans sculpture, print and video. Her sculptural textiles and woven cloths prod concepts of time and perspective through a geological lens, illustrating the timescale and formations of the layers of the earth's strata through repetition, pattern, stitching and embroidery.

Figure 1a. Meghan Price, *Stratigraphy*, 2015. View Source

Stratigraphy (2015) (fig. 1a), for example, takes its name from the branch of geology devoted to the study of rock layers. It transposes the idea of deciphering a geological timeline to a stack of folded fabric pieces, each embroidered, quilted, and printed by the artist.

Figure 1b. Meghan Price, *Stratigraphy*, 2015. View Source

Figure 1c. Meghan Price, installation view of *Stratigraphy* from *Part Time Deep Time*, 2015. Art Gallery of Southwestern Manitoba. Photo credit: Kevin Bertram. View Source

As displayed in a floating column, the stack is reminiscent of the contents of a domestic linen closet, a nod both to the concrete

familiarity of the home and to the abstraction of the vast scopes of geologic time collected by earth core samples (fig. 1b and 1c). This piece formed a central sculptural touchpoint for the solo show *Part Time Deep Time,* curated by Natalia Lebedinskaia at the Art Gallery of Southwestern Manitoba, Brandon, in 2016. "By bringing together these two processes—pattern and imprint," writes Lebedinskaia, "Price foregrounds the relationship between deep time and indexicality. Much of what we know of the earth's past comes to us through imprints: of past organisms turning to stone in the soft sedimentary clay; glaciers scraping bedrock; mountain ranges rising out of the sea when tectonic plates collide."

Figure 2a. Meghan Price, *New Balance 5* (blue, red, beige), 2017. Stitched paper, wood dowel, graphite, dimensions variable. Photo credit: Frederic Bouchard. **View Source**

Figure 2b. Meghan Price, installation view of *New Balance*, 2017. Photo credit: Frederic Bouchard. **View Source**

A similar concern emerges in *New Balance* (2017) (fig. 2a), a series of low-relief textile pieces made from cross-sections of discarded athletic shoes, their constituent parts layered into geologic forms (fig. 2b).

Figure 3a. Meghan Price, *Hitchcock's Coal from Best Estimate,* 2022. Series of three, woven cotton and video tape, 31.75 x 28.5 in. Image from "Best Estimate" at United Contemporary, Toronto. Photo credit: Meghan Price. **View Source**

Figure 3b. Meghan Price, *Hitchcock's Coal.* Series of three, woven cotton and video tape, 31.75 x 28.5 in. Photo credit: Jason Perreault. View Source

The three woven works comprising Price's series *Hitchcock's Coal* (2022) (fig. 3a and 3b) are exercises in translation, honing in on details from a nineteenth-century geologic diagram of coal strata drawn by the scientific illustrator Orra White Hitchcock. Price narrows in on the abstractions of scientific language and diagrams, borrowing and modifying details by playing with scale and material. Price's manner of "working with traditionally craft processes," Lebedinskaia comments, "becomes a way to bring out the sensorial and poetic into the language of science, connecting it to the body and to the everyday experience of the world." (SW)

Gloria Inugaq Putumiraqtuq

Gloria Inugaq Putumiraqtuq is an Inuit textile artist who was born in Qamani'tuaq (Baker Lake), Nunavut in 1975, amid the emergence of the nivingajuliat (Inuit appliqué wall-hanging). In this period, changing caribou migration patterns and government policies forced many Inuit people to abandon their nomadic lifestyles and

resettle in communities, including Qamani'tuaq. Separated from their land and traditional means of gathering food, many began selling art to sustain themselves, developing new art forms with skills passed down from generation to generation and new skills acquired in government-sponsored art programs. A small number of women in Qamani'tuaq, including Putumiraqtuq's late mother, Winnie Tatya, began applying their knowledge of sewing and embroidery to decorative wall-hangings made from duffel with applied felt, creating the stylistic conventions of nivingajuliat. Putumiraqtuq grew up in this richly artistic environment and began creating nivingajuliat at the age of twelve under the guidance of her mother, whom she calls her "lifelong mentor."

Figure 1. Gloria Inugaq Putumiraqtuq, *Summer Camp Drying Fish (Dark Green),* n.d. Felt, embroidery floss and duffle, 50.8 x 68.6 cm. Feheley Fine Arts. View Source

Though she has since left Qamani'tuaq and has settled in Ottawa, Ontario, the artist continues to sew wall hangings depicting elaborate scenes of Inuit hunting, fishing, and food preparation, as seen in *Summer Camp Drying Fish (Dark Green)* (fig. 1), as well as traditional mythology and folktales, to keep the knowledge and culture of previous generations alive.

Figure 2. Gloria Inugaq Putumiraqtuq, *Summer Camp*, 2001. Felt, embroidery floss and duffle, 93.98 x 138.43 cm. **View Source**

In *Summer Camp* (2001) (fig. 2), the artist portrays her childhood memory of hunting with her family. This composition includes felt appliqué animals—geese, fish, caribou, and dogs—covered entirely with tight bird feather or Cretan stitches, a type of stitch often used by her mother, resulting in a slightly raised appearance and tactile art piece that pays homage to her mother's signature embroidery style. *Summer Camp* was displayed in the Feheley Fine Art Gallery (Toronto, Ontario) group exhibition, *The Private Collection: Baker Lake Wall-Hangings,* in 2016.

Figure 3. Gloria Inugaq Putumiraqtuq, *Composition (Ice Fishing & Caribou Hunting)*, 2002. Wool and felt, 114 x 145 cm. Collection of the Canada Council Art Bank. **View Source**

Putumiraqtuq's *Composition (Ice Fishing & Caribou Hunting)* (2002) (fig. 3) was included in the Canada Council for the Arts group exhibition celebrating the fiftieth anniversary of the Art Bank, *Looking the World in the Face* (curated by Amin Alsaden in the Âjagemô Exhibition Space, Ottawa, Ontario, 2023). This work serves as another family portrait, showing a variety of figures dogsledding, fishing, and hunting with culturally significant tools. The Inuit Art Foundation describes the artist's process of creating this work, writing, "Appliqueing each item with an individual piece of felt, Pututmiraqtuq then created patterns of feathers and fur for the animal figures and clothing trim, ice blocks and other small details all using embroidery thread in a variety of stitches." Pututmiraqtuq has continued her mother's tradition of passing along Inuit textile knowledge, leading nivingajuliat workshops and sewing groups in Iqaluit, Nunavut from 2005 to 2007. Beyond her textile practice, Putumiraqtuq has worked as a translator since 2007, translating English to Inuktitut. (SS)

Sherry Farrell Racette

Sherry Farrell Racette is an interdisciplinary scholar, artist, and curator of Métis, Algonquin, and Irish heritage, and a member of Temiskaming First Nation (unceded Algonquin territory) with links to historic Eastmain and Moose Factory fur trade communities. She lives in Regina, Saskatchewan, teaching in the Department of Visual Arts, Media, Art, and Performance at the University of Regina, while also holding cross-appointments at the University of Manitoba's Departments of Native Studies and Women's and Gender Studies. Her work centres on experiential learning, Indigenous pedagogies, and archival research with a focus on retrieving Indigenous women's voices, recovering aesthetic knowledge, and in her own words, "[pulling] back the blanket of anonymity that cloaks so many isolated pieces in museum collections; to claim space for these women in the canon of Canadian art history."

Figure 1. Sherry Farrell Racette, *Ancestral Women Taking Back Their Dresses*, 1990. Gouache and watercolour on paper, 50 x 61.7 cm. View Source

Farrell Racette is also a well-known children's book illustrator and author and maintains an active painting practice, often depicting life on the prairies and Métis history, as seen, for example, in her 1990 painting, *Ancestral Women Taking Back Their Dresses* (fig. 1). Farrell Racette describes painting this work after travelling to Europe and seeing the vast amount of Indigenous cultural material in the museum collections there; she was deeply frustrated by her inability to bring such items back to their rightful owners and began painting her desired resolution: Indigenous women artists from across time and place reclaiming their work from European museums. "The women have blasted the doors of the museum open, thrown their cotton print dresses away, and reclaimed their traditional dresses," she explains, "Every dress in the painting is a real dress in a museum collection…By painting this I took something back. I brought them home." This work was included in the Winnipeg non-profit, Mentoring Artists for Women's Art (MAWA)'s billboard project, *Resilience* (curated by Lee-Ann Martin, 2018), which decorated billboards across the country and the internet with work by fifty Indigenous women artists. Farrell Racette has also made dolls, most notably for her solo exhibition, *Dolls for Big Girls* (curated by Karen Schoonover for the Rosemont Art Gallery, Regina, Saskatchewan, 2000) which explored issues of representation in children's visual culture via the expressive form of the doll.

Figure 2. Sherry Farrell Racette, *Tired Woman Contemplating Masks*, 2000. Cotton, paper clay, and felt cotton, dimensions unknown. Photo credit: Brandon Clarida Images Services. View Source

Tired Woman Contemplating Masks (2000) (fig. 2), crafted from fabric and paper clay, is a self-portrait that reflects the artist's vulnerability and exhaustion as she juggled multiple responsibilities as a mother, artist, board member, and professor advocating for institutional change on behalf of her female and Indigenous students and colleagues. In recent years, beadwork has become increasingly important to Farrell Racette as both artistic practice and creative research; as she says, "I learned to bead in northern Manitoba from the late Kathleen Delaronde in The Pas and later from the late Margaret McCauley from Cumberland House in northern Saskatchewan… Beadwork connects me and stitches me into a lineage of women artists that I strive to stand among."

Figure 3a. Sherry Farrell Racette and Riva Farrell Racette, *Chickadee Dreaming*, 2020. Photo transfer on cotton, glass beads, 30 x 41 cm. View Source

Figure 3b. Sherry Farrell Racette and Riva Farrell Racette, *Little Chickadee*, 2020. Wool fabric, beads, embroidery thread, photo transfer on cloth, acrylic paint, and glass beads, 30.4 x 40.6 cm. View Source

This connection to a lineage of women bead workers can be seen in the artist's 2020 collaboration with her daughter, Riva Farrell Racette, *Chickadee Dreaming* (fig. 3a) and *Little Chickadee* (fig. 3b), depicting childhood photographs of Farrell Racette's mother on fabric with photo transfer, decorated with beaded chickadees that represent the bravery, humbleness, and bold personalities of both the small birds and her mother. In 2015, she completed a public art commission for the Gabriel Dumont Institute entitled *From Here: Story Gatherings from the Qu'Appelle Valley* (Gabriel Dumont Institute, Saskatoon, Saskatchewan, 2015). This work comprised a group of drawings based on stories from elders gathered over two years of conversations. Farrell Racette has also championed Indigenous textile arts as a curator, working as an installation advisor and contributor on *Walking With Our Sisters* (2012-onward; travelling), Christi Belcourt's exhibition of over 1,870 crowd-

sourced, beaded moccasin uppers (also called vamps), raising awareness of missing and murdered Indigenous women (MMIW); she has also curated *Radical Stitch* (co-curated with Cathy Mattes and Michelle Lavallee for the MacKenzie Art Gallery, Regina Saskatchewan, 2022; travelling), and *Kwaata-nihtaawakihk – A Hard Birth* (co-curated with Cathy Mattes for the Winnipeg Art Gallery, Winnipeg, Manitoba, 2022). (SS)

Sandra Racine

Sandra Racine is from Elsiogtog First Nation, located near Rexton, New Brunswick. Although she grew up among a large family and was immersed in the Mi'kmaq culture and language, Racine was forced to attend the Big Cove day school for ten years where students were forbidden from using the Mi'kmaq language or learning about their culture. "That's why I speak out and protect the culture, I feel like it belongs to us and we have to keep teaching our children" she explains, "I feel that I am expressing my inner beliefs and values when I make my baskets, as I weave the ash I am also weaving my dreams." Racine's Mi'kmaq elders inspired her to pursue basket weaving. Although she has an interest in a variety of art forms, she has always admired basketry, bead work, and quills.

Figure 1. Sandra Racine, *Basket*, n.d. Woven ash wood, dimensions unknown. View Source

She grew up watching the women of her community create works of art from materials gathered from nature, traditions that Racine continues with artworks such as *Basket* (fig. 1). Practicing traditional skills and art-making techniques is a way for Racine to nurture and contribute to her culture as well as being a means to create connections between her ancestors, herself, and the generations to come. Racine mainly works with ash basketry and uses natural materials and traditional methods in her work, though she has been expanding her practice to include fishing creels and laundry baskets. She occasionally creates artworks using the styles and techniques of other Northeastern indigenous peoples, such as the Maliseet and the Passamaquoddy, experiences that allowed Racine to learn about the Wabenaki peoples and their culture(s). She collects old baskets, some of which date back to the 1800s, studies them closely and uses them for inspiration. Her elders are also a source of creative encouragement.

Figure 2a. Sandra Racine, *Fancy Basket in Green*, c. 2014. Woven white, black, and red ash wood, dimensions unknown. View Source

Figure 2b. Sandra Racine, *Fancy Basket in Green*, c. 2014. Woven white, black, and red ash wood, dimensions unknown. View Source

Her Uncle Louie advised Racine to think about Mother Earth when creating *Fancy Basket in Green* (2014) (fig. 2a and 2b), which won an award in the 2014 BMO 1st Art! competition. Her fancy baskets are designed to look like those traded with European colonials, works created to impress.

Figure 3. Sandra Racine, *Red and Black Ash Basket*, n.d. Woven ash wood, dimensions unknown. View Source

Racine's strawberry baskets are particularly sought after, for example *Red and Black Ash Basket* (fig. 3). Although Racine currently lives and works in Halifax, Nova Scotia she plans one day to return to Elsipogtog to be closer to her family and to pass on her knowledge to those growing up in her community. (NJH)

Willow Rector

Willow Rector is a fibre and mixed media artist, as well as a photographer, who draws on historical sources, literature, botany

and watercolour drawings to inform her work. Her research processes are rooted in her early academic career teaching English literature at the university level and have provided the foundation for her visual art practice since its inception in 2006. Rector was introduced to sewing and fibre art through the matriarchs in her family. A perfectionist and a stickler for correct technique, Rector's paternal grandmother taught her embroidery, but also how to make all knots and joints invisible.

Figure 1a. Willow Rector, *Judy Chicago*, 2008. Taffeta with satin, silk, sequin, and peacock feather overlay; trimmed with smoky quartz, amber, citrine, seed beads, Swarovski crystals. Interior: violet Dupioni silk with satin, sequins, grouse feathers, embroidered lace, and embroidered, dimensions unknown. Photo credit: Willow Rector.

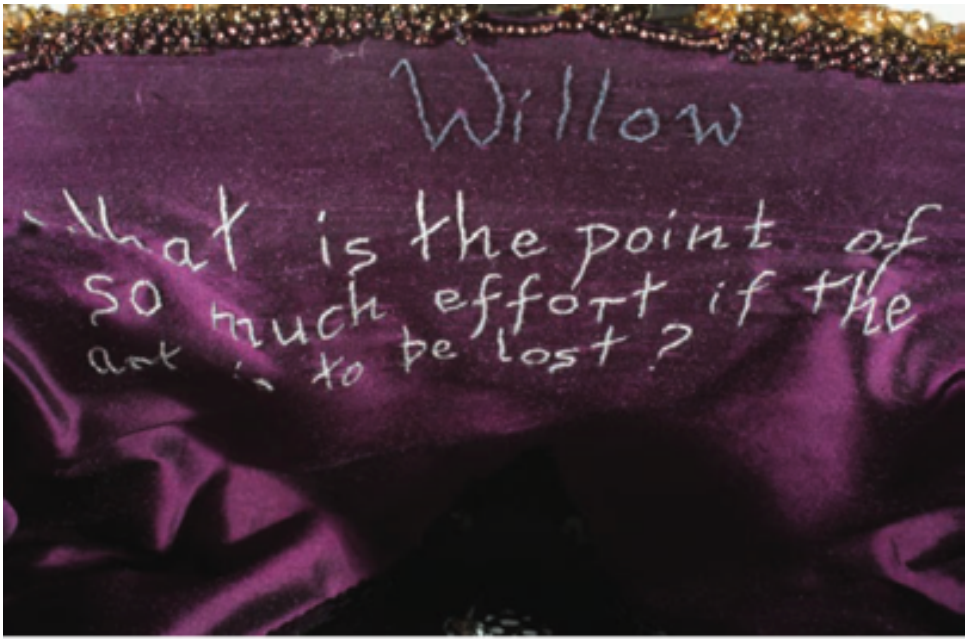

Figure 1b. Willow Rector, *Judy Chicago.* Interior of the bag. Text from Chicago's 1990 speech to the U.S. Congress; **"**What is the point of so much effort if the art is to be lost?"

She also insisted that the back of a stitched image should mirror the front, a goal that Rector always strives for in works such as *Judy Chicago* (2008) (figs. 1a and 1b), part of the series *Handing on History,* consisting of embellished handbags that she created between 2005 and 2012. Rector meticulously re-built numerous antique handbags, embellishing them with embroidery and beadwork. She envisioned these works as a series of "sculptural biographies," each dedicated to a historical female artist, writer, or literary figure. Each bag included a quote about the individual being commemorated, and aspects of their personal creative expressions were also embodied in the aesthetic of the bags. In the case of Judy Chicago, Chicago elevated explicitly female subject matter. She embraced artistic media whose creators were exclusively or mainly women and (perhaps not coincidentally) dismissed by the high art world as merely "craft." Art forms such as needlework, ceramic decoration, and glass art are central to Chicago's work, often included alongside traditional high art media, such as painting. Rector's "sculptural biographies" challenged conventional associations of both gender and the handbag, which has been dismissed as an unimportant accessory or feminine status symbol. The artworks ask audiences to re-evaluate distinctions between art and craft, visual and literary art, as well as public versus private

identities. In her *Trapped* series, shown in an exhibition of the same name (Gallery 1C03, Winnipeg, Manitoba, 2014), Rector examined the influence that the Group of Seven has had on our understanding of the Canadian landscape. By juxtaposing animal pelts with embroidered allusions to works by the Group, she created concrete representations of the intersection between cultural narratives and personal experiences of place.

Figure 2a. (Left) Willow Rector, *The Singing Bone* (front), 2013. From the *Trapped* series. Hand embroidery, arctic fox pelt, 71.12 x 36.83 x 20.32 cm. **View Source**

Figure 2b. (Right) Willow Rector, *The Singing Bone* (back), 2013. From the *Trapped* series. Hand embroidery, arctic fox pelt, 71.12 x 36.83 x 20.32 cm. View Source

Included were pieces such as *Singing Bone* (fig. 2a and 2b). Here, Rector hand-stitched an image inspired by Canadian artist Lawren Harris' paintings of Lake Superior onto an arctic fox pelt, suggesting that the Group of Seven's aesthetic has become "trapped" by its own beauty and that this narrative is no longer sufficient to reflect the realities of Canadian life. The goal for each sculpture in the series was to re(place) the animal in the ecosystem from whence it was taken by hand embroidering the native landscape of that animal and integrating that embroidery with the pelt. "The sharp juxtaposition of the animal pelts and embroidered allusions to iconic Group of Seven paintings creates a deliberate tension between the ugly and the beautiful, the feared and the familiar, the abject and the iconic,"

explains Rector. Currently, Rector is conducting an extensive research project exploring the popularity of herbal studies in European cultures in the eighteenth and nineteenth centuries. In 2018, she created a photographic portrait series of rare eighteenth-century botanical books, which showed the artistic beauty of the books themselves, while observing the loss of plant species and documenting the effects of human interaction on the book. For this work Rector draws on historical sources, such as that of Mrs. William Kennedy (born Eleanor Cripps) whose notebooks and watercolours documented life in 1870s Manitoba and whose interest in botany parallels the artist's own interest.

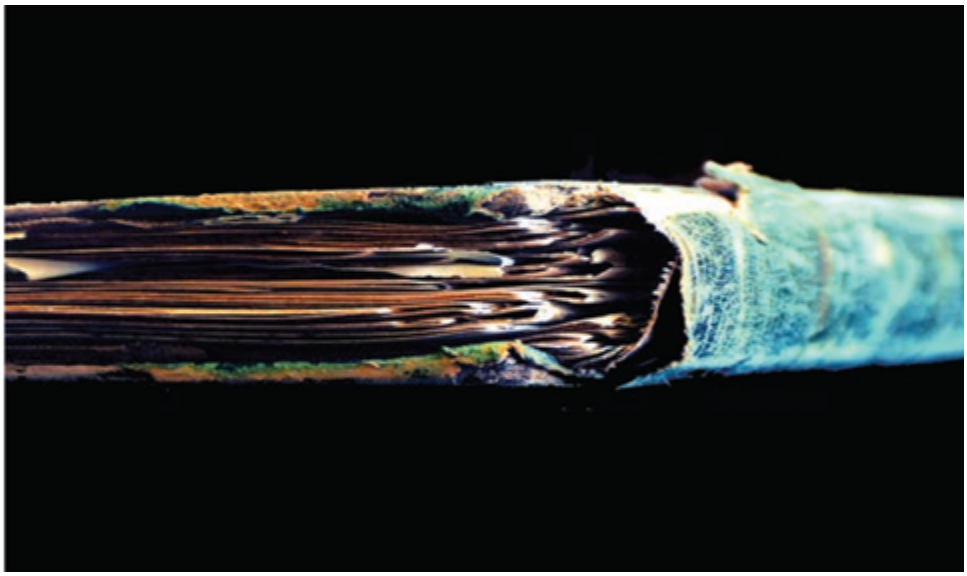

Figure 3a. Willow Rector, *Remains of Day*, 2019. Hand-embroidered raw silk, 59.7 x 115.6. Photo credit: Leif Norman. **View Source**

Figure 3b. Willow Rector, *Turning Corners*, 2019. Digital image, dimensions unknown. Photo credit: Willow Rector. View Source

Rector took close-up photographs of Mrs. Kennedy's journals, as in *Remains of the Day* (2019) (fig. 3a), to show the details of the object; then the pages were captured and transformed into new works of art that turned the photographic image into a fibre-based landscape such as in *Turning Corners* (2019) (fig. 3b). Rector writes "fibre is the poetry of the everyday. At once ubiquitous and sensuous, functional and ornamental, it surrounds us with the palpable beauty of waking dreams. Through the art of needlepainting, I have explored the complex relationship between visual and literary art." (NJH)

Arianna Richardson

The sculptor and performance artist Arianna Richardson creates works of art from plastic trash and discarded craft materials collected from her own consumption habits and from thrift stores.

Figure 1. Arianna Richardson, *Tinsel Tick*, 2009. Wire mattress frame, tinsel strands, dimensions unknown. **View Source**

For example, *Tinsel Tick* (2009) (fig. 1) is composed of the metal wire remains of a discarded mattress, second-hand pillows, and thousands of tinsel threads, the kind of single-use holiday decorations that get discarded every year. Richardson's art practice is deeply influenced by craft; she describes herself as a thrift-enthusiast, and she has been especially inspired by the craftivist methods pioneered by feminist artist and writer Betsy Greer. She is a "sewist" whose artworks needle at the ways decor becomes waste and vice versa.

Figure 2a. Arianna Richardson, *Garbage Party*, 2019. Performance documentation. Spencer Smith Park, Burlington, September 27-October 25, 2019. View Source

Figure 2b. Arianna Richardson, *Garbage Party*, 2019. Performance documentation. Spencer Smith Park, Burlington, September 27-October 25, 2019. View Source

Figure 2c. Arianna Richardson, *Garbage Party*, 2019. Performance documentation. Spencer Smith Park, Burlington, Ontario, September 27-October 25, 2019. View Source

Richardson performed under her pseudonym "The Hobbyist" for *Garbage Party* (2019) (figs. 2a, 2b, and 2c), an interactive artwork in which she activated a public outdoor space during the performance by talking to people about trash, conducted on-site maintenance, and sorting and analysing the garbage collected in the glittery hand-crafted waste receptacle over ten feet in length that she created to invite viewers to meditate on our throw-away culture.

Figure 3a. Arianna Richardson, installation view from the exhibition Surface All the Way Through, 2022. Vacuum-formed plastic, beads, microfibre, glitter, dimensions unknown. Casa Gallery, Lethbridge. Photo credit: Angeline Simon. **View Source**

For the travelling exhibition *Surface All The Way Through* (fig. 3a), Richardson created works that explored themes of superficiality, distraction, containment, consumerism, and waste.

Figure 3b. Arianna Richardson, installation view of *Trashy* from the exhibition *Surface All the Way Through*, 2020. Vacuum-formed plastic, beads, microfibre, glitter, dimensions unknown. Photo credit: Angeline Simon. **View Source**

She used craft-hobby techniques to assemble the remnants of upcycled textiles and plastic trash into text-based signs, such as *Trashy* (2021) (fig. 3b). As Richardson describes, "[t]he objects in this show are fabricated entirely of plastic: a material that I am endlessly attracted to for its shape-shifting mimicry and limitless supply of exciting surface qualities. As a toxic, uncontainable, and grossly over-produced material, it is also repulsive and surrounds me with dread and despair. It is between opposites that I have created these objects: working to both deflect and deal with my own conflicting attitudes in a time of vast uncertainty, inexpressible emotions, and constant horror." Richardson critiques our relationship to waste and consumerism by skilfully reappropriating the detritus of our culture of waste into brightly coloured pieces that subtly gesture to larger issues underlying capitalist society. (NJH)

Lesley Richmond

Trees evoke tranquillity and timelessness, qualities that Lesley Richmond highlights in her multi-media artworks inspired by the

architectural elegance of arboreal forms of all kinds. While the rich colours and textures of the textile medium attracted Richmond's attention from an early age, she considers herself a mixed-media artist.

Figure 1a. Lesley Richmond, *Leaf Cloth Dance 4*, n.d. Hand-stitched silk, cotton, acrylic paint, 27.94 x 29.21 x 22.86 cm. Photo credit: Kenji Nagai. **View Source**

Figure 1b. Lesley Richmond, *Leaf Cloth Dance 4* (detail), n.d. Photo credit: Kenji Nagai. **View Source**

To create the delicate cellular forms and perforations of the leaf veins for *Leaf Cloth Dance 4* (figs. 1a and 1b), Richmond used the devore technique. This method involves a gel made of sodium bisulfate that is applied to a material containing a blend of cellulose and protein-based fibres, such as velvet, to alter the structure of the fabric and create texture. Richmond photographs trees, reproduces their structure with textured prints, and paints the resulting images.

Figure 2a. Lesley Richmond, *Lichen Lace* from the *Lace Cloth* series, n.d. Lace, 138 x 46 cm. View Source

Figure 2b. Lesley Richmond, *Lichen Lace* from the *Lace Cloth* series, n.d. (detail). Lace, 138 x 46 cm. View Source

The resultant designs are printed onto cloth using techniques and materials that create a multi-dimensional surface from which Richmond eliminates background areas and details so that only the dominant structural elements of the tree remain visible which are then painted with metal pigments and patinas, such as *Lichen Lace* (figs. 2a and 2b). Trees are important symbols used in myths and legends all over the world. Richmond explains that because of their long lifespan, trees "watch over many changes in history. There is a change in atmosphere as one enters a forest, which could give a feeling of a sanctuary or convey a sense of unease. Forests have been used as a setting for countless magical stories."

Figure 3. Lesley Richmond, *Sanctuary* from the *Tree/Forest* series, 2022. 196 x 130 cm. **View Source**

Sanctuary (2022) (fig. 3) is imbued with this sense of magic; it was featured in the 2022 Venice Biennial. *Sanctuary* and other works in Richmond's *Tree/ Forest* series explore the visual splendour of the forest canopy. (NJH)

Thomas Roach

Thomas Roach is a Vancouver, British Columbia-based textile artist known for making textiles for spiritual practice and Christian worship. In his artist statement, Roach writes that he uses "cloth as a medium to explore spiritual themes and community stories," primarily working with "natural fibres and dyes, using simple stitched resists and deconstructed screen-printing techniques." His connections to both sewing and the Anglican Episcopal Church have lasted since childhood; he taught himself to sew at age six, and his parents' commitment to the Church provided the foundation and the daily rhythm of his family home. Religion and textile art would coalesce with his growing interest in theatre in his adolescence when Roach began to create sets and banners for church plays. As a young man in the late 1990s, Roach moved to Vancouver, where he joined the downtown Christ Church Anglican Cathedral, a church with a rich textile tradition.

Figure 1a. Thomas Roach, *Advent Blue Vestments for Christ Church Cathedral*, 1997. Screen-printed dupioni silk with cross-stitch embroidery. Each piece is approximately 52" wide x 48" high. View Source

Figure 1b. Thomas Roach, *Advent Blue Vestments for Christ Church Cathedral* (detail), 1997. Screen-printed dupioni silk with cross-stitch embroidery. Central medallion is approximately 8" high. **View Source**

In 1997, the Cathedral commissioned Roach to create Eucharistic vestments for Advent. Four sets in royal blue (1997) (figs. 1a and 1b) were created, adorned with the sheet music and lyrics from the Cathedral music director's setting of the "O Antiphons."

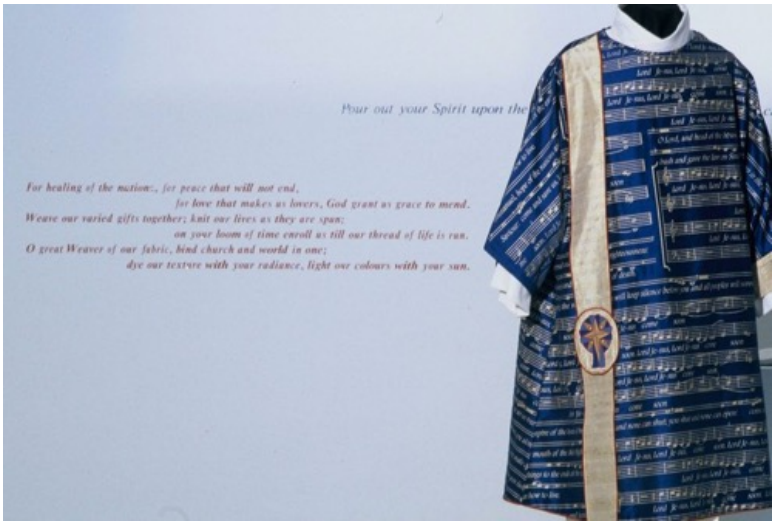

Figure 1c. Thomas Roach, installation view of *Take our Fear Away*, 1997. *Boys with Needles* at Museum London, Ontario, 2002. **View Source**

Three of these 1997 vestments, including a robe titled, *Take our Fear Away* (fig. 1c), were included in the Museum London and Textile Museum of Canada's *Boys with Needles* (curated by Anna-Marie Larsen, 2003), an exhibition of fibre works by David Grenier, Neil MacInnis, Patrick Traer, and Roach examining stereotypes surrounding masculinity, homosexuality, and sewing. In the years since, Roach has continued to design and create custom vestments for Anglican worship as well as consult with parishes across the country about how they can use liturgical textiles to enhance public worship. As the resident artist at Christ Church Anglican Cathedral, he has created seasonal installations and is a mentor for community-based art projects, including the 2016 Prayers of the Church Project. Roach invited parishioners to write their favourite prayers from the Anglican tradition and then printed these handwritten prayers onto silks and fabrics drawn from the Church's history: decommissioned altars and hangings as well as surplus fabric from past liturgical and vestment projects. He then guided the participants in embellishing the fabric with hand stitching, sharing techniques and discussing the spiritual connection between prayer and handwork.

Figure 2a. Thomas Roach, *Resurrection Fire – Prayers of the Church Project*, 2016. Set of 74 out of 230 10" x 10" textile panels installed on feature wall. Photo credit: Martin Knowles. **View Source**

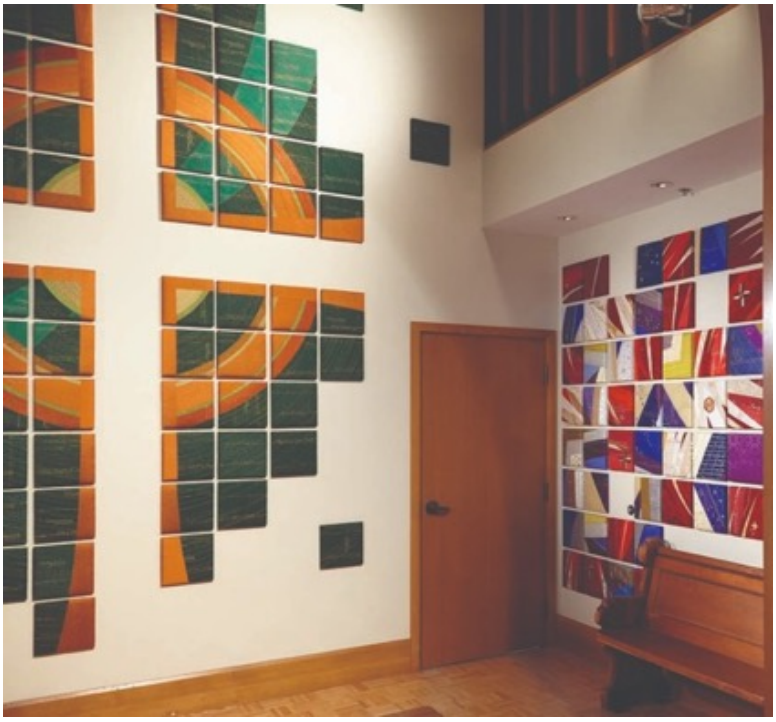

Figure 2b. Thomas Roach, *Ordinary Time, Celtic Cross – Prayers of the Church Project*, 2016. Textile panels, 25.5 x 25.5 cm each. View Source

Figure 2c. Thomas Roach, *Ordinary Time, Celtic Cross – Prayers of the Church Project* (detail), 2016. Textile panels, 25.5 x 25.5 cm each. View Source

The resulting installation titled *Prayers of the Church Project* is composed of textile panels on cradled board, installed in the Cathedral's west alcove in three rotating colour sets that reflect the liturgical seasons: white and red for Easter through Pentecost, green and copper for ordinary time, and blue and purple for Advent and

Lent (figs. 2a, 2b, and 2c). In his personal creative practice, Roach says that he seeks to evoke the liminal spaces between this world and that of the Divine, or "what the Celts describe as 'thin places' – where the veil between the physical and spiritual worlds is rubbed thin."

Figure 3a. Thomas Roach, installation view of *Soul Map – Iona Pilgrimage* (recto), 2022. Cotton, silk and natural dyes, 48" x48". *Illuminations*, Il Museo Gallery, Vancouver, 2022. View Source

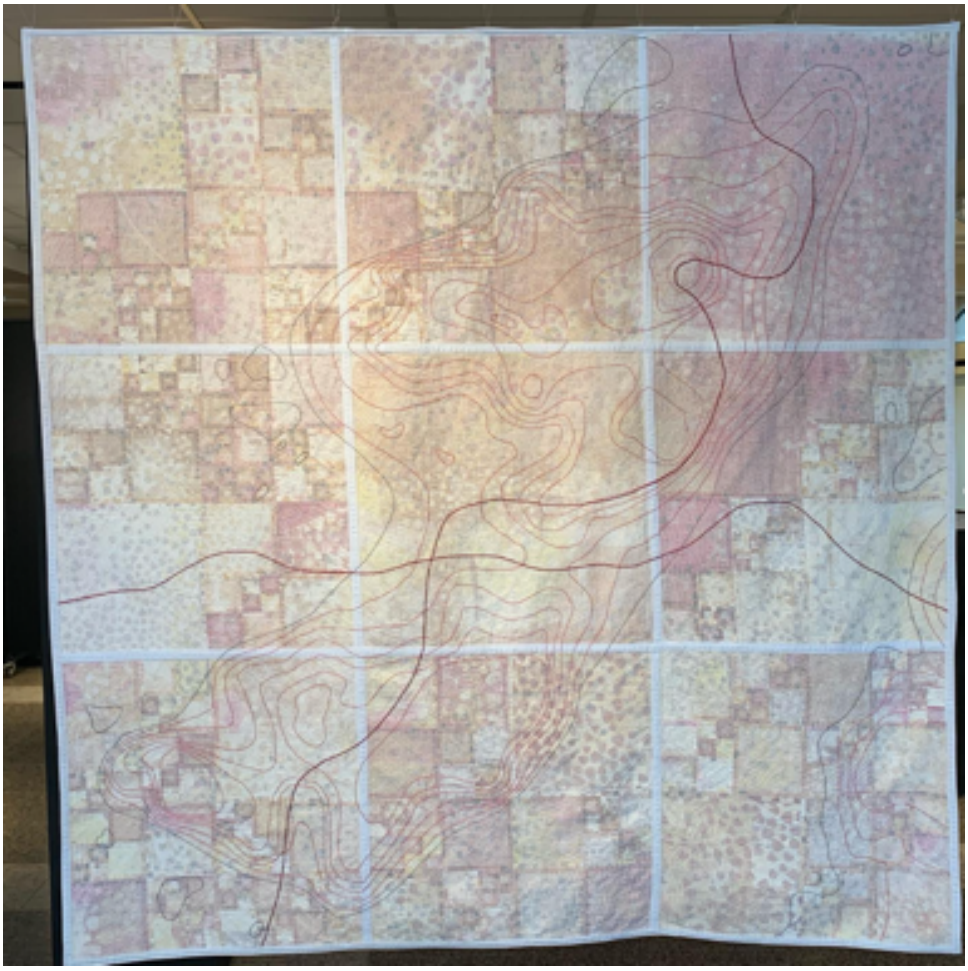

Figure 3b. Thomas Roach, *Soul Map – Iona Pilgrimage* (verso), 2022. Cotton, silk and natural dyes, 48" x48". *Illuminations*, Il Museo Gallery, Vancouver, 2022. **View Source**

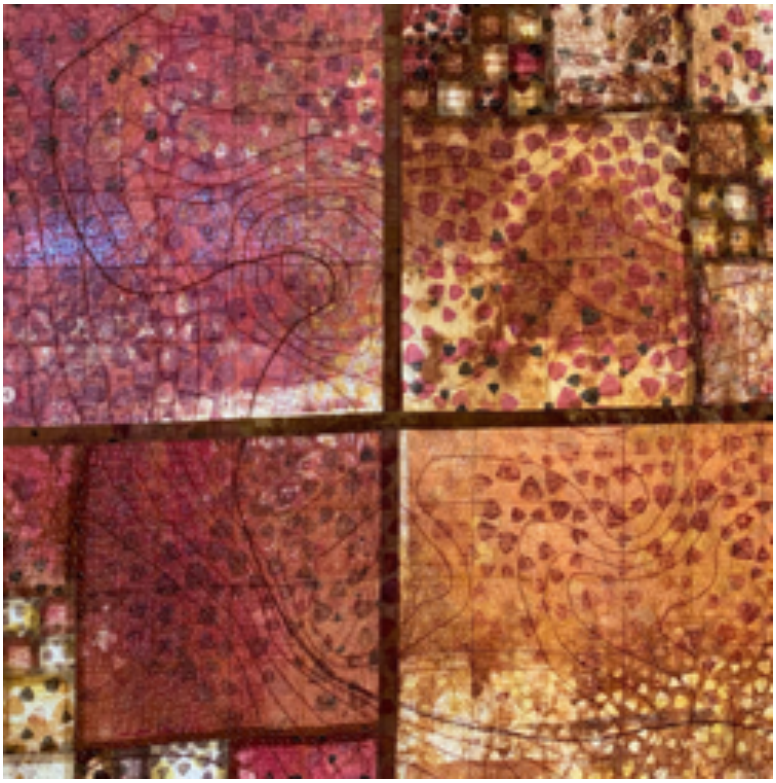

Figure 3c. Thomas Roach, *Soul Map – Iona Pilgrimage* (detail), 2022. Cotton, silk and natural dyes, approximately 20" square. View Source

His 2022 *Soul Map – Iona Pilgrimage* (figs. 3a, 3b, and 3c) is a transparent wall hanging resembling a quilt without any interior batting, allowing his topographic stitches to be viewed from both sides of the work. This work reflects Roach's affinity for hand-sewing, particularly with rows of running stitches, which he likens to meditation, saying, "each stitch becomes part of the larger prayer that is my work and my life." Roach has been married to his long-time partner, Peter Elliott, retired rector of Christ Church Cathedral and Dean of New Westminster in the Anglican Church of Canada, since 2009. (SS)

Lorraine Roy

Textile artist Lorraine Roy works as she has always lived—surrounded by fabric. Since her mother taught her to sew at a young age, Roy has been immersed in the fabric arts. She uses a second-hand industrial Bernina 740 sewing machine to stitch together diverse textile scraps into painterly wall hangings expressive of her

passions for science and spirituality. Her BSc in ornamental horticulture deeply informs her artistic practice. As a natural material, Roy sees fabric as the ideal medium for portraying nature.

Figure 1. Lorraine Roy, *Flowering Dogwood*, 2002. From the series *Saving Paradise: The Arboretum Project*. Machine appliqué, embroidery, and machine quilted fabric wall-hanging, 92 x 74 cm. View Source

In *Flowering Dogwood* (2002) (fig. 1), the artist layers fabric scraps of different colours and textures using machine appliqué, quilting, and embroidery techniques to represent individual trees and intimate our spiritual connection to nature. Working from her studio in Dundas, Ontario, Roy's recent work uses circular motifs to

symbolise the interdependence of forest tree networks and reinforce the spiritual significance of arboreal imagery.

Figure 2a. Lorraine Roy, installation view of *Mother Tree*, 2016. From the series *Woven Woods: A Journey Through the Forest Floor*. Machine appliqué, embroidery, and machine quilted fabric wall-hanging, 107 cm diameter. View Source

Figure 2b. Lorraine Roy, *Mother Tree* from the series *Woven Woods: A Journey Through the Forest Floor*, 2016. Machine appliqué, embroidery, and machine quilted fabric wall-hanging, 107 cm diameter. View Source

The series of twelve works created for the touring exhibition *Woven Woods: A Journey Through the Forest Floor* (2020-2021) (fig. 2a), such as *Mother Tree* (2016) (fig. 2b), was inspired by recent scientific discoveries. A particular source of inspiration is the work of Suzanne Simard (Professor of Forest Ecology, University of British Columbia and leader of The Mother Tree Project, Forest Enhancement Society of British Columbia), who uncovered the vast and complex communication networks connecting trees throughout the forest. Roy was fascinated by Simard's research that found hub or "mother" trees function to stabilize the forest, sharing nutrients through their underground fungal networks.

Figure 3a. Lorraine Roy, installation view of *All the Words* from the series *Living-Language-Land*, 2022. Machine appliqué, embroidery, and machine quilted fabric wall-hanging, 102 cm diameter. View Source

Figure 3b. Lorraine Roy, *All the Words* from the series *Living-Language-Land*, 2022. Machine appliqué, embroidery, and machine quilted fabric wall-hanging, 102 cm diameter. View Source

All the Words (2022) (figs. 3a and 3b) from the series *Living-Language-Land: Word Portraits from the Earth Project* similarly uses a circular motif to represent the complex and elemental connections between language, the land, and nature. (NJH)

Carole Sabiston

Carole Sabiston is a Victoria, British Columbia-based artist known for her large-scale textile installations created with multiple collaged layers of fabric and netting, a unique art form that she has deemed "textile assemblage." Born in England, Sabiston immigrated to Canada in 1948 with her parents, settling in British Columbia, where she went on to study fine art at the University of British Columbia and at the University of Victoria. She studied painting but quickly transitioned to textile arts after experimenting with adding strips of fabric to one of her paintings in a collage style and discovering that working in cloth allowed her to express her desired qualities of

shape, depth, colour, and texture. "I could manipulate [textiles] in ways that I wanted to and I could use reflective fabrics, which one can't do in painting, getting much more kinetic energy," she says. Establishing her career in textiles during the 1960s and 1970s presented challenges in the form of gendered stereotypes; fibre arts were overwhelmingly excluded from the realm of "fine art" in this period and were relegated to the realm of "women's work", and consequently, it was difficult for Sabiston to get her textile assemblages into galleries. With perseverance, Sabiston was successful in displaying her work in galleries and in securing major commissions for public and commercial buildings, and by the 1980s, she had opened doors for a generation of Canadian fibre artists who followed in her footsteps.

Figure 1a. Carole Sabiston, *Three Tree Banners*, 1984. Materials unknown, 1000 x 270 cm each. **View Source**

Figure 1b. Carole Sabiston, *Three Tree Banners*, 1984. Materials unknown, 1000 x 270 cm each. View Source

Examples of her work from this period include *Three Tree Banners* (1984) (figs. 1a and 1b), commissioned by the Pacific Forestry Centre to represent Western red cedar, yellow cedar, and Sitka spruce trees. In 2014, the Art Gallery of Greater Victoria (British Columbia) held a retrospective show, *Carole Sabiston: Everything Below All of the Above* (curated by Pat Bovey), displaying Sabiston's work from across her career, including hand-stitched and machine-stitched assemblages, small and large works, and preliminary sketches through to finished works.

Figure 2a. Carole Sabiston, *Dotti Overdose - All that Glitters* (recto), 1982. Textile assemblage, mesh, aluminum tubing, nylon rope, and plastic, 305×228.5 cm. **View Source**

Figure 2b. Carole Sabiston, *Dotti Overdose - All that Glitters* (verso), 1982. Textile assemblage, mesh, aluminum tubing, nylon rope, and plastic, 305×228.5 cm. View Source

This retrospective emphasised the themes that are woven throughout the artist's career: her interest in movement, environmental concerns, and desire to capture the beauty and wonder one feels when encountering the natural world, as seen in *Dotti Overdose - All that Glitters*, her 1982 assemblage in the form of a sail, for example, (figs. 2a and 2b). In describing her inspiration for such work, Sabiston states, "I am compelled to look at the ways we travel around and through our environment in reality and in our imaginations. As a metaphor for silent travel, I have constructed three-dimensional sails, parachutes and flying carpets — all textile means of transportation." Later in 2014, Sabiston displayed her work in a two-person show with astronaut and photographer Roberta Bondar, titled *Dreams and Realities – Human Sensitivity of Place* (Buhler Gallery, Winnipeg, Manitoba, 2014).

Figure 3a. Carole Sabiston, *Planet Earth*, 2013. Mixed media, textile and paper, dimensions unknown. **View Source**

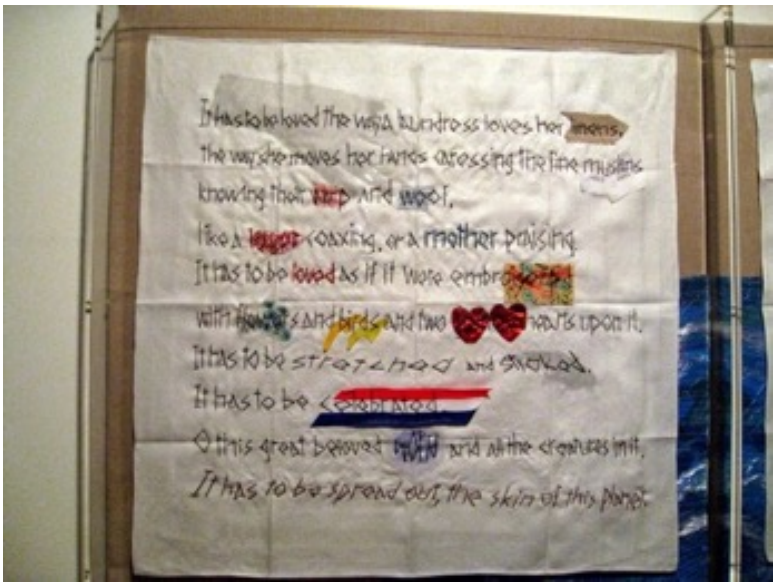

Figure 3b. Carole Sabiston, *Planet Earth* (detail), 2013. Mixed media, textile and paper, dimensions unknown. **View Source**

Alongside Bondar's landscape photography, Sabiston exhibited work in a variety of media, such as *Planet Earth* (2013) (figs. 3a and 3b), a mixed media piece combining text, textile, and paper, centring on themes related to the vulnerability and magnificence of nature. Sabiston is an RCA elected member, the recipient of the Saidye Bronfman Award, (now the Governor General's Award in the Visual Arts) and the Order of British Columbia, among others. (SS)

Connie Sabo

Connie Sabo is a sculptor and mixed-media artist who studied textile design and architecture at the University of British Columbia, with Canadian textile artist Joanna Staniszkis as her mentor. She also studied at the Emily Carr Institute of Art and Design in Vancouver, British Columbia (now Emily Carr University), where she received a BFA and Governor Generals Award for Excellence. Sabo is a founding member of the curatorial collective AgentC Projects, vice-chair for the Eastside Culture Crawl Society, Granville Island, East Vancouver and served for many years on the Emily Carr University Alumni Board. She welcomes opportunities to work collaboratively and build community ties, while with her solo work, she challenges traditional conventions associated with craft mediums as well as their gendered cultural history. Sabo's collaborative works include site-specific installations that explore issues around sustainability and our intimate relationships with the natural environment and the urban landscape. For example, she collaborated with artists Haruko Okana and G. Anderson for the temporary site-specific installation *Rivers and Ties—Remember Me When I m Gone* (2007) (figs. 1a, 1b and 1c) commissioned to celebrate the tenth anniversary of the Roundhouse Community Arts and Recreation Centre (Vancouver, British Columbia). Reflecting on the local history and the beauty of the natural environment, a pathway was created using ephemeral materials to connect the Roundhouse to the water's edge.

Figure 1a. Connie Sabo with Hakuro Okana and Glen Anderson, *Rivers and Ties—Remember Me When I'm Gone*, 2007. Mixed media installation, dimensions unknown. View Source

Sawdust ties were stencilled along the rails beginning from the roundhouse turn-about (fig. 1a).

Figure 1b. Connie Sabo with Hakuro Okana and Glen Anderson, installation view of *Rivers and Ties—Remember Me When I'm Gone*, 2007, Water's edge with painted boulders and paper boat. Mixed media installation, dimensions unknown. View Source

Figure 1c. Connie Sabo with Hakuro Okana and Glen Anderson, installation view of *Rivers and Ties—Remember Me When I'm Gone* (detail), 2007. Mixed media installation, dimensions unknown. **View Source**

Brightly coloured floral arrangements marked the path, along with a sequence of stencilled animal forms made from sawdust leading visitors toward a circle of ornamented boulders, which served as canvases for flower petals, from which the artists launched paper boats as part of a commemorative performance piece. In her solo practice, Sabo introduces alternative materials to traditional methods to explore the past, envision the future, and ground the present.

Figure 2a. Connie Sabo, installation view of *Information + Impression* from the exhibition *Information + Impression*, c. 2012. Newspaper and mixed media, dimensions unknown. Method Gallery, Seattle, 2013. **View Source**

Figure 2b. Connie Sabo. *Information + Impression* (detail) from the exhibition *Information + Impression*, ca. 2012. Newspaper and mixed media, dimensions unknown. Method Gallery, Seattle, Washington, 2013. **View Source**

The work *Information + Impression*, (Method Gallery, Seattle, Washington, 2021; travelling) critiqued the ways that information

from newspapers and popular online sources can shape our impressions of the world, influence our beliefs and actions, as well as feed our primal need for communication, while also examining the dichotomy of how information can enlighten as well as contain and control us (figs. 2a and 2b). The work evoked a nautical environment, like fishing nets hanging out to dry. Eleven red spheres on the floor were reminiscent of buoys put aside after the day's catch. But Sabo says the work goes beyond referencing West Coast culture. "It's about how things move through time," she says. "It's about the meaning of growth and life." A larger sphere next to the buoys is broken. "The broken one represents decay," she continues. "It's about the life cycle because after things break down, they nourish what needs to grow." The paper was torn into strips and then twisted to create warps and wefts, which were woven together to create a transformation of this information. Sabo explains, "It's this idea of connections, connections to each other, connections to the earth, and cycles in our lives...You could be on a path or a journey. On that journey, you're constantly learning, so that you can actually begin that journey again. Then it's a totally different journey. So, there's no real end and beginning, it's sort of just one continuum."

Figure 3a. Connie Sabo, *A.Wear:Ness*, 2003. Newspaper, Women's Size 10. Collection of the Burnaby Art Gallery. View Source

Figure 3b. Connie Sabo, *A.Wear.Ness* (detail), Newspaper, Women's Size 10. Collection of the Burnaby Art Gallery. View Source

Sabo's background in architecture and textile design continues to influence her creative process seeking to embrace and transform the mundane, such as the work *A.Wear.Ness* (figs. 3a and 3b) Sabo draws attention to the gendered nature of the fashion industry, and poses challenges to traditional craft media. The garment's label with the words "See the forest beyond the tree" asks the viewer to consider what has been sacrificed to create the work's newspaper medium, what the newspaper itself contained, and what was not included. (NJH)

Simone Elizabeth Saunders

Calgary, Alberta-based fibre artist, Simone Elizabeth Saunders is unequivocal about the goal of her artistic practice, stating: "My textiles are rooted in a strong sense of political activism...I want to encourage the continued emancipation of Black people." Saunders is known for her vibrant punch-needle and hand-tufted textile portraits in the medium of rug-making that explore themes of the diaspora, ancestorship, and Black womanhood with motifs and iconography drawn from her mixed Jamaican Canadian descent. Saunders' career in the arts began in the theatre as an actor and cofounder of Calgary's Ellipsis Tree Collective—Western Canada's

first Black theatre company—and later, as a set designer, before attending Alberta University of Arts (Calgary) with the intention of studying interior design. While there, she was introduced to tufting and began studying the artform, learning quickly and discovering that rug-making is, in her own words, "the perfect union of drawing and weaving," allowing her to paint with thread and to create political works with a soft tactility that dulls common racist misrepresentations of Black women as hard and angry. She also connected with rug-making on an emotional level, as she explains, "There is a spiritual element to this medium…The content of my work is rooted in my Black history and in unearthing narratives reflecting Black womanhood, so there is always an invitation for my ancestors to shine through me." In the spring of 2020, Saunders graduated from Alberta University of the Arts, having switched her major to fibre arts and shortly after, she displayed her powerful and soft works in the Social Distancing Festival, an online arts festival held in the early days of the COVID-19 pandemic.

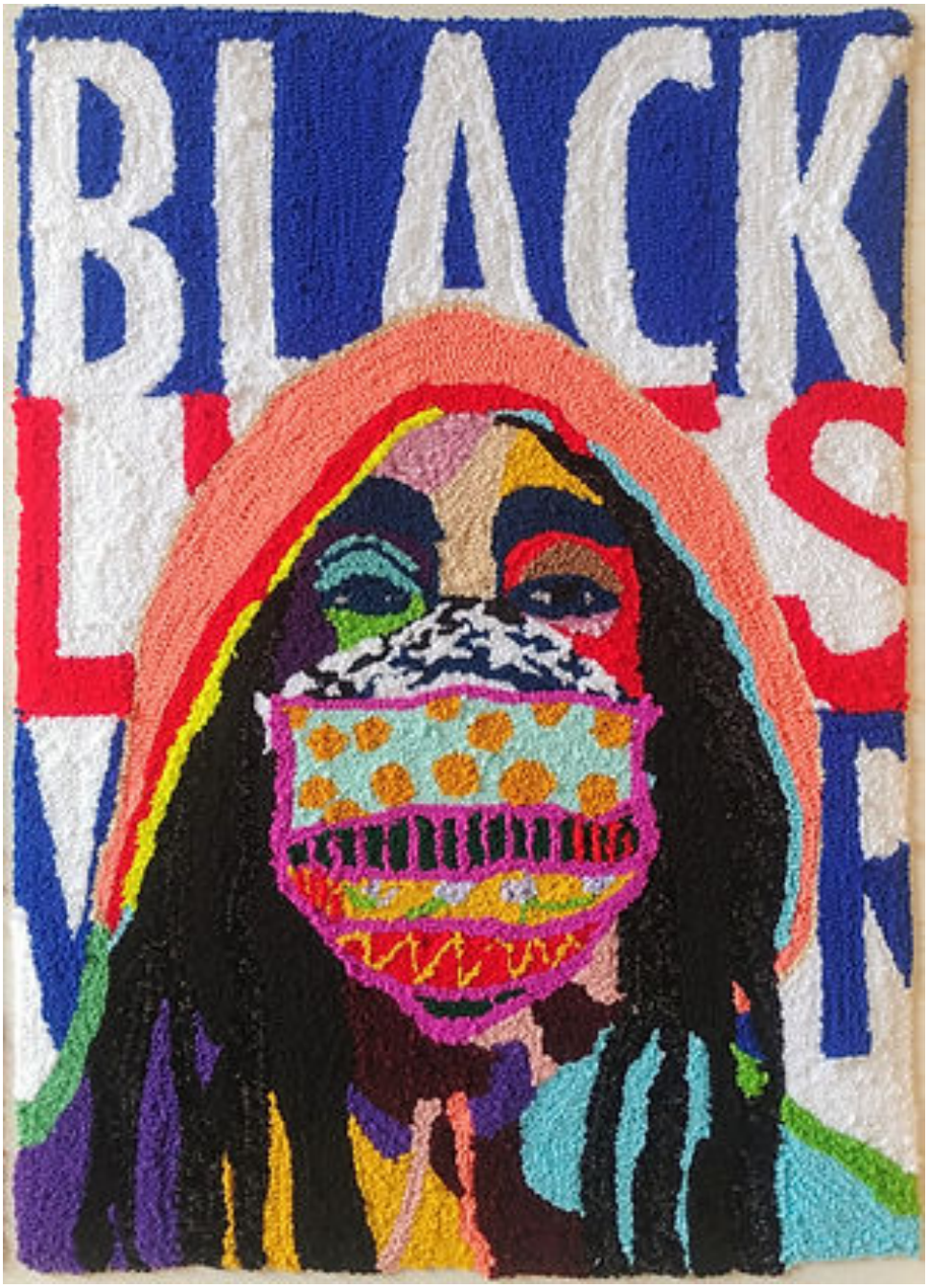

Figure 1. Simone Elizabeth Saunders, *It Matters II*, 2020. Hand-tufted chenille and acrylic yarn on rug warp, 81.28 x 58.42 x 1.5 cm. View Source

Saunders partnered with Cleveland, Ohio-based, multi-media artist Tikikki Walker, collaborating on a project called *This Ain't No Video Game, We Want Outta This Circus* that included Walker's digital collages and pieces of Saunders' textile art, such as *It Matters II* (2020) (fig. 1). This tapestry, the National Winner for the BMO 1st Art! Competition, communicates the artist's solidarity with the Black Lives Matter movement; with his direct gaze, her masked figure

communicates an unwavering presence, insisting that the viewer recognize his humanity.

Figure 2a. Simone Elizabeth Saunders, *Four Queens*, 2020. Hand-tufted velvet, acrylic and wool yarn on rug warp, 165 x 76 x 2.5 cm. View Source

Figure 2b. Simone Elizabeth Saunders, installation view of *Four Queens*, 2020. Hand-tufted chenille, acrylic and wool yarn on rug warp, 165 x 76 x 2.5 cm. View Source

The following year, Saunders debuted her solo exhibition, *u·n·i·t·y·*, at Contemporary Calgary (curated by Ryan Doherty, Calgary, Alberta, 2021; travelling), which displayed a new body of hand-tufted velvet portraits depicting Black women in powerful poses that are equally as political as her earlier work while also depicting Black

female joy, as seen in *Four Queens* (2020) (figs. 2a and 2b). The *Four Queens* represent the Queens of each suit in a deck of cards and recall Alphonse Mucha's famous series of lithograph prints, *Precious Stones* (1900), depicting four women as the personification of precious gemstones. Reconsidering these iconic Art Nouveau prints, Saunders' figures personify Black Power, Black Dreams, Black Magic, and Black Love, pointing to the artist's interest in art history and her desire to reframe art historical movements to showcase Black embodiment and femininity. More recently, Saunders has turned her creative lens on a different art historical period, exploring the iconography of the Renaissance *Hunt of Unicorn Tapestries* in the collection of the Metropolitan Museum of Art, inserting Black women into these mythical scenes and thereby, as she explains, "[remixing] these allegories and [putting] Black womanhood as the center of a story where she is not present, and define that character as one that embodies joy, strength and resilience."

Figure 3a. Simone Elizabeth Saunders, *Break Away at Dawn*, 2023. Hand-tufted chenille, acrylic and wool yarn on muslin warp, 167.5 x 142.25 x 2.5 cm. View Source

Figure 3b. Simone Elizabeth Saunders, *Break Away at Dawn* (detail), 2023. Hand-tufted chenille, acrylic and wool yarn on muslin warp, 167.5 x 142.25 x 2.5 cm. View Source

She displayed this collection, including *Break Away at Dawn* (2022) (figs. 3a and 3b), in her first international solo exhibition, *Unearthing Unicorns*, at Claire Oliver Gallery in Harlem, New York, in 2023. (SS)

Ruth Scheuing

Ruth Scheuing is a Vancouver, British Columbia-based artist and weaver whose works tell stories about hierarchies of power, history, mythology, cyborgs, and women's lives, as well as the complexity of our connection with nature and technology. Scheuing has a keen eye for patterns; she came to Canada in the 1970s from her native Switzerland and worked as a chemist for years, examining patterns of normal and abnormal cell development in various labs at the University of British Columbia (Vancouver). Artist Bettina Matzkuhn describes this period of Scheuing's life, writing that she "became increasingly dissatisfied with the emphasis on the quantitative and turned to art as a way to both examine and shape ideas." When Scheuing switched her career from scientific researcher to textile artist, she brought a scientific sense of rigour and eye for patterns to her weaving practice; as she explains, "as a weaver and artist, the language of patterns in textiles became my main interest, particularly how patterns are established, maintained, and broken." In her early work, she altered men's suits as a practice of making and unmaking the power menswear represents, a feminist strategy of making patterns of power visible and deconstructing them to undermine and shift the patriarchal order.

Figure 1. Ruth Schueing, *Ariadne Showing the Way with Flowers*, 2007. Materials unknown, Jacquard weaving and GPS, 68.6 x 66 cm. View Source

Later she began transforming digital files into figurative images in thread through computer-assisted Jacquard weaving, as seen in her 2007 piece, *Ariadne Showing the Way with Flowers* (fig. 1); in this weaving, the artist depicted the Classical myth of Ariadne providing her lover, Theseus, with a ball of wool to help him find his way back through a labyrinth after slaying the Minotaur imprisoned within, reflecting the artist's keen interest in the women of Greek mythology and their cunning use of textiles. Scheuing frames Ariadne with an irregular shape that she generated with GPS (Global Positioning System), pointing to the artist's integration of technology into her weaving, an expression of her desire to confuse the boundaries between science and textile art. Scheuing uses GPS to track her location and movements throughout the day and then notates the abstract lines of her daily travels as drawings before transforming them into woven patterns in her tapestries. Scheuing is interested in GPS technology because it symbolizes what she calls the

"Cyborgian reality" of our modern age, or the increasing blending of distinctions between the natural and the man-made as we use and rely on technology more and more in our daily lives. Scheuing's cyborg melding of ancient craft forms and modern technology is further apparent in her 2010 solo exhibition *Silkroads* (curated by Brian Foreman for the Surrey Art Gallery, Surrey, British Columbia).

Figure 2a. Ruth Schueing, *Sogdian Child's Coat on the Karakoram Highway; 38°56' N 75°25' E*, 2010. Jacquard weaving, 127 x 152.5 cm. View Source

Figure 2b. Ruth Schueing, *Sogdian Child's Coat on the Karakoram Highway; 38°56' N 75°25' E* (detail), 2010. Jacquard weaving, 127 x 152.5 cm. **View Source**

This show resulted from an artist residency at the Surrey Art Gallery TechLab in which the artist "travelled" abroad via Google Earth, placed ancient textile patterns on these virtual soils, and then weaved the resulting images on digital Jacquard looms, as seen in *Sogdian Child's Coat on the Karakoram Highway; 38°56' N 75°25' E* (2010) (figs. 2a and 2b).

Figure 3. Ruth Schueing, *Eris,* n.d. Materials and dimensions unknown. View Source

Since 2022, Scheuing has been building a new body of Jacquard weavings using metal wire that she has titled *Flying Women, Goddesses and Monsters*, in which she depicts flying female beings—such as the goddess Eris (fig. 3)—and, as she writes, "the many ways in which wings were sometimes a blessing or curse." Scheuing was an instructor in the Textile Arts Program at Capilano College in North Vancouver, British Columbia from 1992 to 2014. (SS)

Cheryl Sim

Cheryl Sim is a multi-media artist, curator, musician, and filmmaker, whose work traverses boundaries between art, music, fashion and style. Sim lives and works in Montreal, Quebec, where she is Director and Chief Curator at the PHI. She began her career in the arts working at Studio D of the National Film Board of Canada, which

led her to making video art and to be involved with artist-run centres. In 2007, she transitioned to the PHI (originally named DHC/ART), where her curatorial work has been informed by artist-run ethos, often dealing with questions of accessibility in contemporary art; she is also interested in the integration of music and new technology into gallery spaces, as well as themes related to identity formation, women's labour, the history of clothing, the condition of diasporas, and relations of power. Sim often engages with these themes in her interdisciplinary creative practice as well, as informed by her experience as a first-generation Canadian of mixed Chinese and Filipina descent.

Figure 1a. Cheryl Sim, *The Fitting Room*, 2014. Video projection, cheongsam dresses, display dress forms, and audio recordings, dimensions variable. **View Source**

Figure 1b. Cheryl Sim, *The Fitting Room*, 2014. Video projection, cheongsam dresses, display dress forms, and audio recordings, dimensions variable. View Source

Her 2014 installation, *The Fitting Room* (figs. 1a and 1b), explores the representation and use of the cheongsam—a dress that symbolises Chinese cultural identity and femininity, originating as a combination of Han, Manchu, and American styles of clothing—from the perspectives of Chinese-Canadian women. Sim divided this installation into three components, including a multi-channel video work presented on a folding screen device, three tailor-made dresses, and two audio stations that allowed visitors to listen to a montage of excerpts from interviews with Canadian-born women of Chinese heritage and their thoughts about wearing the cheongsam. The location of this installation—inside the Swatow Plaza shopping centre in Montreal's Chinatown—was significant, as described by Sean Metzger, because it "invited spectators to reflect on their own practices of consumption," and by extension, their own relationships to the clothing they wear.

Figure 2. Cheryl Sim, installation view of *The Thomas Wang Project*, 2015. Materials and dimensions unknown. View Source

In 2015, Sim displayed her multimedia work, *The Thomas Wang Project* (fig. 2), in a show at OBORO (Montreal, Quebec), incorporating performance, installation, a variety of archival materials, and a multi-channel video work, in order to explore her grand-uncle's life and death in the context of the founding of the People's Republic of China.

Figure 3a. Cheryl Sim, *Un jour, One Day*, 2017. Three-channel digital video installation with sound, 5:27 minutes, dimensions unknown. View Source

Figure 3b. Cheryl Sim, film still from *Un jour, One Day*, 2017. Three-channel digital video installation with sound, 5:27 minutes, dimensions unknown. View Source

A lifelong musician, Sim often integrates her music into her installations, as seen in *Un jour, One Day* (2017) (figs. 3a and 3b), her contribution to *In Search of Expo 67*, the Musée d'art contemporain de Montréal's exhibition marking the fiftieth anniversary of Expo 67. This piece comprised a three-channel music featuring the artist's interpretation of the Expo 67 original theme song, "un jour, un jour." She is dressed in a one-piece jumpsuit, a retro-futuristic interpretation of the original uniforms worn by hostesses at the Expo. Applying a critical, feminist perspective to this world fair, Sim raises questions about the gender assumptions implicit in hostess uniforms, the role of racialised people in the exposition and in 1960s Canada as a whole, and to what degree such dynamics of power have evolved over the last fifty years. Sim returned to her examination of the cheongsam in her book, *Wearing the Cheongsam: Dress and Culture in a Chinese Diaspora*, published in 2019 by Bloomsbury Academic. (SS)

Michelle Sirois Silver

Michelle Sirois Silver is a textile artist who works in a variety of artforms, including screen printing, machine and hand-stitching on

painted surfaces, nature photography, and ceramics, though she specialises in creating hand-hooked rugs. Based in Victoria, British Columbia, Sirois Silver maintains a studio practice in which she explores the tactile and conceptual potentials of fibre with materials ranging from hand-dyed wools and textile manufacturing waste, to metal and silk ribbon hand-hooked into a linen backing and layered to create rich visual narratives. Always pushing traditional rug-hooking methods and introducing unexpected materials into her surfaces, Sirois Silver's style is constantly evolving, though it is united by, in her own words, the core elements of "colour and texture; abstract images that imply the subject, especially my love of nature; relationships between shapes, line, and colour." Born in Gaspé, Quebec and raised on Vancouver Island, Sirois Silver enjoyed a childhood surrounded by nature and in a home where working with one's hands was the norm. "My parents did everything themselves," she says, including household repairs, sewing their clothing, and canning their food. This "can-do" attitude has been foundational in Sirois Silver's creative practice, giving her an abiding commitment to thrift and problem-solving with her hands. When she needed rugs for the floors in her home, she decided to learn rug-hooking, a decision that has shaped Sirois Silver's life since; while learning the traditional artform, she was struck by its expressive qualities, as she explains, "The first time I watched someone pull loops up through a backing I was captivated. The serenity of that moment stays with me…Whatever it was, I've been making hand hooked rugs for almost twenty years now."

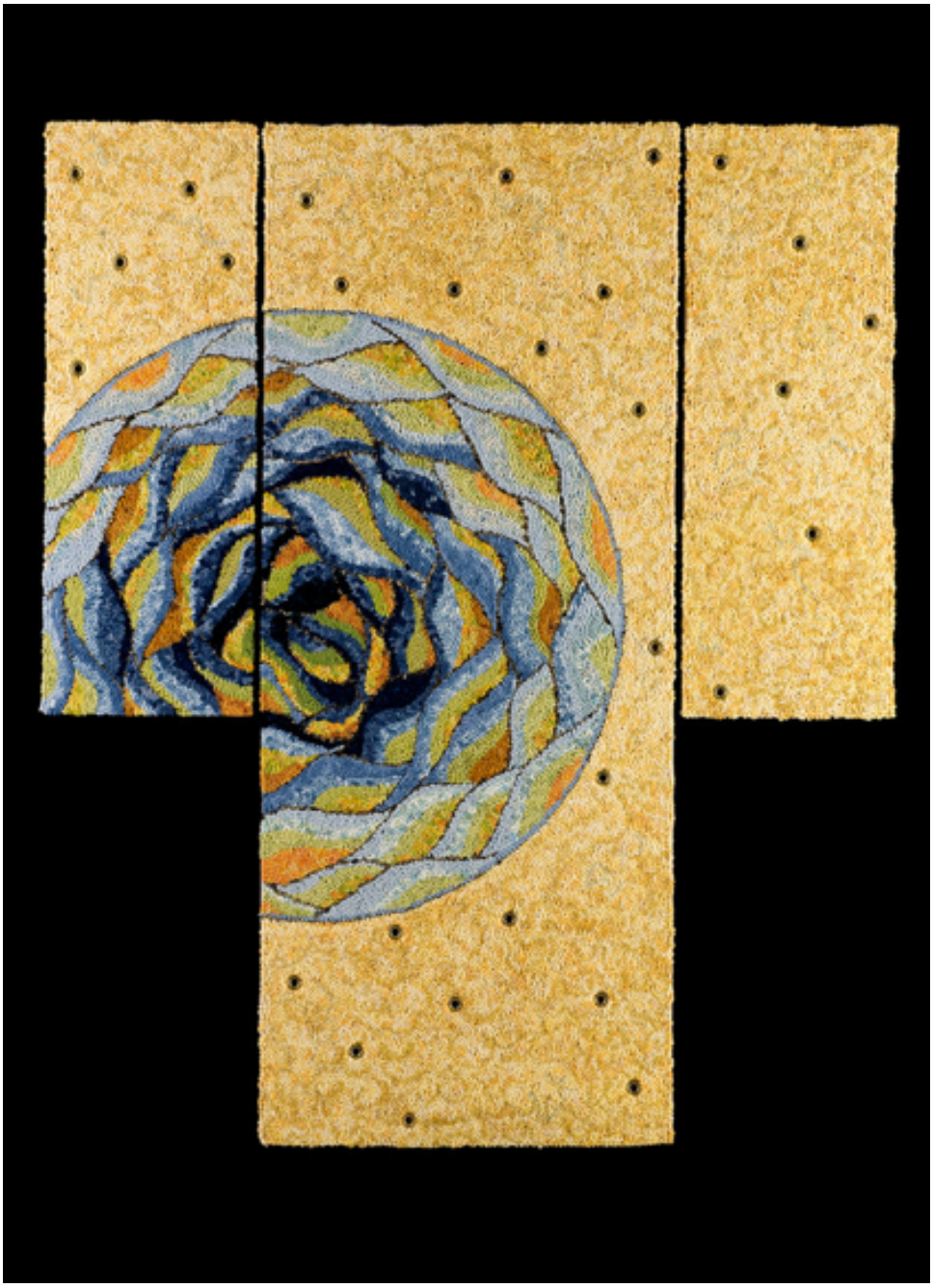

Figure 1. Michelle Sirois Silver, *Earth Water 4*, n.d. Hand-hooked wool, silk, cotton, yarns, rayons, synthetics, metal, linen, 152.5 x 91.5 cm. Photo credit: Kenji Nagai. View Source

Today, she integrates the traditional techniques she acquired over twenty years ago with contemporary narratives to create increasingly conceptual rugs that explore her inner world and connection to the natural environment, such as the tryptic *Earth Water 4* (fig. 1).

Figure 2a. Michelle Sirois Silver, *Recovery Method 2*, n.d. Hand-hooked recovered hosiery on linen backing, 56 x 122 cm. Photo credit: Ted Clarke. View Source

Figure 2b. Michelle Sirois Silver, installation view of *Recovery Method 2*, n.d. Hand-hooked recovered hosiery on linen backing, 56 x 122 cm. Photo credit: Ted Clarke. View Source

Her designs are often abstract, implying her subject matter instead of stating it directly, as seen in the layers of shapes and symbols in *Recovery Method 2* (figs. 2a and 2b), displayed in *Regeneratus: Works by Michelle Silver-Sirios and Katherine Soucie* at Seymour Art Gallery in 2017 (North Vancouver, British Columbia), a show with work created from repurposed hosiery seconds, destined for the landfill and purchased from manufacturers, putting forward subtle, but compelling messages about mass production and waste.

Figure 3. Michelle Sirois Silver, *Ice Islands*, 2021. Soft sculpture, fabric, yarn, resin, plastic, wood, metal, crochet, machine stitch, felting, 76 x 41 x 41 cm. Photo credit: Denis Baribault. **View Source**

The artist has continued to create work about the environment in the form of soft, textile sculptures and, in June 2021, was invited to exhibit *Ice Islands* (2021) (fig. 3) at the Biennale international du lin de Portneuf in Deschambault, Quebec. This work draws inspiration

from the collapse of the last intact ice shelf in the Canadian Arctic. Sirois Silver utilised a stacking method to build this sculpture out of hundreds of crocheted and machine-stitched textile disks, immersed in resin to replicate the submerged portion of the broken glaciers that have floated near Ellesmere Island since the collapse, calling attention to the impact of human activity on the planet. (SS)

Miranda Smitheram

Miranda Smitheram is a designer, educator, and artist born in Aotearoa (New Zealand). She is a professor in the Design and Computation Arts department at Concordia University (Montreal, Quebec), where she also serves as the director of the MaSH Lab and the co-director of the Textiles + Materiality research cluster at the Milieux Institute of Arts, Culture, and Technology.

Figure 1a. Miranda Smitheram, *Am I Liminal Yet?* (detail), 2014. Video and printed textile, dimensions unknown. View Source

Smitheram has developed a research-creation practice that explores the relationship between textiles and technologies; this is best seen in the process-based installation, *Am I Liminal Yet?* (2014) (fig. 1a),

which consists of collaged images of liminal spaces, blurs, and glitches captured by the artist's iPhone camera, then imprinted onto fabric and hung in the gallery space.

Figure 1b. Miranda Smitheram, *Am I Liminal Yet?* (detail), 2014. Video and printed textile, dimensions unknown. **View Source**

Throughout the exhibition, the artist invited the public to cut out the printed images (fig. 1b) and take them home in an effort to deconstruct the mass consumption and manufacture of clothing material and imagine a future where clothing and digital interface

integrate. Smitheram also explores ecologies and kinships with human and non-human entities through mātauranga (Māori knowledge).

Figure 2. Miranda Smitheram in collaboration with Karekare Beach and Frances Joseph, *SaltCrystal Dissolve* (video still), 2019. Duration: 3:36 min. View Source

The video *SaltCrystal Dissolve* (2019) (fig. 2), saw the artist collaborate with Karekare Beach, an iron sand beach in Aotearoa, as she brings a sea salt crystalline structure that has grown on cloth over time to dissolve in the water of the Tasman Sea while documenting the relationship between materiality and place. As a new immigrant working in Turtle Island (North America), she considers herself an outsider, a position that informs her more recent work with invasive species. She explains, "Invasive plant species intrigue me; they are hybrids, they are immigrants, they are invaders too, and the question for me is, whose kin are they? And what can developing kinship with invasive plant species teach us?" Place and belonging are factors in Smitheram's work.

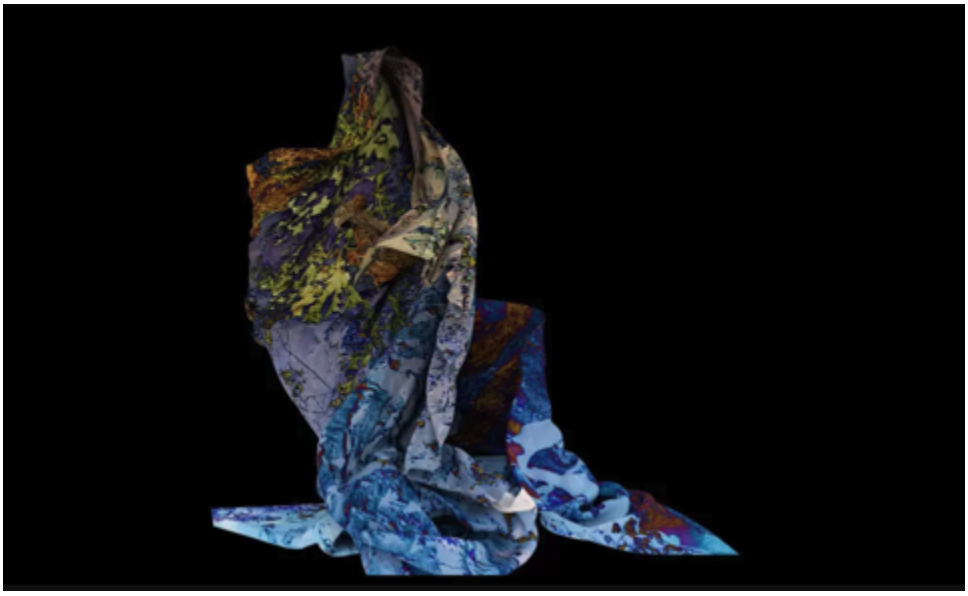

Figure 3. Miranda Smitheram, *Macro/Micro_Whakapapa* (video still), 2019. Motion captured digital work, duration: 09:47 min. (looped). View Source

This relationship is seen in the installation *MacroMicro_Whakapapa* (2019) (fig. 3), where a motion capture digital cloth that twirls and shapeshifts as it renders imagery of landforms and other geological features as a means of embodying whakapapa (lineage or genealogy), suggesting that everything is interconnected. The textures were created from video stills of site-specific activations sent to the artist by Indigenous activists and dancers from Australia and Aotearoa. The motion capture driving the cloth simulation tracked movement from dancer Bianca Hyslop and choreographer Tiaki Kerei from Atamira Dance Company. (HLT)

Debra Sparrow

Debra Sparrow is a Musqueam knowledge keeper and a central figure in the revival of Musqueam weaving, but, as she explains, "I feel like a messenger rather than an artist.... I know clearly that's what I have to do: carry the messages and wisdom, and share the positive side of who we are as Musqueam people, as Salish people, and as people in the city of Vancouver." Musqueam people were known historically as accomplished fibre artists, recognized for their great variety of large weavings, particularly their woven and patterned blankets. Sparrow's great-grandmother is remembered as

one such talented weaver. When Sparrow was born on the Musqueam Indian Reserve (British Columbia), however, there were no surviving weavers left to pass on the traditions, techniques, and designs of her people. She initially channelled her creative energy into a career as a graphic illustrator and jewellery maker and only later encountered weaving. In the mid-1980s, Wendy Grant-John, Sparrow's eldest sister, attended a Salish weaving course at the Vancouver Indian Centre (now the Vancouver Aboriginal Friendship Centre). Sparrow and her younger sister, Robyn Sparrow, began to study the artform as well and quickly discovered that no one could teach them the specificities of traditional Musqueam weaving. The sisters began teaching themselves historical techniques and familiarizing themselves with Musqueam motifs by studying blankets handed down through families, museum artefacts, and nineteenth-and-twentieth-century illustrated anthropology books. It was not long before they co-founded the Musqueam Weavers, a group of women who gathered to revive dormant weaving techniques, such as the use of two-bar looms.

Figure 1a. Helen Callbreath, Gina Grant, Krista Point, Debra Sparrow, and Robyn Sparrow, *Out of the Silence*, 1996. Hand-dyed, hand-spun sheep's wool, 4.9 x 1.5m each. Vancouver International Airport (YVR). Photo credit: Kenji Nagai. View Source

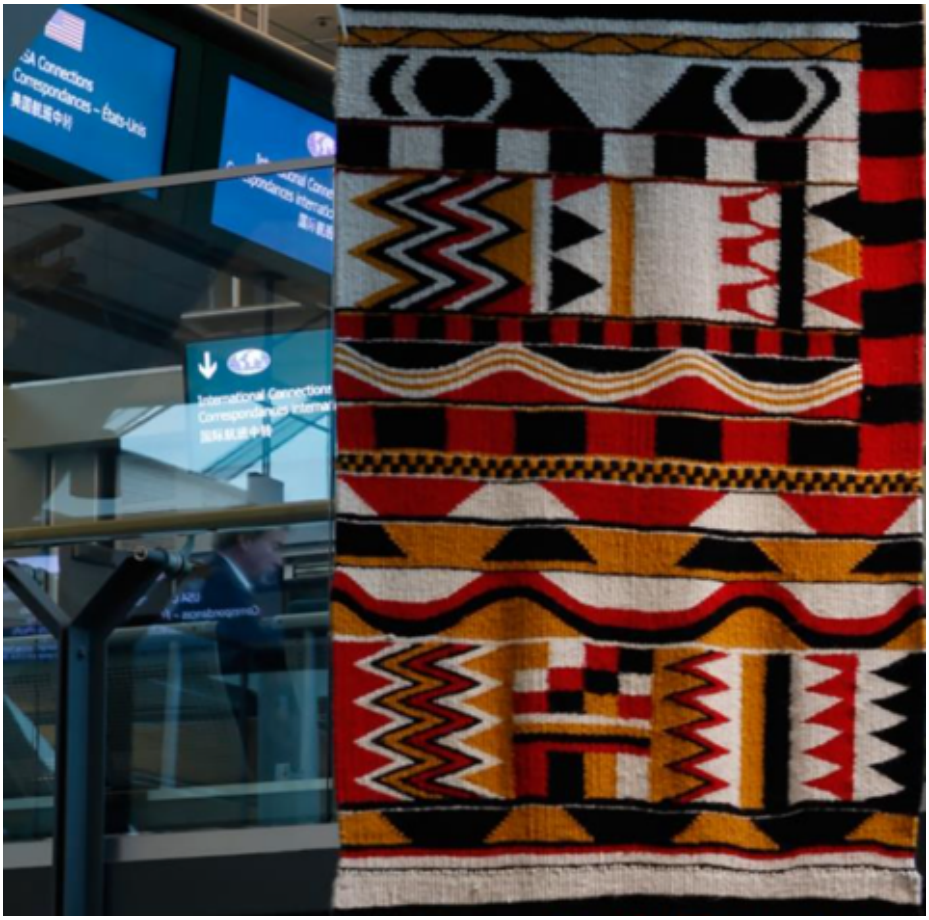

Figure 1b. Helen Callbreath, Gina Grant, Krista Point, Debra Sparrow, and Robyn Sparrow, *Out of the Silence* (detail), 1996. Hand-dyed, hand-spun sheep's wool, 4.9 x 1.5m each. Vancouver International Airport. **View Source**

The Musqueam Weavers desire to preserve and share their material traditions as well as their collaborative approach to weaving is apparent in *Out of Silence* (figs. 1a and 1b), four large-scale handwoven blankets created by Sparrow, her sister, Robyn Sparrow, and fellow weavers, Gina Grant, Helen Callbreath, and Krista Point for the Vancouver International Airport in 1996. The weavers designed the vivid blankets to include several traditional patterns, such as diamonds, squares and zigzags, to honour the endurance of their craft, and worked together to signify their kinship. *Out of Silence* hangs in the Musqueam Welcome Area of the airport, the official entry into Canada for many international visitors, indigenizing the space and generating a visual presence of Musqueam's place in the history of Vancouver. In 2018, Sparrow and the Vancouver Mural Festival began collaborating on the project *Blanketing the City*.

Figure 2a. Debra Sparrow, *Blanketing the City*, 2018. Paint, dimensions unknown. Public installation, Granville Street Bridge, Vancouver. Photo credit: Rachel Topham. **View Source**

Figure 2b. Debra Sparrow, *Blanketing the City I*, 2022. Paint, dimensions unknown. Public mural, Cathedral Square, Vancouver. **View Source**

In this series of public art pieces—including *Blanketing the City I* (2018) (fig. 2a) and *Blanketing the City IV: Cathedral Square* (2021) (fig. 2b)—Sparrow transformed the cityscape with Coast Salish weaving patterns reimagined as murals and light installations, increasing the visibility of Coast Salish art and culture across the city. The range of Sparrow's work and her technical knowledge of Musqueam weaving techniques were featured in *The Fabric of Our Land* exhibition held at the Museum of Anthropology at the University of British Columbia (Vancouver) in 2018 (curated by Susan Rowley).

Figure 3. Debra Sparrow, *swəwqʷaʔɬ (Blanket)*, 2018. Wool fibre, dye, dimensions unknown. Museum of Anthropology, University of British Columbia, Vancouver. View Source

Her weavings, such as *swəwqʷaʔɬ (Blanket)* (2018) (fig. 3), were also included in *Rooted Here: Woven from the Land* at the Vancouver Art Gallery (curated by Richard Hill, 2023-2024), alongside the

work of fellow Salish weavers, qʷənat, Angela George; Chepximiya Siyam' Chief Janice George; and Skwetsimeltxw Willard "Buddy" Joseph. She has designed programs and taught courses about Musqueam culture through the Museum of Anthropology and the Vancouver School Board, and works as an instructor at Langara College (Vancouver), teaching a course dedicated to Reconciliation Weaving. Reviving the art of Musqueam weaving has connected Sparrow with her culture and ancestors, as she describes, "When I stand in front of my loom and I'm working and creating, I'm with them, I'm not here anymore. I'm back in time and I'm thinking of the women and they're whispering to me and guiding me." (SS)

Joanna Staniszkis

Textile artist Joanna Staniszkis was born and raised in Warsaw, Poland. A budding career in interior design brought her to North America, where she studied at the Art Institute of Chicago. She immigrated to Canada in 1967, initially settling in Toronto, Ontario, before eventually relocating to Vancouver, where she joined the University of British Columbia as a professor, imparting her knowledge in design, textiles, and the history of costume. Staniszkis is known for her large-scale and architectural projects that explore silk material.

Figure 1. Joanna Staniszkis, *Cloudscape*, 1985. Wool, raw silk and synthetic fibres, plexiglass tubes, 366 cm x 183 cm. View Source

In the early 1980s, she acquired cargo parachutes made of the finest silks, which she transformed into mosaic-like wall hangings like the work *Cloudscape* (1985) (fig. 1), which incorporated woven and unstructured dyed silk with plexiglas tubes to create a vista of thick clouds forming over the Vancouver sky.

Figure 2. Joanna Staniszkis, *Wild Cocoons in Black,* 2005. PVC mesh and ties, variable configurations. View Source

Persistently intrigued by silk, she delved deeper into her fascination with the material, specifically, the silkworm and its evolution from egg to cocoon, as seen in the exhibition, *The Emperor's New Clothes* (2005), at the Elliot/Louis Gallery in Vancouver. For *Wild Cocoons in Black* (2005) (fig. 2), Staniszkis created cocoon-like structures from unconventional materials, including PVC mesh and ties. Curator Elizabeth Johnson acknowledges that "the art of Joanna Staniszkis echoes the traditions which inspired it and brings their images forward in brilliant and forceful realizations. They are boldly

contemporary statements but reminiscent of other times and places." A main source of inspiration for the artist is her workspace.

Figure 3. Joanna Staniszkis, *Sacré Bleu* (detail), 2019. La grotte atelier. View Source

In 1996, Staniszkis purchased a cathedral-like vaulted stone cave in the Luberon region of Provence, France, which she has renovated and converted into her textile atelier and showroom for works such as *Sacré Bleu* (2019) (fig. 3). Staniszkis retired from teaching in 2007 and now divides her time between Vancouver and Luberon. (HLT)

Bill Stearman

Bill Stearman came to quilting following a serious 2013 leg injury that left him looking for an alternative to pain medication and a terminal cancer diagnosis in 2021, which he survived thanks to a liver donation from his daughter. He quickly discovered that sewing offered him the relief he was seeking. Stearman designs and conceptualises his quilts in Picton, Ontario, with the help of Quinte West, Ontario-based quilter Deanna Gaudaur, who completes his designs with her hand-guided, long-arm quilting machine. The almost 300 quilts he has made since his passion was ignited are, most prominently, exercises in storytelling. Even the fabric he uses tells a story. He

writes "[m]y goal is to primarily use fabric designed by folks I know, or fabric that I have dyed myself. But I am also drawn to fabric that has history; that is made using time-honoured, traditional techniques. Japanese yarn-dyed fabric, South African Shweshwe fabric, and Tanzanian fair-traded and hand-made batiks are current favourites." Stearman's quilts have provided the space for provocative political statements against oppression in many forms.

Figure 1. Bill Stearman, *For the Oppression of LGBTQ2 Communities, We Apologize*. Cotton fabric, 77 x 82 in.

The quilt *For the Oppression of LGBTQ2 Communities, We Apologize* (fig. 1) features words from Prime Minister Justin Trudeau's 2017 apology to LGBTQ2 Canadians in the House of Commons, a statement that moved Stearman, a gay man, to tears. His quilts also address other social equity topics close to his heart, such as the

attempted cultural genocide of Canada's Indigenous population and global anti-Black racism.

Figure 2. Bill Stearman, *Thirty Dead ... and Counting: Systemic Racism in Canada*, 2020. Hand dyed cotton, silk, linen, wool, discharged fabric, marker, commercial cotton, 72 x 72 in. View Source

Thirty Dead ... and Counting: Systemic Racism in Canada (2020) (fig. 2) is a direct statement addressing systemic racism in Canada, inspired by Desmond Cole's 2020 book *The Skin We're In: A Year of Black Resistance and Power* in which Cole created a comprehensive picture of entrenched, systemic inequality in Canada. The quilt features the names of Black, Indigenous, and people of colour (BIPOC) who have died at the hands of, or in the custody of, police in Canada, a redress of both Canadian racism and Stearman's own guilt for knowing little about it before the moment of public reckoning spurred by the murder of George Floyd. The piece, alongside nineteen others created since 2020, was featured in Stearman's 2022 solo exhibition *The Quilt of Art: I will be silent no*

more, at 2gallery in Prince Edward, Ontario, where he commented, "every single quilt that's here you can wrap yourself in...to be able to wrap yourself in comfort just takes the power away from so many things."

Figure 3a. Bill Stearman, *Gender Neutral Baby Quilts.* Stand at the Wellington Farmers' Market, Prince Edward County, 2022. View Source

Stearman considers his fabrication of a line of gender-neutral baby quilts (fig. 3a) among the most important things he has done. He put them up for sale in a tent at Wellington Farmer's Market in Bloomfield, Ontario.

Figure 3b. Bill Stearman, *Gender Neutral Baby Quilt*, 2022. View Source

Here, while displaying his 2022 quilts (fig. 3b), he took the opportunity to engage with the public in an educational, consciousness-raising experiment, engaging passersby in conversation about queerness, youth, and what changes he believes need to happen for a societal move toward safety and equity. (SW)

Carl Stewart

Carl Stewart is a weaver based in Ottawa, Ontario. Born and raised on Prince Edward Island, Stewart first encountered weaving in his youth while studying at the Holland College School of Visual Arts (Charlottetown, Prince Edward Island). He has employed hand-weaving techniques since to explore the role that textiles play in the crafting of queer culture and identity. "As a cis-gender queer man practicing within a perceived 'feminine' domain," asserts Stewart's

artist statement, "his work challenges heteronormative and gendered structures of power by celebrating, memorializing, documenting and commemorating the intimate, the fabulous, the egregious and the tragic." Initially focusing on figurative woven pieces centring male nudes drawn from images found on the internet, Stewart continued crafting and exhibiting tapestries from a queer male perspective upon moving to Ottawa after college.

Figure 1a. Carl Stewart, photograph of *Nice Shoes, Faggot* in Major's Hill Park, 1996. Woven wool, thread, and lurex, 50.8cm x 2438cm. Collection of the Ottawa Art Gallery. **View Source**

In 1996, he created the poignant work *Nice Shoes, Faggot* (figs. 1a, 1b and 1c) in memory of Alain Brosseau, a victim of a homophobic

murder in Ottawa. Brosseau was beaten and then dropped off the Alexandria Bridge by a group of homophobic teenagers in 1989. His attackers later said they believed Brosseau was gay, which he was not. As the assailants held Brosseau by his ankles off the side of the bridge, they told him, "I like your shoes," before releasing their grip. Horrified by this incident and the wider prevalence of homophobic violence across Canada, Stewart drew his title from this statement and began weaving.

Figure 1b. Carl Stewart, photograph of *Nice Shoes, Faggot* in Major's Hill Park, 1996. Woven wool, thread, and lurex, 50.8cm x 2438cm. Collection of the Ottawa Art Gallery. **View Source**

Figure 1c. Carl Stewart, *Nice Shoes, Faggot*, 1996. Woven wool, thread, and lurex, 50.8cm x 2438cm. Collection of the Ottawa Art Gallery. Photo credit: Jill Kitchener. View Source

The resulting work measures twenty-five-metres in length, representing the distance that Brosseau fell in a slow gradation of colour from black to blue to green to red, and then to black again. Stewart describes this colour palette, writing: "The range of colour imitates the strata of a landscape: the black of the earth, the

blue of the river, the green of the vegetation, the red of the sky at sunset and the black of night. Footsteps mark the length of the textile as if someone had walked the 80-foot (25-metre) path." *Nice Shoes, Faggot* was displayed in 2009 at the National Gallery of Canada (Ottawa, Ontario), alongside Stewart's film of the same name, as part of a ceremony marking the twentieth anniversary of Brosseau's murder. In the early 2000s, Stewart returned to weaving erotic depictions of gay love and sex, as seen in his *Swoon* series.

Figure 2. Carl Stewart, *Swoon #4*, 2001. Wool, 120cm x 91cm. Collection of the Canada Council of the Arts. View Source

This series, such as *Swoon #4* (2001) (fig. 2), explored the lack of physical sensation inherent to the images of intimacy found online, and the potential ability of textiles to reanimate such images with tactility.

Figure 3a. Carl Stewart, *clò mòr*, 2023. Hand-woven and hand-dyed wool, dimensions variable. Photo credit: Lawrence Cook. View Source

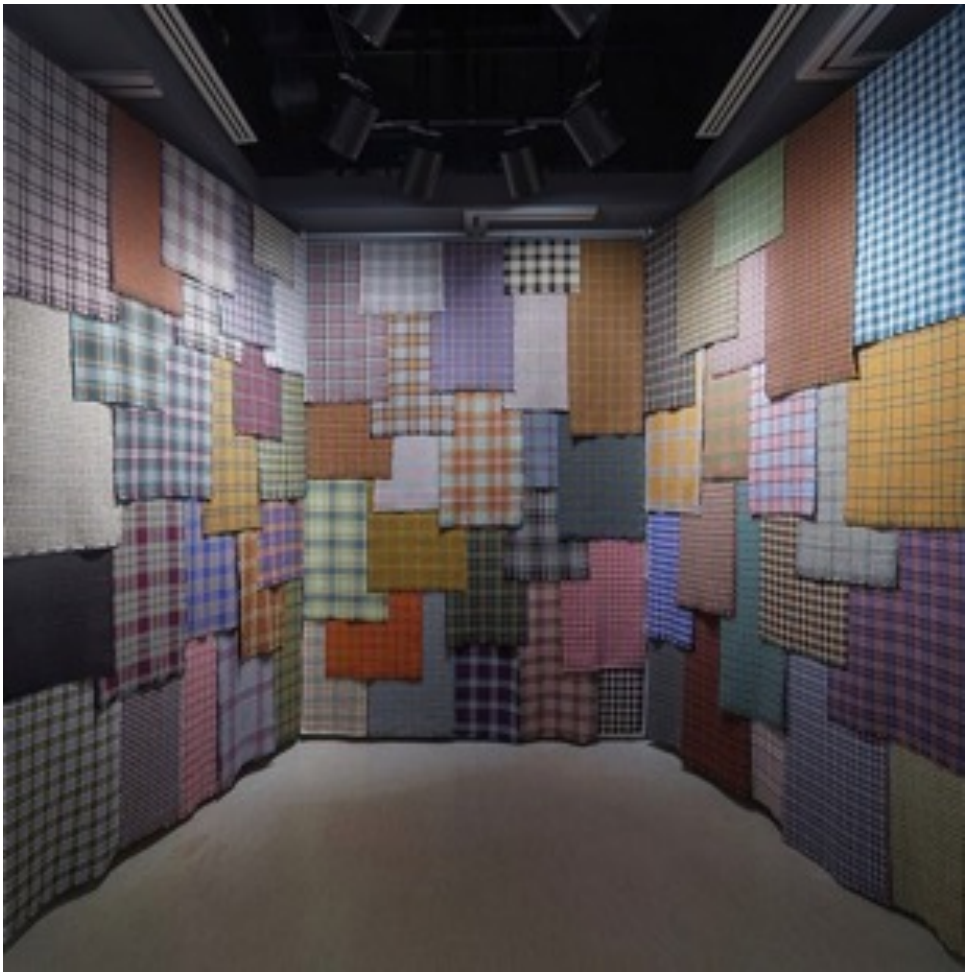

Figure 3b. Carl Stewart, *clò mòr*, 2023. Hand-woven and hand-dyed wool, dimensions variable. Photo credit: David Barbour. View Source

In early 2015, Stewart embarked on *clò mòr* (figs. 3a and 3b), a series of patterned cloths representing the sixty-seven countries where homosexuality is criminalised. Referencing Scottish heritage cloths such as tartan and estate tweeds, fabrics originally designed as camouflage for the working members of hunting parties, these works symbolise the need for LGBT individuals in these countries to conceal or camouflage their identities for safety.

Figure 3c. Carl Stewart, photo of *Turkmenistan* (in progress), 2019. Hand-woven and hand-dyed wool, dimensions unknown. Photo credit: Carl Stewart. View Source

Each work, including *Turkmenistan* (fig. 3c), takes its palette from the corresponding country's national flag. *clò mòr* was shown as a solo exhibition at the Mississippi Valley Textile Museum (Almonte, Ontario) in 2023. Stewart is an integral member of the Ontario weaving community as a member of the Ottawa Valley Weavers and Spinners Guild and a founding member of Studio Space Ottawa in Ottawa, Ontario. (SS)

Ixchel Suarez

Ixchel Suarez is a weaver, as well as the Founder and Director of the Oak Heights Art Gallery and the Canadian Tapestry and Texture Centre, both based in Warkworth, Ontario. Born in Xalapa, Veracruz, Mexico, Suarez began creating fibre art in her youth, often integrating Mayan cosmogony and motifs into intricate woven tapestries. In 1985, encountering a contemporary Polish textile art exhibition reshaped Suarez's artistic perspective profoundly. Reflecting on this experience, she notes that the exhibition "changed the way I perceived textiles at that time." She continues to explain,

"I was always interested in textiles, and was taking courses on natural dyes, fashion and printed textiles, painting, sculpture, jewelry, batik, plangi tie-dye or screen-printing, so when I saw this exhibition, I was just fascinated about the possibilities and versatility of the medium."

Figure 1. Ixchel Suarez, *Lodz-Freezing Rain I*, 1995. Wool, cotton, and linen, 160 x 112 cm. View Source

This pivotal encounter propelled Suarez to experiment with integrating unconventional materials and three-dimensional elements into her tapestries, as well as Abstract Expressionism, as seen in *Lodz-Freezing Rain I* (1995) (fig. 1). She studied textiles in Łódź, Poland under the mentorship of Ewa Latkowska-Zychska and Aleksandra Manczak, further expanding her creative practice. Throughout her subsequent career, nature has stood as a perpetual

wellspring of inspiration for Suarez. The artist often starts her tapestries by walking in nature and taking photographs of the flora that catches her eye. "My knowledge of photography has been a very important support, and a tool for creating my textile art," says Suarez. "Through the lens, I capture images of nature such as textures, reflections, surfaces. These images are then transformed into fibre language with natural and synthetic fibres."

Figure 2a. Ixchel Suarez, *Memories of a Birch Tree*, 2011. Wool, cotton, silk, bamboo, raffia, linen, synthetic, paper, and coca cola fibre, 400 cm x 180 cm. **View Source**

She is most intrigued by natural images that reference the passage of time. *Memories of a Birch Tree* (2011) (fig. 2a), for example, depicts the surface of a birch tree, exploring the passage of time and the effects of climate change through patterns and changes on the bark.

Figure 2b. Ixchel Suarez, installation view of *Memories of a Birch Tree*, 2011. Wool, cotton, silk, bamboo, raffia, linen, synthetic, paper, and coca cola fibre, 400 cm x 180 cm. *De rerum natura*, World of Threads Festival, 2012. Photo credit: Gareth Bate. **View Source**

This work was displayed in *De rerum natura* at the 2012 World of Threads Festival (fig. 2b) and more recently, at the 2021 *From Lausanne to Beijing, Fibre Art Biennale*.

Figure 3a. Ixchel Suarez, *Laurentian Forest*, n.d. Materials and dimensions variable. **View Source**

Figure 3b. Ixchel Suarez, *Laurentian Forest*, n.d. Materials and dimensions variable. **View Source**

Figure 3c. Ixchel Suarez, *Laurentian Forest no. 17* (detail), n.d. Materials and dimensions unknown. **View Source**

Suarez has increasingly integrated sound and light into her woven installations, as seen in her ongoing sculptural project, *Laurentian Forest* (figs. 3a, 3b and 3c). This installation will comprise thirty-five fibre sculptures embroidered and woven in the form of tree trunks, lit from the inside. It will also be accompanied by a soundscape by composer and concert pianist, Dimitar Pentchev. Suarez and Pentchev have collaborated on multimedia works comprising music improvisation, video, photography, weaving performance, and poetry under the name "Sound Weavers" since 2019. Suarez also shares her knowledge of fibre art with students, regularly leading community weaving workshops and mentoring younger artists. (SS)

Julia Rose Sutherland

Julia Rose Sutherland is an interdisciplinary artist of Mi'kmaq (Metepenagiag Nation) and settler descent who lives and works in Toronto, Ontario, where she teaches in the Material Art and Design and Indigenous Visual Culture programs at OCAD University. Sutherland's practice spans photography, sculpture, textiles, and performance, navigating, as she writes in her artist statement, trauma and social issues associated with "systems of commodification, representation, value, and the identity politics surrounding Indigenous Peoples of North America."

Figure 1a. Julia Rose Sutherland, *FUCK THE POLICE*, 2020. Gawiei/ Porcupine quillwork (embroidery) on paper, 22.85 X 30.5 cm. View Source

Figure 1b. Julia Rose Sutherland, *DEFUND THE POLICE*, 2020. Gawiei/ Porcupine quillwork (embroidery) on paper, 22.85 X 30.5 cm. View Source

Figure 1c. Julia Rose Sutherland, *REFUND THE COMMUNITIES*, 2020. Gawiei/ Porcupine quillwork (embroidery) on paper, 22.85 X 30.5 cm. View Source

Across media, she adapts Metepenagiag Mi'kmaq Nation traditional materials to explore themes related to loss and absence and to give voice to post-colonial trauma, as seen in her quillwork series *Rest in Peace* (2020) (figs. 1a, 1b, and 1c), created while grieving the death of her family member, Rodney Levi, who was shot and killed by an RCMP officer during a 2020 wellness check responding to his erratic behaviour in the midst of a mental health crisis. A coroner's inquest jury has since ruled Rodney Levi's death a homicide. Sutherland's

three-part series—reading FUCK THE POLICE, DEFUND THE POLICE, and REFUND THE COMMUNITIES—was created with porcupine quills as embroidery on paper and responds to the RCMP's undue and tragic use of force against her family member and other racialised people in mental health distress. The artist describes the process of quilling these political prompts as a radical gesture "[opening] up space to question structures of authority within our society," and as a way "to give tribute, stay true to my heritage, and do something internal during a moment of pain."

Figure 2a. Julia Rose Sutherland, photograph of live performance of *Gesipatl lgd latl (Pain and Release)*, 2020. Performance. View Source

Figure 2b. Julia Rose Sutherland, photograph of live performance of *Gesipatl lgd latl (Pain and Release)*, 2020. Performance. View Source

In her 2020 performance, *Gesipatl Iga' latl (Pain and Release)* (figs. 2a and 2b), Sutherland uses porcupine quills to pierce her flesh, drawing blood while turning her own body into a work of art resembling traditional Mi'kmaq basketry, thereby honouring her kin and, as articulated by curator Brandon Giessmann, "calling attention to the commodification of Indigenous bodies often denied dignity and life." Giessmann continues to describe this performance, writing, "Sutherland embodies a resonant autonomy because she is not an object for a glass case and her actions are not for you...Rather than enabling the legacy of a white supremacist lens that would fetishize or exoticize her actions and maintain a hierarchy of power, she has repurposed the frame to reflect the strength of Indigenous peoples as they persevere and thrive." Sutherland's stoic gaze does not reveal any pain as she mutilates her body, pointing to Indigenous ceremonies and alternative healing practices, such as the sweat lodge, that demand endurance of their participants.

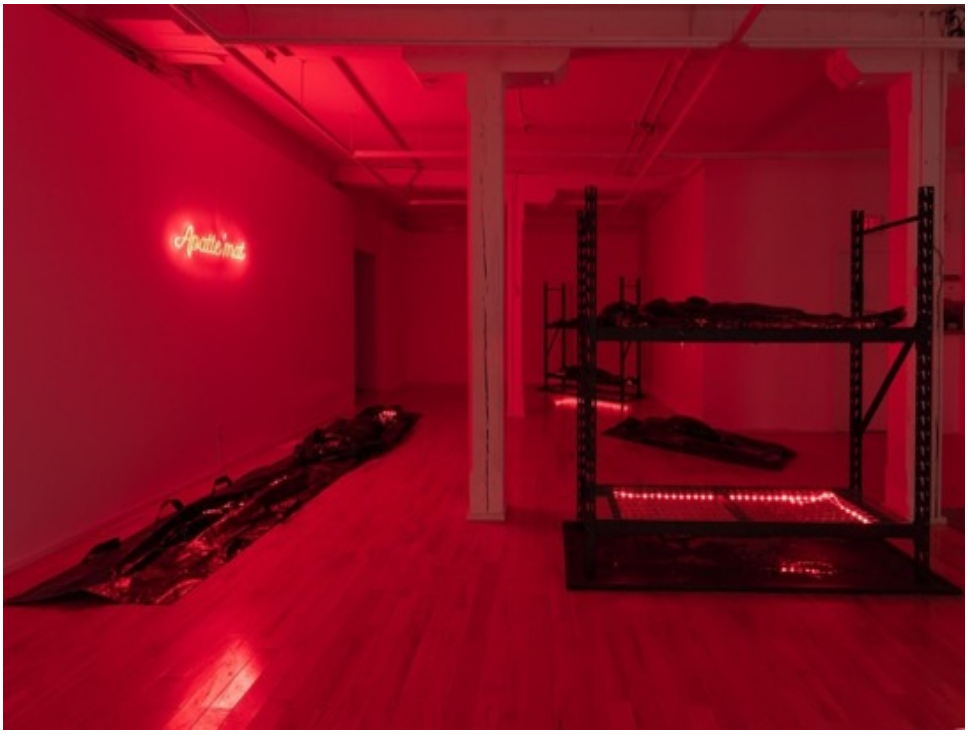

Figure 3a. Julia Rose Sutherland, *Npuinu ên·pu·i·nu (Corpse)*, 2021. Refined sugar, metal, neon light, dimensions variable. View Source

Figure 3b. Julia Rose Sutherland, *Npuinu ên·pu·i·nu (Corpse)*, 2021. Refined sugar, metal, neon light, dimensions variable. **View Source**

Sutherland demands that her viewers encounter the realities of colonial violence further in *Npuinu ên·pu·i·nu (Corpse)* (2021) (figs. 3a and 3b), an installation of sugar-cast sculptures, cast from BIPOC (Black, Indigenous, and People of Colour) women and transgender people's bodies, referencing the objectification and consumption of diverse people in Western culture. These corpses are made with sugar, water, and cream of tartar boiled until it burns slightly, resulting in an amber, caramelised colour, built layer by layer much like rock formations accumulate over millennia; by referencing this geological process, Sutherland explains that she is nodding to "Indigenous People's longstanding lineage and relationship to land; both built upon many earlier layers of human and environmental history preceding colonization." The corresponding neon piece spells out "Apatte'mat" which translates to, "win back a loss" in Mi'kmaq, illuminating the sugared corpses in red neon light and recasting the colour associated red-light districts to represent the earth, the beauty of the physical body, and sexual agency that is free from shame, commodification, or violence. (SS)

Swapnaa Tamhane

Swapnaa Tamhane is an artist, curator, and writer challenging the colonial constructs and gendered biases that have marginalised Indian textile art from the realm of "fine art." "I spent a lot of time in India as a kid, so that has really shaped my thinking and my approach," says Tamhane, whose family is from Mumbai. "I'm interested in how craft and fine art are just kept so separate." Today, the Montreal, Quebec-based artist travels regularly between Canada and India and maintains a creative practice encompassing drawing, handmade paper, text, and sculpture, driven by a desire to develop new ground for how Indian art, craft, and design have been historically articulated and hierarchically divided by colonialism. She works with block printers, dyers, and embroiderers in Kutch, Gujarat, in a skill-sharing and collaborative-based practice. She focuses on materials like cotton and jute and their economic and political histories.

Figure 1a. Swapnaa Tamhane, installation view of *Mobile Palace*, 2019-2021. With Salemamad Khatri, Mukesh Prajapati, and the Qasab-Kutch Craftswomen collective. Natural dyes and appliqué on cotton, dimensions variable. Royal Ontario Museum, Toronto, 2022. Photo credit: Paul Eekhoff. **View Source**

Figure 1b. Swapnaa Tamhane, *Mobile Palace* (detail), 2019-2021. With Salemamad Khatri, Mukesh Prajapati, and the Qasab-Kutch Craftswomen collective. Natural dyes and appliqué on cotton, dimensions variable. Photo credit: Paul Eekhoff. **View Source**

Her immersive installation *Mobile Palace* (2019-2020) (figs. 1a and 1b), showcased at the Royal Ontario Museum (curated by Deepali Dewan, Toronto, Ontario, 2022), employed block-printed and embroidered fabric, exploring India's rich textile history. This installation evoked Mughal and Ottoman tents historically used as portable palaces, as well as the legacy of India's Swadeshi movement, a form of self-governance aimed at reducing India's reliance on foreign economic support, most notably, on British

textile production. The motifs found within the exhibition further examine the relationship between the textile industry, colonialism, and the political and social history of India by recalling the shapes and forms found in the French architect Le Corbusier's design for the Textile Mill Owners' Association House in Ahmedabad. To realize *Mobile Palace*'s rich palette of indigos, cherry-reds, and khakis, Tamhane worked collaboratively with artists based in Gujarat, India, including Salemamad Khatri, a dyer and printer, Mukesh Prajapati, a wood block carver, and the Qasab-Kutch Craftswomen, an embroidery collective. "I want to collapse all these separations between the ideas of what art is, what craft is, and what design is, into visual encounters that bring all these ideas together, even onto the surface of a textile," explains the artist. "The woodblock carver, Mukesh Prajapati, block-printer, Salemamad Khatri, and Qasab-Kutch Craftswomen are always credited in my work."

Figure 2a. Swapnaa Tamhane, installation view of *The Golden Fibre*, 2021-22. Digital collage with pencil, photolithographs on handmade paper from tree wrapping material, dimensions unknown. The Victoria and Albert Museum, Dundee, Scotland. Photo credit: Ruth Clark. View Source

In 2022, Tamhane was commissioned by the Victoria and Albert Museum (Dundee, Scotland) to create *The Golden Fibre* (curated by Meredith More and Mother Tongue) (fig. 2a), an installation that critically examined the colonial history between British-ruled

Bangladesh and "Juteoplois," the nickname bestowed on Dundee after it had become the world capital for jute cloth production in the nineteenth century. Jute was known as the golden fibre because of the huge profits gained from the raw material.

Figure 2b. Swapnaa Tamhane, *Processed (Scene from a mill in Dundee)* from *The Golden Fibre* project, 2019-2023. Photolithograph on handmade jute paper, dimensions unknown. **View Source**

The installation included archival photographs and drawings of the largely female labour force such as *Processed (Scene from a mill in Dundee)* (fig. 2b), as well as microscopic images of hand-made jute paper, created through a laborious process that involves soaking cut-up pieces of jute cloth in caustic chemical lye and then beating the fibres in water for hours until a pulp forms that can be shaped and dried into rough sheets of paper.

Figure 2c. Swapnaa Tamhane, *Tum Banglá mat bolo, ham kuchh nahin samajtha hai (You don't speak Bengali, I can't understand anything),* detail from *The Golden Fibre* project, 2021-2022. Sandblasted mirrors on handmade jute paper, with raw jute and dyed pigment pulp, 7.65 x 17.75 cm each. The Victoria and Albert Museum, Dundee. Photo credit: Neil Hanna. **View Source**

Tamhane also created an installation of mirrors titled *Tum Banglá mat bolo, ham kuchh nahin samajtha hai (You don't speak Bengali, I can't understand anything*) (fig. 2c), inspired by Hindustani language exercise books produced by the Scottish managers supervising jute labourers. Tamhane etched phases from these books—orders such as "hurry up," "keep quiet," and "do not make any noise"—onto mirrored glass, revealing the colonial attitudes of the managers and of the wider jute trade. In 2022-2023, her work, including *Mobile Palace*, was displayed in a solo exhibition, *No Surface is Neutral*, at the Surrey Art Gallery (curated by Deepali Dewan, Surrey, British Columbia).

Figure 3a. Swapnaa Tamhane, installation view of *DROP CLOTH*, 2023. Printed and dyed by Salemamad Khatri. Materials and dimensions unknown. Hamilton Artists Inc., Hamilton, 2023. Photo credit: Toni Hafkenscheid. View Source

Figure 3b. Swapnaa Tamhane, *DROP CLOTH* (detail), 2023. View Source

Later in 2023, Tamhane displayed the indigo-dyed "achadiya," or dropcloths, used in the block printing *Mobile Palace* in a solo exhibition, *DROP CLOTH*, at Hamilton Artists Inc.'s Cannon Gallery (Hamilton, Ontario) (figs. 3a and 3b). She has exhibited widely in 2024, including in Dubai, Los Angeles, Scotland and Montreal. Across her work, Tamhane delves into local histories and stories to uncover persistent colonial attitudes and histories and to question how these histories continue to affect us today. (NJH)

Samuel Thomas

Samuel Thomas, a member of the Lower Cayuga Band of the Haudenosaunee residing in Niagara Falls, Ontario, is a central figure in the revival of traditional Haudenosaunee embossed beading. Born to knowledge-keeper and artist Lorna Thomas-Hill, Thomas developed an interest in Haudenosaunee beadwork at the age of thirteen. He began to study the history of Haudenosaunee raised beadwork originating from nineteenth-century tourism in the Niagara region. Indigenous beaders in this period developed a distinct style that combined traditional techniques and motifs with European aesthetics, selling items such as beaded bags and pin cushions as souvenirs. The style endured for generations, expanding to become a significant medium of cultural expression and ornamentation on objects for internal community use, though by Thomas' childhood in the 1970s, this unique form of beading was declining. With no formal teachers, he scoured flea markets for antique pieces of beadwork, meticulously dissecting and reconstructing them to understand the techniques. As he explains, "I'd buy them, painstakingly dissemble them, figure out how they were sewn, then put them back together. I had a strong feeling even then that I needed to do something to revive this work." His education extended to studying moccasins in museum collections and training with artists, including tanner Juliette Meness-Ferguson and beadworker Faith DuBuc. Thomas has dedicated his life since to creating beaded work with the techniques he has revived, sharing this knowledge with others in beading workshops, and raising the profile of Haudenosaunee embossed beading throughout Canada and beyond. In 2003, the artist travelled to Kenya, where, as he explains, members of the Church

"had collected cultural objects and burned them in front of the Indigenous peoples." Thomas continues to explain that he brought artists together and worked with them "to recreate what had been stripped from them." Together, they created a six-foot-tall beaded tree that combined techniques indigenous to Eastern Africa and Haudenosaunee territory as visual representation of Indigenous survival and cross-cultural unity.

Figure 1. Samuel Thomas, *The Great Tree of Peace*, 2007. Materials and dimensions unknown. View Source

The completed work, titled *The Great Tree of Peace* (fig. 1), was unveiled at the United Nations headquarters in 2007. This work consisted of fifty branches made from coiled metal wire, each ending in a loop upon which hung a beaded strawberry. At the top

of the tree sat a Niagara-style beaded bird with cherries in its mouth. He used beading as a form of healing again in the *Opening the Doors to Dialogue* project (2016), a reconciliation-focused series of collaborative workshops with residential school survivors, their descendants, and representatives of Christian denominations responsible for administrating the residential school system. Thomas led participants in decorating doors salvaged from former residential schools with beadwork and paint, while creating a forum for open dialogue, in turn facilitating the healing process for participants. "I needed survivors to accept that what happened wasn't their fault," he said. "Both parties have to be involved in any reconciliation. We need to open doors to dialogue – until we speak, we cannot be heard."

Figure 2a. Samuel Thomas, doors for the *Opening the Doors to Dialogue* project, 2016. Recovered doors from Canadian residential schools, beads, acrylic paint, dimensions unknown. **View Source**

Figure 2b. Samuel Thomas, *Opening the Doors to Dialogue* (detail), 2016. Recovered door from Canadian residential school, beads, dimensions unknown. **View Source**

The resulting doors (figs. 2a and 2b) were displayed in the exhibition *Opening the Doors to Dialogue* (curated by Paula Whitlow for the Woodland Cultural Centre, Brantford, Ontario, 2016-2017; travelling).

Figure 3. Samuel Thomas, *Sky Woman Bandolier Bag*, n.d. Materials and dimensions unknown. **View Source**

In 2023-2024, Thomas's recent work was displayed in a solo exhibition, *Samuel Thomas: New Beginnings* at RiverBrink Art Museum (Queenston, Ontario), incorporating traditional Haudenosaunee design, symbolism, and teachings with contemporary imagery. One work in the exhibition, *Sky Woman Bandolier Bag* (fig. 3), shows Sky Woman bringing the strawberry from the sky world as she fell to earth; Thomas often includes strawberries in his work as a personal identity marker. (SS)

Kelly Thompson

Travelling and wayfinding have greatly shaped the artistic practice of textile artist Kelly Thompson. Her nomadic lifestyle began at an early age. She was born in California, United States, raised in New Zealand, and has lived in various other countries including Australia, the United Kingdom, and Canada, where she currently resides. Thompson remarks, "Independent travel is frequently my source material, another way to be an explorer." She applies her wandering experiences as a means of researching place, location, and identity. Thompson uses both digital and analog weaving technologies to craft innovative textiles that depict narrative mappings of her travels and visualizations of the data that she collects along the way. For instance, in 2015, the artist took a twenty-five-day trans-Pacific voyage on a container ship from Charleston, South Carolina, to Auckland, New Zealand.

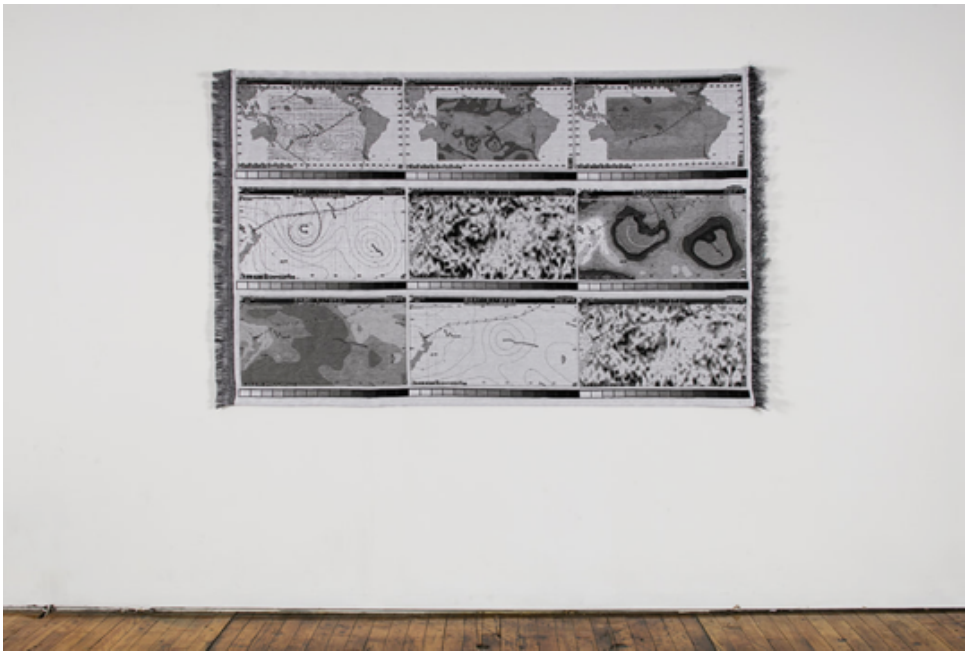

Figure 1a. Kelly Thompson, *Weather Captures II*, 2015. Cotton, linen, 168 x 125 cm. View Source

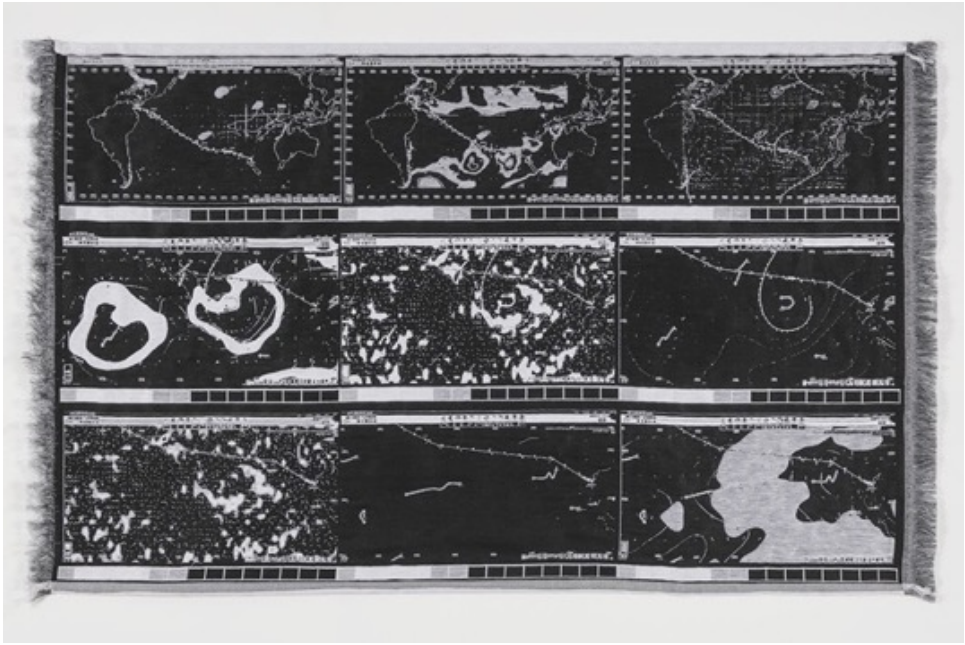

Figure 1b. Kelly Thompson, *Weather Captures II* (Reverse), 2015. Cotton, linen, 168 x 125 cm. View Source

Throughout the trip, Thompson recorded satellite feeds, currents, temperatures, and the ship's directions and speed, which materialized in the textile *Weather Captures II* (2015) (figs. 1a and 1b).

Figure 2a. Kelly Thompson, *Fluid Data*, 2015. Hand-woven digital jacquard, six-colour tapestry warp, cotton, and linen, approx. 45 x 140 cm each. Photo: Michel Dubreuil. View Source

Her fascination with capturing information from the ocean continued with *Fluid Data* (2015) (figs. 2a and 2b), a series of weavings that incorporated data, such as graphs that reflected shifts in air and sea temperatures, error codes, and other tracking information along with

visual elements that included submarine cable maps and abstracted depictions of water.

Figure 2b. Kelly Thompson, *Fluid Data* (detail), 2015. Hand-woven digital jacquard, six-colour tapestry warp, cotton, and linen, approx. 45 x 140 cm each. Photo credit: Michel Dubreuil. View Source

Thompson approached this work with a less representational and more experimental manner, allowing for what she considers "missing data," or intentionally unwoven sections in the warp blend to form (fig. 2b).

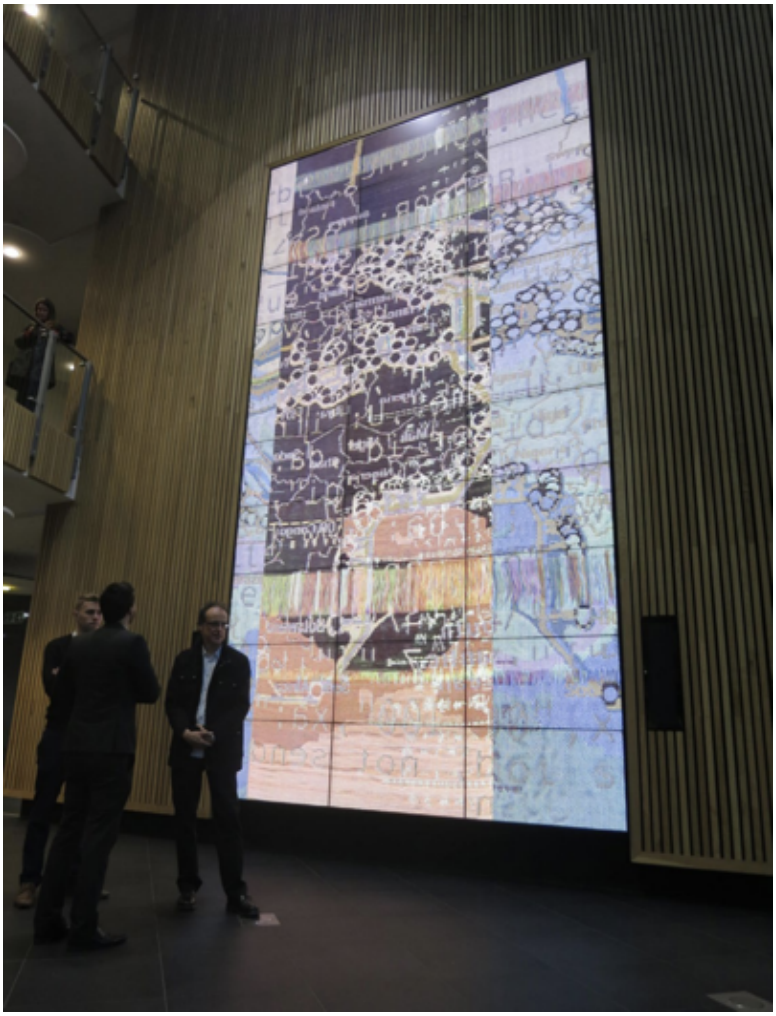

Figure 3. Kelly Thompson, *Fluid Data (digital version),* 2015. 7.35 × 3.75 m. View Source

These glitch-like representations also informed the next series, *Fluid Data (digital version)* (2015) (fig. 3), a digital rendering that converted six woven panels into digital slides that looped and flowed information on large screens, bringing this process of data translation to a monumental scale. Thompson finds, "Pixels are both threads and digital moments, inviting a close and distant view of content, and in this scale of presentation, proximity, and space added a new element." Thompson continued to advance her research on translating digital data into woven textiles in the Department of Studio Arts at Concordia University, where she held the position of professor in Fibres and Material Practices. In June 2024, she de-institutionalized herself (or retired from Concordia) and returned to Aotearoa New Zealand to continue independent weaving research and practice. (HLT)

Barbara Todd

Barbara Todd's quilted works explore the relation between textiles, their characteristics, and embedded meaning.

Figure 1a. Barbara Todd, *Security Blankets* (series), 1988 – 1995. Wool, appliqué and quilted, dimensions varied. View source

Figure 1b. Barbara Todd, *Security Blanket: Child's Quilt (30 missiles, 1 bomb)*, 1990. Wool, cotton, appliqué and quilted, 212 x 155 cm. **View Source**

In her series *Security Blankets* (1988-1995) (figs. 1a and 1b), Todd crafted quilts with imagery of bombs, missiles, and other military hardware out of dark-hued woollen fabric, a material often used for men's suits. Through this association of material and imagery, Todd infused the work with a politically charged sensibility advocating for non-violence in regard to the Cold War politics of the early 1990s. In the early 2000s, Todd adopted an experimental approach to producing the imagery in her work. After recalling memories of

collecting stones from the beaches of Lake Huron and making unique arrangements with them in her youth and connecting that experience to the ways in which she now collects phrases and quotes on a daily basis, Todd developed a practice of selecting a text for the day and creating an arrangement of stones inspired by it. This resulted in her series, *Stone Drawings* (2004 – 2010).

Figure 2a. Barbara Todd, *Tongues/trees/books/brooks/sermons/stones,* 2010. Painted MDF, 250 x 500 cm. **View Source**

Figure 2b. Barbara Todd, *Tongues/trees/books/brooks/sermons/stones* (detail), 2010. Painted MDF, 250 x 500 cm. **View Source**

The series broadened Todd's practice beyond quilts and into drawing, assemblage, prints, and installation. This expanded direction is seen in *Tongues/trees/books/brooks/sermons/stones* (2010) (figs. 2a and 2b), a wall installation of black painted MDF stones on a white wall. In recent years, Todd's work has adopted a more minimalist approach, continuing her exploration of emotion and narrative in textiles.

Figure 3a. Barbara Todd, *Parallel Play* (installation detail), 2021. Wool fabric quilted. View Source

Figure 3b. Barbara Todd, *Parallel Play* (detail), 2021. Wool fabric quilted.
View Source

The installation *Parallel Play* (2021) (figs. 3a and 3b) at the Lake George Arts Project, (Lake George, New York) consists of various colour combinations of linen fabric that the artist collaged throughout the Courthouse Gallery space. Each colour swatch combination depicted an association with photographs Todd took along her travels and is named after each location. Freelance writer, Joseph Dalton aptly points out, "In contrast to the riotous mix of colours and patterns that typify most pieced quilts, Todd brings a minimalist aesthetic. Often there are only two or three pieces of solid colour fabric sewn together into quilts measuring up to eight feet in length and intended for display on a wall." According to Todd, "seen together, they translate fleeting glimpses of colour pairings into tactile reminders of places and experience." The combinations, which range from large eight-foot quilts to small five-by-five-inch squares, are dispersed across the gallery walls, transforming the space into a quilt-like composition. From 1981 to 1993, Todd lived and worked at the Banff Centre for the Arts in Alberta before settling in Montreal, where she taught in the Fibers and Material Practices Department at Concordia University. She currently lives and works out of her studio in Troy, New York. (HLT)

Anna Torma

As the descendent of skilled sewists and embroiderers, Anna Torma has been finetuning her needlecraft since her childhood in Tarnaörs, Hungary. Her work is strongly rooted in both Hungarian textile traditions and contemporary practice connected to feminist reclamations of fibre-based work as fine art practices. She has been an exhibiting artist since the late 1970s, primarily producing large-scale, hand-embroidered wall hangings. These textile structures incorporate numerous techniques, including Hungarian cross-stitch, freehand quilting, appliqué, felting, photo transfer, and collage.

Figure 1. Anna Torma, *Party with Dionysos*, 2011. Hand embroidery on linen, cotton threads with silk collage border, 185 x 150cm, collection of Patrick Cady/Musée d'Art Contemporain. View Source

Since immigrating to Canada in 1988, Torma has found inspiration for her pieces in the flora and fauna surrounding her home in Baie Verte, New Brunswick, as seen in the floral motifs of *Party with Dionysos* (2011) (fig. 1). She describes the lush imagery featured in her work by writing, "I work with the idea of Dionysian feelings, portraying male and female figures interlaced by real and imagined vegetation, suggesting connectedness in an earthly microcosm. I also want to show the enjoyment and appreciation of myths and legends of different cultures, sexualities, flowers, fruits, colours, and living and imagined creatures, seeing the environment and human identity as a whole but fragile, and always changing, subject."

Figure 2. Anna Torma, *Pedagogical Charts I*, 2016. Hand embroidered collage on linen fabric, silk thread, 143 x 166 cm. Collection of Michel L'Heureux. View Source

When drafting her hangings, Torma draws from a diverse range of sources, including anatomical drawings, as seen in *Pedagological Charts I* (2016) (fig. 2).

Figure 3. Anna Torma, *Permanent Danger*, 2017. Hand embroidery and reverse appliqué on three layers of linen fabric, silk thread, 206 x 125 cm. View Source

Darker themes, including human strife and our threatened natural environment, also appear in her hand-embroidered hangings, such as *Permanent Danger* (2017) (fig. 3). This double-sided embroidery depicts Torma's personal, pictorial language, comprised of a figurative lexicon of fire-breathing monsters, human figures, symbolic vegetation, and representations of her husband, artist Istvan Zsako's, sculptures. To create *Permanent Danger*, Torma stitched through three layers of fabric, embroidering both sides simultaneously, to create images on each side that mirror the other. This work—alongside fourteen other large-scale embroideries made by the artist since 2011—was displayed in the 2021 solo exhibition, *Anna Torma: Permanent Danger* (curated by Sarah Quinton for the Textile Museum of Canada and the Art Gallery of Guelph, Ontario). (SS)

Patrick Traer

Patrick Traer is a multi-media artist based in Montreal, Quebec, where he teaches Painting and Drawing at Concordia University. Before moving to Montreal, he was a professor at the University of Saskatchewan for eighteen years, having a significant hand in shaping the art school and the larger artistic community of Saskatoon. He is best known for his large format drawings, embroidered textile works, and upholstered sculptures which often extend into mixed media installations using video, photography, light-boxes, and blown glass. He describes his works, writing that they "reference incubation periods, biological obsolescence, and mythologies of human anatomy."

Figure 1a. Patrick Traer, *Untitled (veils)*, 1995. White voile, machine embroidered white nylon thread, 370 x 305 cm (each). View Source

Figure 1b. Patrick Traer, *Untitled (veils)*, 1995. White voile, machine embroidered white nylon thread, 370 x 305 cm each. **View Source**

Such references to the body are apparent in *Untitled (veils*) (1995) (figs. 1a and 1b); these translucent veils recall funeral shrouds, embroidered with branching structures resembling veins, creating a hauntingly beautiful effect as they cast shadows on the wall behind them.

Figure 2. Patrick Traer, *Untitled (black scrotum)*, 2002. Plywood, cotton, foam rubber, 700 covered buttons, stainless steel cock-rings, hooks, vinyl, upholstery fabric, 150 x 150 x 158 cm (each). View Source

Other works by Traer are similarly uncanny, such as his series of large, upholstered sculptures, including *Untitled (black scrotum)* (2002) (fig. 2), colloquially named *Matchless* which was displayed in the Museum London (London, Ontario) and Textile Museum of Canada's (Toronto, Ontario) *Boys with Needles* (curated by Anna-Marie Larsen, 2003)—an exhibition of fibre works by David Grenier, Neil MacInnis, Thomas Roach, and Traer examining stereotypes surrounding masculinity, homosexuality, and sewing. *Untitled (black scrotum)* blends the comfort of furniture with the provocativeness of fetish gear. Traer often works with technicians, such as automotive upholsterers, to create his sculptures, making his works appear industrially-manufactured and, by extension, evoking the hyper-masculinity associated with such industries. This precise stitching also gives his sculptures appealing surface textures that Traer says he hopes invites "intense, almost intimate, looking and interaction."

Figure 3a. Patrick Traer, *Lip Ruddy-Rose*, 2003. Plywood, cotton, canvas, cardboard, Dacron, polyurethane, foam batting, vinyl, zippers, covered buttons, stainless steel buttons, hooks, and MDF board, dimensions unknown. **View Source**

Figure 3b. Patrick Traer, installation view of *Lip Ruddy-Rose*, 2003 and *Untitled (veils)*, 1995. Plywood, cotton, canvas, cardboard, Dacron, polyurethane foam batting, vinyl, zippers, covered buttons, stainless steel buttons, hooks, and MDF board, dimensions unknown; and White voile, machine embroidered white nylon thread, 370 x 305 cm (each). **View Source**

Traer continued his *Matchless* series after the *Boys with Needles* show, creating works such as *Lip-Ruddy Rose* (2003) (figs. 3a and

3b), which was displayed alongside work from across his career in the University of Saskatchewan's College Art Gallery's (Saskatoon) retrospective, *Patrick Traer: A Survey* (curated by Kent Archer, 2014). At the show's vernissage, Traer discussed the events and ideas that informed his works, including the AIDS crisis as well as his life in the arts community of Saskatoon. Critic, Bart Gazzola, complimented the exhibition, stating that, "Patrick Traer, in this retrospective survey, exhibits work that occupies a rare space between sculpture, furniture and fine craft." (SS)

Debbie Westergaard Tuepah

Debbie Westergaard Tuepah is a Surrey, British Columbia-based artist who uses yarn, wood, paint, and found and readymade objects to create immersive installations and sculptural works that consider the conceptual and embodied experience of information in relation to contemporary issues and events. In her previous marketing career, Tuepah used predictive modelling to understand and influence human behaviour. Tuepah's aesthetic is guided by this past, as well as an ongoing desire to represent, in her own words, "how information can be strident in its revelation of real events or can evoke abstract ideas pertaining to politics, economics, health, science, the environment, or social constructs."

Figure 1. Debbie Westergaard Tuepah, *Mother Tongue, Surrey*, 2015. Acrylic, yarn, 366 x 366 x 49 cm. View Source

She often employs computer-based data sets and creates installations and sculptures that share the visual language of charts, diagrams, and graphs, as seen in her installation, *Mother Tongue, Surrey* (2015) (fig. 1). Inspired by the diversity of Surrey and her own heritage as a first generation Canadian of Danish descent, Tuepah created *Mother Tongue, Surrey* to visualise Surrey demographics as reported by Statistics Canada, using mathematically calculated volumes of paint to represent the percentage of residents who report having a specific language as their mother tongue. Each volume of paint—created with paint poured into sheets, globs, or spots—represents one language, distinguished by colour. Deeply interested in the materiality of paint, Tuepah often dips yarn and found objects in acrylic paint to create colourful, abstracted lines, not instantly recognizable as fibre.

Figure 2a. Debbie Westergaard Tuepah, installation view of *By a Thread*, 2016. Acrylic, yarn, 549 x 366 x 549 cm. **View Source**

Figure 2b. Debbie Westergaard Tuepah, installation view of *By a Thread*, 2016. Acrylic, yarn, 549 x 366 x 549 cm. **View Source**

In *By a Thread* (2016) (figs. 2a and 2b), displayed in the three-person show, *To Make Measurable What Is Not So* at the Reach Gallery Museum (curated by Laura Schneider, Abbotsford, British Columbia, 2016), the artist hangs such paint-dipped yarn in a grid-like pattern from the ceiling, creating an accumulation of colourful lines, suspended in space. Schneider describes this large-scale installation in the exhibition catalogue, writing: "*By a Thread* invites viewers to move through a labyrinthine structure that challenges visual and spatial perception, disorienting the senses. Strands of yarn dipped in day-glo acrylic paint colours and suspended in a careful pattern from the ceiling form a sculptural installation akin to a three-dimensional op-art painting." *By a Thread* reflects the artist's desire to create, in her own words, "optical vibrations" and references the colourful, vibrating strands found inside a fibre-optic cable bundle and the often disorienting breadth of digital information such cables carry about our daily lives.

Figure 3. Debbie Westergaard Tuepah, *Tender Rituals I*, 2022. Maple, pigmented oil, gear from Vancouver Sun printing press, silk yarn, 200 x 86 x 58.5 cm. View Source

During the COVID-19 pandemic, Tuepah began a series titled *Tender Rituals*, collecting fragments of wood and detritus from various sources, as seen in *Tender Rituals I* (2022) (fig. 3), which included discarded gear from the *Vancouver Sun* press plant. Tuepah

describes her collecting practice, writing: "Through this investigation, I question my own experiences, sense of place and time, and my responsibility for the people and environments that surround me. I examine where my actions may have been complicit in activities and belief systems that urgently require change, and I work to grow." (SS)

Kathleen Vaughan

Kathleen Vaughan is a visual artist, writer, scholar, and educator based in Montreal, Quebec, whose work reflects a trans-disciplinary orientation to questions of place, belonging, and the theme of "home." She creates works in a variety of media, including drawing, painting, photography, audio, video, mould making, casting, and carving, though she is best known for her textile constructions in the form of maps. Born and raised in Montreal, Vaughan moved to Toronto, Ontario, in her youth to pursue a university education and proceeded to live in the city for two decades. Toronto's cityscape has had a visible impact on her creative practice, as seen in *Nel mezzo del cammin* (2011-2015), a series of textile walking maps of Toronto and Montreal's green spaces, created after the artist returned to her native Montreal in 2008 as a work of what she calls "em-placement" in a city at once familiar and new.

Figure 1a. Kathleen Vaughan, *Glendon Forest: Walks Then and Now*, 2014-2015. Hand-piecing and digital and hand embroidery on wool, cashmere, 152.5 x 152.5 cm. View Source

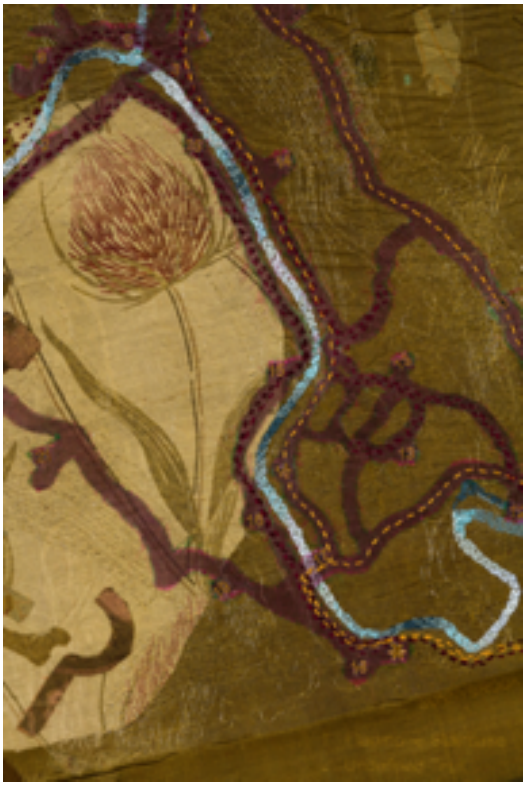

Figure 1b. Kathleen Vaughan, *Glendon Forest: Walks Then and Now* (detail), 2014-2015. View Source

Figure 1c. Kathleen Vaughan, *Summit Woods: 31 Walks*, 2012-2014. Textile piecing, hand and digital stitching, on wool/cashmere, 137 cm x 160 cm. View Source

Glendon Forest: Walks Then and Now (2014-15) (figs. 1a and 1b) showcases the Glendon urban forest in midtown Toronto, a place where Vaughan used to walk her dogs, and *Summit Woods: 31 Walks* (2012-14) (fig. 1c) shows a forest on the Westmount summit of Mount Royal in Montreal, both from a bird's eye view. She depicts the official portions of the maps with digital embroidery and the personal trajectories of her dog-walks in slow, deliberate hand-stitching, suggesting that, as Vaughan writes, "the process of emplacing oneself is incremental and on-going, step by step, stitch by stitch." The visual and tactile differences between the digital and hand embroidery point to a theme woven throughout Vaughan's map works: maps can be tools for sharing information about a place with large and diverse audiences, and at the same time, through attempts at objectivity and universality, maps often exclude emotive information and conceal the mapmaker's subjectivity, thereby reflecting and upholding hegemonic systems of power. The artist has also created maps of locations abroad, including of Iceland, where she has ongoing research-creation projects and has developed the Iceland Field School for Concordia University.

Figure 2a. Kathleen Vaughan, *Iceland: Earth and Sky*, 2016. Textile assemblage with lava rock installation, approx. 183 x 198 cm. Photo credit: Richard-Max Tremblay. View Source

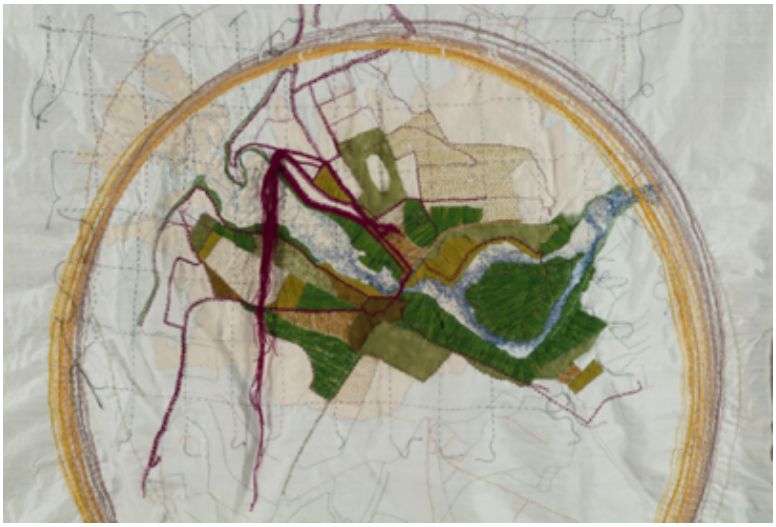

Figure 2b. Kathleen Vaughan, *Iceland: Earth and Sky* (detail), 2016. Textile assemblage with lava rock installation, approx. 183 x 198 cm. Photo credit: Richard-Max Tremblay. **View Source**

Iceland: Earth and Sky (2016) (figs. 2a and 2b), for example, depicts the artist's walking routes while at an artist's residency at the Icelandic Textile Center in Blöndúos, Iceland. More recent bodies of work are oriented to water and to the artist's neighbourhood of Pointe-St-Charles (Montreal), an underserved, post-industrial, and gentrifying area of Montreal.

Figure 3a. Kathleen Vaughan, *Walk in the Water / Marcher sur les eaux*, 2018. Materials and dimensions unknown. Photo credit: Jean-Sébastien Sénécal. **View Source**

Figure 3b. Kathleen Vaughan, *Walk in the Water / Marcher sur les eaux* (detail), 2018. Materials and dimensions unknown. Photo credit: Jean-Sébastien Sénécal. **View Source**

As a prelude to creating and leading the larger "Learning With the St. Lawrence" research group (2019-2024), Vaughan used electronics, conductive textiles, digital embroidery and oral history to create *Walk in the Water / Marcher sur les eaux* (2018) (figs. 3a and 3b), a project comprising a wall-sized textile map depicting the Pointe-St-Charles' St. Lawrence River shoreline, featuring multiple layers of cloth denoting the flowing river and its shifting boundaries over time, along with touch-activated audio recordings of interviews with Pointe-St-Charles residents about the River and hydrophonically-recorded audio of the River itself; additionally, this project included a guided audio walk along the water's edge (2020).

Figure 3c. Kathleen Vaughan, installation view of *Walk in the Water / Marcher sur les eaux*, 2018. Materials and dimensions unknown. Photo credit: Jean-Sébastien Sénécal. **View Source**

Textile assemblages from across Vaughan's career—including *Walk in the Water / Marcher sur les eaux*—were displayed in a solo exhibition, *You Are Here / Vous Êtes Ici* at McClure Gallery (Westmount, Quebec, 2020; travelling) (fig. 3c), depicting the breadth of the artist's place-based practice and creating a compelling rallying cry for audiences to care for the land in the midst of climate breakdown. Vaughan is the Research Chair in Art and Education for Sustainable and Just Futures, professor of Art Education, and recent co-director and a research member of the Textile and Materiality cluster of the Milieux Institute for Arts, Culture and Technology at Concordia University (Montreal); she also is an originator of Studio Re-Imagine, a locus of socially engaged art projects, activities, and research in Montreal. (SS)

Laura Vickerson

Laura Vickerson, based in Calgary, Alberta, is known for her mixed media and fabric works that create immersive environments, ranging from room-scaled installations to smaller interventions that disrupt existing spaces. Centering her practice around what she calls "the stuff of life", Vickerson often takes discarded garments and fabrics,

once in daily use, as her inspiration and material. She views such refuse as "signifiers of relationships and connections we have with the world around us and to one another."

Figure 1a. Laura Vickerson, *Velvet,* 1995. Bridal tulle, rose petals, dressmaker's pins, 915 x 2438.5 x 915 cm. View Source

Figure 1b. Laura Vickerson, *Velvet,* 1995. Bridal tulle, rose petals, dressmaker's pins, 915 x 2438.5 x 915 cm. View Source

Vickerson alters these found and reclaimed materials with labour-intensive techniques, as seen in her early installation piece, *Velvet* (1995) (figs. 1a and 1b). This work reconstitutes yards of bridal tulle, transformed by thousands of rose petals meticulously pinned to its surface.

Many of Vickerson's works— *Velvet* included—incorporate feminist commentary on gendered expectations, domesticity, and so-called women's work. In 2009, during an artist's residency at Château Mathieu (Normandy, France), Vickerson created a series of interventions, altering the chateau's interiors and surroundings to examine women's experiences in upper-class Victorian society.

Figure 2a. Laura Vickerson, *Throne,* 2009. Château Mathieu, Normandy, France. Tree stump, upholstery fabric, pins, 50 x 35x 30 cm. View Source

In *Throne* (2009) (fig. 2a), for example, Vickerson decorated a tree stump on the property with supple upholstery fabric, bringing the material that adorned furniture in Victorian-era living rooms outside of the domestic realm.

Figure 2b. Laura Vickerson, *Boss* (detail), 2009. Château Mathieu, Normandy, France. Silk organza, antique linens, lace, embroidery thread, 381 x 213.5 cm. Collection of the Alberta Foundation for the Arts. View Source

Figure 2c. Laura Vickerson, *Boss* (detail), 2009. Château Mathieu, Normandy, France. Silk organza, antique linens, lace, embroidery thread, 381 x 213.5 cm. Collection of the Alberta Foundation for the Arts. **View Source**

Boss (2009) (figs. 2b and 2c), conversely, was hung inside the chapel and grand salon of the house. Composed of antique doilies, linens, and lace, Vickerson embroidered these fabric traces of women's labour with a message of resistance in bright red: "You're not the boss of me..." In her artist's statement, Vickerson describes this work, writing: "Within wealthy families, women were, for the most part, relegated to the private sphere of the home where they spent their time embroidering... It was my intention to use embroidery as well as materials related to opulent domestic interiors of these 'ladies of leisure' in a subversive way to speak about these women's isolation, lack of agency and stifled creativity."

Figure 3a. Laura Vickerson, installation view of *Air* from the *Fabrications* series, 2017. Kelowna Art Gallery, British Columbia, 2017. Recycled white clothing, pillows, padded canvas flooring, and audio recordings, 1173.5 x 1006 x 427 cm. **View Source**

Figure 3b. Laura Vickerson, installation view of *Air* from the *Fabrications* series, 2017. Kelowna Art Gallery, British Columbia, 2017. Recycled white clothing, pillows, padded canvas flooring, and audio recordings, 1173.5 x 1006 x 427 cm. **View Source**

Figure 3c. Laura Vickerson, installation view of *Air* from the *Fabrications* series, 2017. Kelowna Art Gallery, British Columbia, 2017. Recycled white clothing, pillows, padded canvas flooring, and audio recordings, 1173.5 x 1006 x 427 cm. View Source

Vickerson's installation *Air* (2017) (fig. 3a, 3b and 3c), shown as part of the group show *Fabrications* in 2017 (curated by Liz Wylie and essay by Diana Sherlock for the Kelowna Art Gallery, British Columbia), transformed second-hand white clothing into cloudlike forms, stitched together in a single translucent layer and suspended ten feet above visitors' heads. Entrants were encouraged to remove their footwear and lounge beneath them, alongside an audio track emulating the sounds of blowing wind. Vickerson is a Professor Emerita at the Alberta University of the of Arts, having taught in Craft and Emerging Media for over three decades. She also taught as an instructor at Penland School of Crafts (Penland, North Carolina), and as Sessional Faculty at the University of Calgary (Alberta) and at Nova Scotia College of Art & Design (Halifax). (SW)

Yvonne Wakabayashi

Yvonne Wakabayashi of Burnaby, British Columbia is known for her expertise in arashi shibori, a traditional Japanese resist dyeing technique. Born in Vancouver, British Columbia, Wakabayashi and her family were exiled by the Canadian government, along with

around 22,000 other Japanese Canadians, during the Second World War. Wakabayashi and her family were interned in interior British Columbia for seven years. Returning to Vancouver after the war, Wakabayashi studied to become a teacher. She later embarked on an artistic career after encountering the shibori processes of compressing, tying, and hand-dyeing fabric during a 1983 trip to her maternal homeland of Sashima Island, Japan. During her travels, she attended a workshop with indigo master and shibori artist, Hiroyuki Shindo. Soon after, she visited the Japanese town of Arimatsu, where arashi shibori has been practiced for centuries. In the four decades since, Wakabayashi has explored and pushed the possibilities of shibori, creating a vast body of sculpture, wall hangings, and wearable pieces that honour the rich history of Japanese craft while incorporating contemporary themes and materials. At the heart of Wakabayashi's practice is her relationship to two coasts: the shoreline near her British Columbia home and her ancestral homeland in Japan. Through shibori, the artist examines how her family has been shaped by the sea and their emigration across it. Much of her art is inspired by images of sea life, especially varieties of anemone, barnacle, and coral, as she explains: "I am drawn to the water… the patterns on the waters' edge, jellyfish, sea birds, the pebbles I collect – I relate it all to shibori."

Figure 1a. Yvonne Wakabayashi, *Water's Edge*, 2003. Indigo dye, Japanese Gunma silk, beads, Arashi shibori, bound three-dimensional forms, 152.5 x 53.4 x 17.8 cm. Photo credit: Kenji Nagai. View Source

Figure 1b. Yvonne Wakabayashi, *Water's Edge* (detail), 2003. Indigo dye, Japanese Gunma silk, beads, Arashi shibori, bound three-dimensional forms, 152.5 x 53.4 x 17.8 cm. Photo credit: Kenji Nagai. View Source

Her sculptural piece, *Water's Edge* (2003) (figs. 1a and 1b), for example, interpolates the gentle movement of water. In describing the technique involved in creating such works, Wakabayashi writes: "My process is an adaptation of Arimatsu's traditional arashi shibori in which fabric is wrapped around thirteen-foot wooden poles... I use hot dyes, discharge baths, and metal poles to produce sharp pleats with strong retentive memory."

Figure 2. Yvonne Wakabayashi, *Wearable Art Lace Dresses*, 2011. Felted katazome, wool jersey, dimensions unknown. Photo credit: Kenji Nagai. View Source

Her garments also feature flowing, organic shapes and patterns created with shibori techniques in combination with felting and hand-cut wool lacework, as seen in *Wearable Art Lace Dresses* (2011) (fig. 2).

Figure 3a. Yvonne Wakabayashi, *Tribute*, 2017. Mixed media textiles, dimensions unknown. Photo credit: Fred Lum/*The Globe and Mail*. **View Source**

Figure 3b. Yvonne Wakabayashi, *Tribute* (detail), 2017.

In 2019, Wakabayashi's wall hanging, *Tribute* (2017) (figs. 3a and 3b), was included in a group exhibition, *Being Japanese Canadian: Reflections on a Broken World*, at the Royal Ontario Museum (Toronto). *Tribute* takes the shape of a kimono, dyed with indigo and decorated with layered images—including particular plants, family photographs, and printed text—symbolically honouring the artist's parents. Wakabayashi also finds creative inspiration in her experiences of teaching, both through her career with the Vancouver School Board and later as an instructor of textile arts at the University College of the Fraser Valley (Abbotsford, British Columbia) and Capilano University (North Vancouver, British Columbia). "The reciprocal relationship between teacher and student has enriched and nourished my ideas and affirmed the endless possibilities with which to view and create art," she says. (SS)

Kathryn Walter

Kathryn Walter has maintained a studio practice since the late 1980s, working at the intersections of visual art, design, and material culture. Originally from Toronto, Ontario, Walter spent the late 1980s and early 1990s living in Vancouver, British Columbia and Montreal, Quebec, where she explored issues related to real estate development, urban growth, capital, and art through a range of projects, including site-specific installations, text-based interventions, performance and film loop projections. In the late

1990s, she returned to Toronto and began increasingly centring textiles in her practice. In 1999, she curated an exhibition on felt, aptly titled *Felt*, for the Textile Museum of Canada (Toronto). This project connected Walter with her family business and history: upon immigrating to Canada from Germany, her great-grandfather established E.F. Walter Inc., specializing in the sale of felt products. This company has remained in her family for four generations. She started to experiment with the material herself, first creating accessory items with industrial felt, such as handbags and briefcases. She started her company and label, FELT and the scope of her work gradually expanded to encompass large-scale installations, wall hangings, and soft sculptures. Walter explains that she is drawn to the material for its useful malleability and rich history as part of industrialization. "Felt has this mythic quality," Walter says, "it's at once organic and industrial in strength." Felt also absorbs sound, meaning that Walter's work serves to soften interiors both visually and acoustically. Walter has designed and built interior installations for residential, commercial, and institutional buildings across North America with her acoustically and visually beautiful work. Creating such large-scale and architectural projects has required Walter to develop innovative techniques of folding, stitching, and bolting felt.

Figure 1a. Kathryn Walter, *Wosk Theater*, 2008. Felt, dimensions unknown. Simon Wiesenthal Center Museum of Tolerance. Photo credit: Benny Chan. View Source

Figure 1b. Kathryn Walter, *Wosk Theater*, 2008. Felt, dimensions unknown. Simon Wiesenthal Center Museum of Tolerance. Photo credit: Anne Garrison/Hewitt Garrison Photography. View Source

For example, she created a unique layering technique for her *FELT Striations* series, as seen adorning the curved walls of the Wosk Theater in the Museum of Tolerance (Los Angeles, California) (2008) (figs. 1a and 1b). Architecture and design journalist Leslie Jen describes Walter's *FELT Striations* series, explaining that "strips of

felt are irregularly layered in a horizontal fashion, achieving much the same effect as a stonemason does." Jen continues, "It is a time-consuming endeavour, and Walter likens the process to painting, selecting from her palette of chunky felt strips which vary subtly in colour and texture. The end result is a product of substantial materiality that showcases the thickness and fibrous character of the raw textile."

Figure 2a. Kathryn Walter, *FELT Pinch and Ripple*, 2014. Felt wall hanging, dimensions unknown. **View Source**

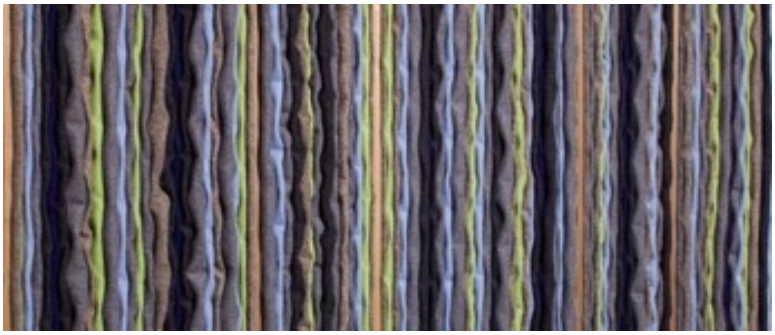

Figure 2b. Kathryn Walter, *FELT Pinch and Ripple* (detail), 2014. Felt wall hanging, dimensions unknown. **View Source**

Walter also works on a smaller scale, as seen in her wall-hanging *FELT Pinch and Ripple* (2014) (figs. 2a and 2b), comprised of vertical, repetitive forms compressed into irregular, colourful undulations. This piece appeared in *Fibreworks*, a juried biennial group exhibition at Idea Exchange, Cambridge, Ontario, in 2014.

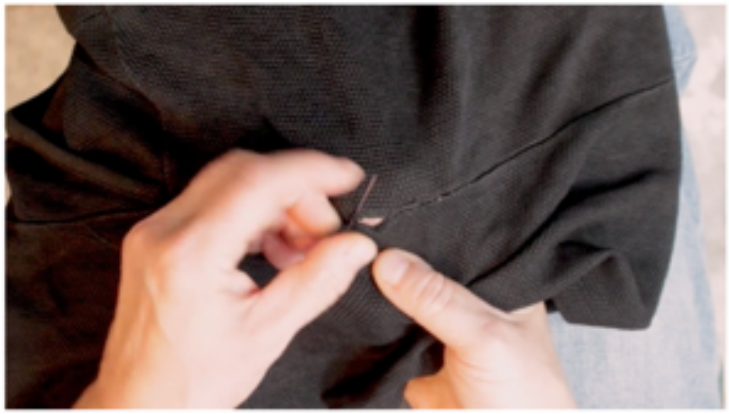

Figure 3a. Kathryn Walter and Greg Woodbury, film still of *One Minute Mend #8*, 2016. Short film from *dittybag* series with audio track by Gordon-Braun-Woodbury. **View Source**

Figure 3b. Kathryn Walter and Greg Woodbury with Comrags, installation view of *MEND IT at Comrags*, 2016. The Toronto Offsite Design Festival, Toronto. Film projection**. View Source**

Figure 3b. Kathryn Walter and Greg Woodbury, installation view of *DARN IT!*, 2015. Short film from *dittybag* series produced for the Toronto Urban Film Festival (TUFF), screened on subway platforms of the Toronto Transit system (TTC). **View Source**

From 2015 to 2017, Walter collaborated with her husband, video artist Greg Woodbury, on a series of projects titled *dittybag* (figs. 3a, 3b, and 3c). She describes a dittybag as "a kit used by soldiers and sailors to carry sundry items such as sewing implements." Through hosting events, maintaining an online presence, and displaying short films about mending across Toronto, Walter and Woodbury aimed to shed light on the importance of repairing garments in the age of mass consumption. Environmental consciousness remains a central facet of Walter's practice, most notably in the form of quilting with felt studio scraps. (SS)

Olivia Whetung

Olivia Whetung, a multi-disciplinary artist and member of Curve Lake First Nation, engages in a diverse artistic practice encompassing beadwork, printmaking, digital art, and writing. Her work delves into the concept of, in her own words, "acts of/active Native presence," exploring Indigenous land and food sovereignty, knowledge transfer, language preservation, and environmental stewardship.

Residing on Chemong Lake in the Kawarthas, Ontario, has shaped Whetung's practice, as she describes: "I spend a lot of time observing, gardening and working within [the land]." Living in the Kawarthas also allows Whetung to be part of a rich community of Anishinaabe artists; in her youth, Whetung was particularly influenced by her creative family, including her grandparents, who established the Whetung Ojibwa Centre (Curve Lake, Ontario), an art gallery and gift shop showcasing local art. Through the Centre, she was introduced to other Indigenous artists and was inspired to create contemporary art that preserves Anishinaabe ways of knowing. A significant strand of her artistic practice and reclamation of Anishinaabe visuality has manifested in beadwork, which the artist learned on the loom in her childhood. Joni Low described Whetung's beading practice for *Canadian Art*, writing: "Olivia Whetung engages beadwork as a mnemonic device, to index memory and expose historical absences while expanding the medium's conceptual possibilities. She dissolves craft-art hierarchies to assert that the labour, hands and bodies of these often gendered and racialized traditions be recognized and honoured in their own right."

Figure 1a. Olivia Whetung, installation view of *tibewh*, 2017. 10/0 Czech seed beads, nylon thread, and aluminum push pins on canvas, dimensions unknown. Artspace, Peterborough, 2017. View Source

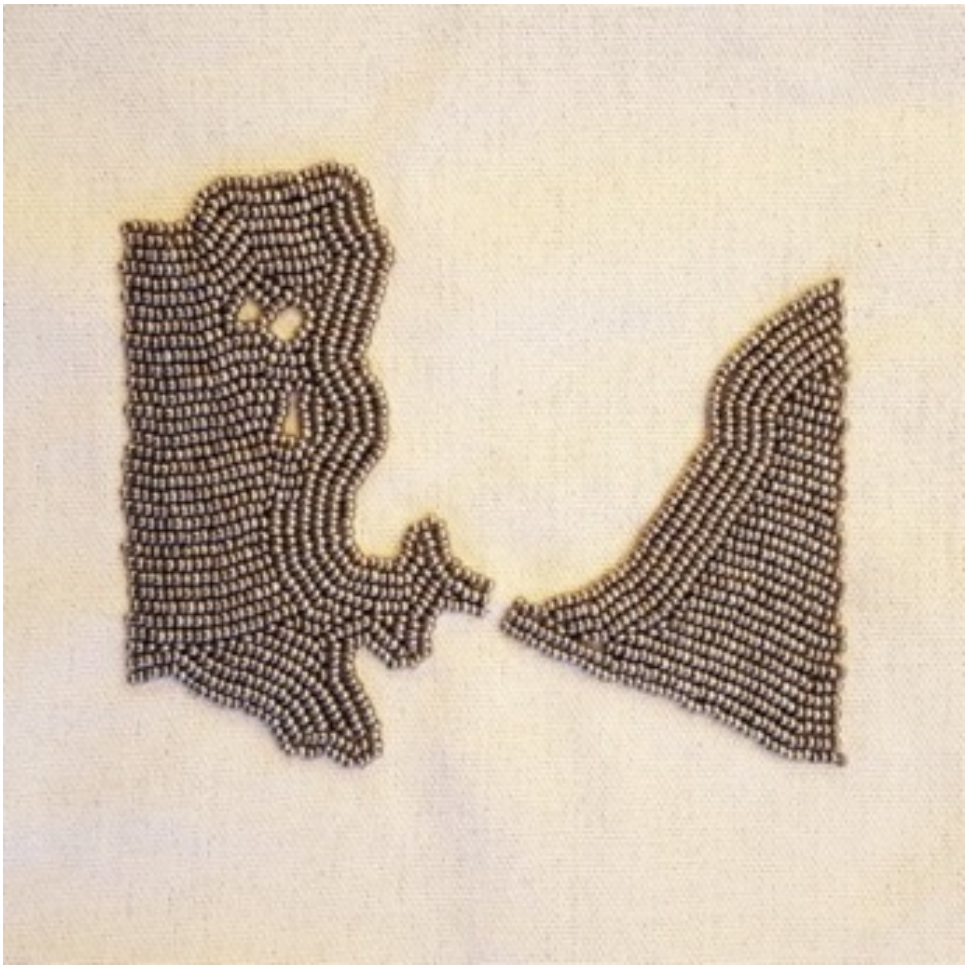

Figure 1b. Olivia Whetung, *tibewh* (detail), 2017. 10/0 Czech seed beads, nylon thread, and aluminum push pins on canvas, dimensions unknown. View Source

In 2017, Whetung displayed her beadwork in a solo exhibition titled *tibewh*—which in Anishinaabemowin is "to be on or near the shore"—at Peterborough, Ontario's Artspace (figs. 1a and 1b). Whetung presented beadwork interpretations of the forty-two locks along the Trent-Severn Waterway from a bird's-eye view, urging viewers to contemplate their relationship with the water and land and embrace reciprocal responsibility towards these vital elements. Continuing this exploration, Whetung's 2019 exhibition *Sugarbush Shrapnel* (Contemporary Art Gallery, Vancouver, British Columbia; travelling) delved into the ecosystem surrounding her Chemong Lake home.

Figure 2a. Olivia Whetung, installation view of *Stand*, 2019. *Sugarbush Shrapnel*, 2020. 11/0 Miyuki seed beads, nylon thread, wood veneer, flagging tape, rocks, dimensions variable. Contemporary Art Gallery, Vancouver. Photo credit: SITE Photography. View Source

Figure 2b. Olivia Whetung, installation view of *Stand*, 2019. *Sugarbush Shrapnel*, 2020. 11/0 Miyuki seed beads, nylon thread, wood veneer, flagging tape, rocks, dimensions variable. Contemporary Art Gallery, Vancouver. Photo credit: SITE Photography. **View Source**

Figure 2c. Olivia Whetung, *Stand* (detail), 2019. Photo credit: SITE Photography. View Source

With a particular focus on food sovereignty and the fragility of symbiotic relationships between plants and animals in an era of accelerating climate change, her exhibit prominently featured *Stand* (2019) (figs. 2a, 2b and 2c), a series of large-scale works on sheets of wood veneer, decorated with beaded embroidery and pyrographed lines. These pieces depict animals and plant in symbiosis, such as hummingbirds pollinating honeysuckles and a squirrel scratching the nourishing bark of a maple tree, serving as poignant reminders of interconnected food systems and inviting audiences to contemplate how might we remember such relationships after we have forever altered them.

Figure 3a. Olivia Whetung, installation view of *Soundings: An Exhibition in Five Parts,* 2020. 11/0 Miyuki seedbeads, jars, bottles, metal plinth and shelf, and audio recording. Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver. Photo credit: Rachel Topham Photography. **View Source**

Whetung's work, *Strata*, was also part of the travelling exhibition, *Soundings: An Exhibition in Five Parts,* curated by Candice Hopkins and Dylan Robinson (Queen's University, Kingston, Ontario, 2019-ongoing; travelling) (fig. 3a). Hopkins and Robinson initiated this project with the question: "How can a score be a call and tool for decolonization?" For *Soundings*, Whetung collaborated with gallery visitors, inviting them to pour different coloured beads from individual small jars into a larger vessel.

Figure 3b. Olivia Whetung, installation view of *Soundings: An Exhibition in Five Parts,* 2020. 11/0 Miyuki seedbeads, jars, bottles, metal plinth and shelf, and audio recording. Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver. Photo credit: Rachel Topham Photography. **View Source**

Figure 3c. Olivia Whetung, *Strata*, 2018-ongoing. 11/0 Miyuki seedbeads, jars, bottles, metal plinth and shelf, and audio recording. Photo credit: Rachel Topham Photography. View Source

Once the container was filled, the artist turned the amalgam of beads into an entirely new piece: a rectangular beadwork piece made on the loom, unique to that location of the exhibition's tour (figs. 3b and 3c). A group of students from the University of British Columbia School of Music then interpreted Whetung's rectangular beadworks as scores, translating the visual language of the beads into notations to be read and played on instruments. In the fall of 2020, musicians Sasha Kow, Athena Loredo, and Joseph Stacy played these works through the Ladner Clock Tower's carillon on UBC campus. (SS)

Nico Williams

Nico Williams is a new media geometric beadwork artist, known for creating an array of forms with woven beads to narrate Indigenous experiences. Geometric beadwork is formed from basic geometric shapes and is most commonly three-dimensional, although it can also be two-dimensional. Williams creates a digital rendering of found objects he then uses as a pattern for stringing together Japanese Delica glass beads, beads of a perfect cylindrical shape. A member of Aamjiwnaang First Nation (Anishinaabe), Williams was raised on reserve land by the St. Clair River in Southwestern Ontario and currently resides in Tiohtià:ke (Montreal, Quebec). In his artist's statement, Williams describes his beading practice, writing: "My practice looks at the ways we live through connections with objects, place, and language. Often in collaboration and community with others, I make sculptures that are sometimes highly patterned abstract geometric forms, sometimes sparkling representations of familiar objects, and always hand-woven from hundreds of glass beads." He continues "I choose to work with forms and objects that, like beadwork, have an overt—if often overlooked—relationship to gratitude, exchange and commerce, land, and the shaping, and morphing ability of language. Sculptural geometries are a meeting point for technologies, stories, and lineages of knowledge. Translating everyday, accessible objects into beadwork re-presents regular things from our daily lives to reattune us to their attraction and code-switching, overlapping, shifting resonances across cultural contexts and modes of identity."

Figure 1a. Nico Williams, *Mnidnoominehnsuk (Spirit Berries)*, 2018. Glass Delica beads, 17.8 × 17.8 × 17.8 cm. Indigenous Art Collection, Crown-Indigenous Relations and Northern Affairs Canada. Photo credit: Richard-Max Tremblay. View Source

In *Mnidnoominehnsuk (Spirit Berries)*, (2018) (fig. 1a), Williams wove together 54,000 Japanese Delica beads into a many-sided geometric form composed of triangular panels. Like a quilt, each panel depicted a different story: Anishinaabeg legends and stories that the artist learned from his grandmother growing up, personal memories of gathering maple sugar and of aunties playing bingo, snowshoeing under the northern lights, the wake ceremony and legends of the formation of the birch amongst other panels that blended the traditional and contemporary. He left one panel blank to represent missing and murdered Indigenous women and girls. In 2022, this work was included in the groundbreaking exhibition of Indigenous beadwork, *Radical Stitch* at the Mackenzie Art Gallery (curated by Sherry Farrell Racette, Michelle Lavallee, and Cathy Mattes, Regina, Saskatchewan; travelling).

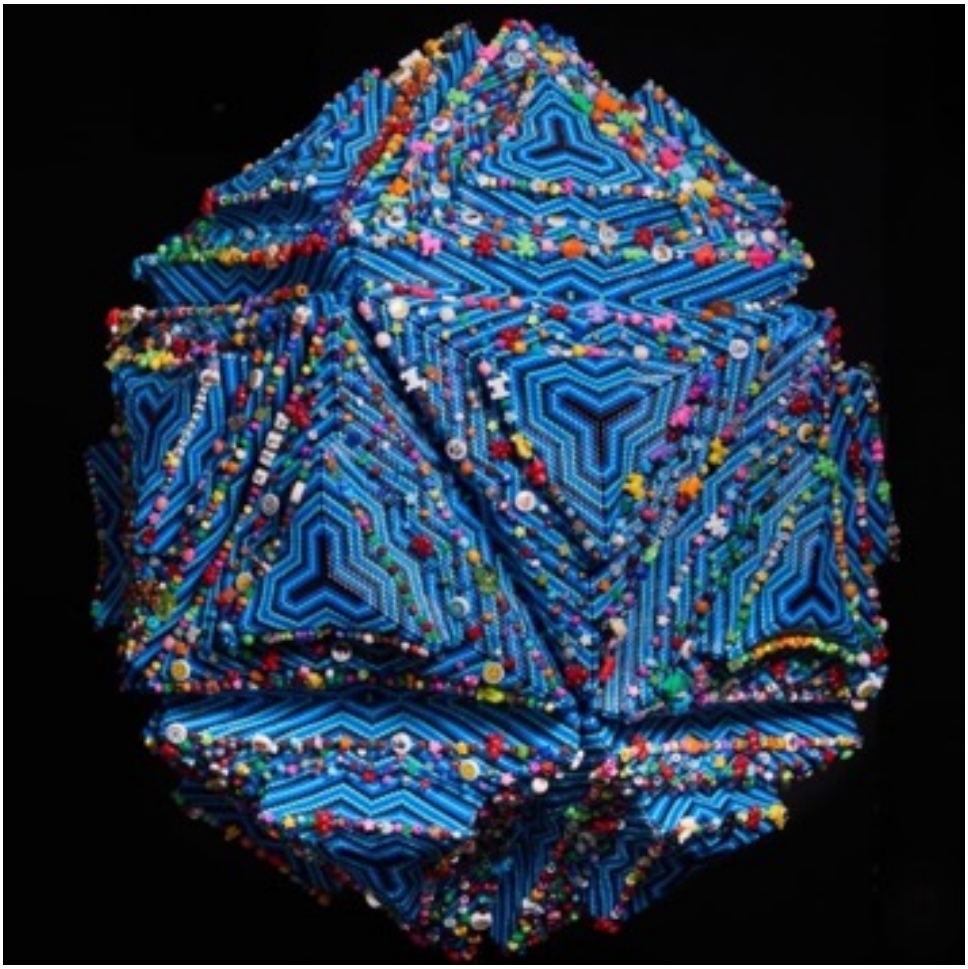

Figure 2a. Nico Williams, *Monument to the Brave*, 2021. Bravery beads, plastic, 254 x 254 x 254 cm. The SickKids Foundation. **View Source**

Figure 2b. Nico Williams, *Monument to the Brave* (detail), 2021. Bravery beads, plastic, 254 x 254 x 254 cm. The SickKids Foundation. **View Source**

Williams' first public sculpture, *Monument to the Brave* (figs. 2a and 2b), was commissioned in 2020 by the Sick Kids Foundation for a new building of the Hospital for Sick Children (Toronto, Ontario), which opened in 2023. Using over 250,000 beads, the artist and his studio team wove a massive sculpture to represent the strength and resiliency of children who seek care at the hospital. Williams also integrated 3,000 beads that were donated by the Sick Kid's Bravery Bead Program, which gives children a bead for every procedure, test or treatment they go through at the hospital. "I had never sewn or beaded anything this large," says Williams. "At first, I really didn't have any solid plan nor an idea of what to do with all the beads, which came in different sizes, shapes and colours. But after my studio team and I started to organise them, we began to sew them into triangles, and piece by piece the geometric form came to life, which when laid flat, measures over 20 feet in length."

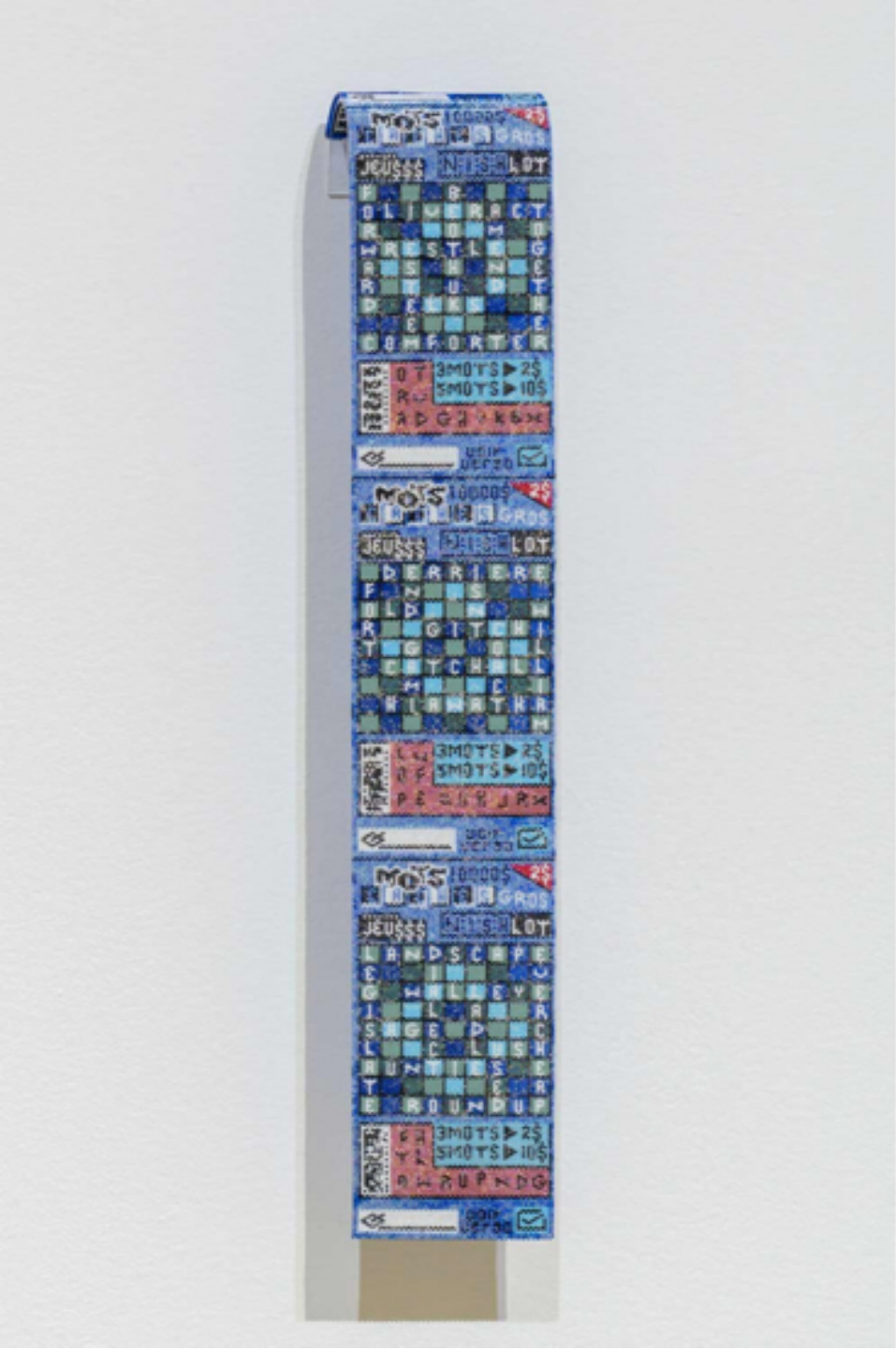

Figure 3a. Nico Williams, *Mots caché (Navy)*, 2020. Glass beads, 54.6 x 8.9 cm. Image credits: Guy L'Heureux and Richard-Max Tremblay. View Source

Throughout the COVID-19 pandemic, Williams and his team began beading everyday objects, including cereal boxes and lottery scratch tickets, as seen in *Mots Caché (Navy)* (2020) (fig. 3a).

Figure 3b. Nico Williams, installation view of *Zhi-biindiged gwaya Intrusion / Trespassing*, from *Biskaabiiyang / Returning to Ourselves*, 2023. Glass beads, plastic, metal and river rock. 144 x 144 x 31 1/2 in. Judith & Norman Alix Art Gallery, Sarnia. Installation Photo: Toni Hafkenscheid. Image credits: Guy L'Heureux and Richard-Max Tremblay. View Source

In the small grids of the Bingo and mots cachés tickets, Williams incorporated words that represent Indigenous history and culture. Williams' work *Zhi-biindiged gwaya Intrusion / Trespassing*, from *Biskaabiiyang / Returning to Ourselves* (2023) (fig. 3b), a series of camping chairs exploring the relationships between colonizing nations and the traditional Indigenous territory on which they imposed themselves, particularly around the Great Lakes region, displayed the flags of Canada, the United States and Quebec in a reflection on the cabins and campgrounds that continue to displace Indigenous peoples from their traditional territories, continuing the legacy of colonialism.

Figure 3c. Nico Williams, installation view of *Zhi-biindiged gwaya Intrusion / Trespassing* from *Biskaabiiyang / Returning to Ourselves*, 2022. Glass beads, plastic, metal and river rock. 144 x 144 x 31 1/2 in. Judith & Norman Alix Art Gallery, Sarnia. Installation Photo: Toni Hafkenscheid. Image credits: Guy L'Heureux and Richard-Max Tremblay. **View Source**

Along with other recent works, including beaded wall hangings, *Zhi-biindiged gwaya Intrusion / Trespassing* was displayed in Williams' solo exhibition, *Biskaabiiyang / Returning to Ourselves* (curated by Sonya Blazek for the Judith & Norman Alix Art Gallery, Sarnia, Ontario, 2023) (fig. 3c). Williams is an active member in the urban Indigenous Montreal Arts community, a board member for the Biennale d'art contemporain autochtone, and a member of the Contemporary Geometric Beadwork research team. (SS)

Sharmini Wirasekara

Sharmini Wirasekara is a bead artist who divides her time between Vancouver, British Columbia and London, England. From an early age, Wirasekara was deeply interested in art, stating that she "dabbled in many forms of art over the years—even while studying and working as an accountant." Her passion for beadwork was

ignited in 1997 after attending a bead weaving workshop, and she has been captivated by the medium ever since. Wirasekara has developed a distinctive body of sculptural beadworks encompassing colourful wall hangings, free-standing pieces, and jewellery. She creates her works with off-loom weaving techniques, often using peyote stitch (also known as gourd stitch). This stitch, commonly found in Indigenous North American and West African beadwork traditions, produces strong offset rows. Texture and the interplay of light are central to Wirasekara's work, influencing her choice of materials. She primarily uses cylindrical glass beads, in varying levels of opacity, favouring Japanese Delica or Czech seed beads, which interlock when woven to form three-dimensional, fabric-like patterned surfaces. Wirasekara's intricate designs reflect her fascination with elaborate patterns across global cultures.

Figure 1. Sharmini Wirasekara, *Jaipur Door*, n.d. Glass beads mounted on painted canvas panel, 25.4 x 25.4 cm. View Source

Jaipur Door (fig. 1), for instance, is inspired by the intricately carved doors of Rajasthan, India. She also draws inspiration from art history, particularly the work of nineteenth-century artists, including William Morris of the Arts and Crafts Movement and the French Impressionist Claude Monet.

Figure 2a. Sharmini Wirasekara, *Monet* (recto), n.d. Glass beads, 31.8 x 25.4 x 7.6 cm. View Source

Figure 2b. Sharmini Wirasekara. *Monet* (verso), n.d. Glass beads, 31.8 x 25.4 x 7.6 cm. View Source

The influence of the latter is evident in Wirasekara's *Monet* (figs. 2a and 2b), a sculptural robe that depicts the French artist's garden—morning on the front and evening on the verso. Creating such a detailed piece in beads is a labour-intensive process, and as Wirasekara explains, "Patience is a requirement. Beading is a very slow process and results are not instantaneous. However, it is well worth it!" Each of Wirasekara's ornately designed pieces requires extensive planning and research, beginning with numerous sketches that are reworked and refined until she has a satisfactory preparatory drawing, which serves as the foundation for her subsequent beading. Constantly drawing, experimenting, and developing new ideas, Wirasekara aims to create works that are timeless, aesthetically pleasing, and evoke curiosity in the viewer.

Figure 3. Sharmini Wirasekara, *Tree of Life*, n.d. Glass beads, 43.5 x 25.4 cm. View Source

Sculptural neckpieces, such as *Tree of Life* (fig. 3), are designed to hang on the wall. *Tree of Life* was inspired by the colourful sculptures in the Metepec region of Mexico. Wirasekara exhibits her works, including in the group exhibitions *Wings and Stings: Exploring the World of Beaded Bugs* (2022) and *A Novel Tea* (2024), both at the Museum of Beadwork in Portland, Maine. (NJH)

Barbara Wisnoski

Barbara Wisnoski is a visual and tactile artist known for her installations and textile murals. Born in Toronto, she is based in Montreal, Quebec, where her Ukrainian ancestors settled after immigrating to Canada. Wisnoski's work pays homage to their traditional Eastern Europe craft practices, including harvesting flax

to make linen for clothing. Her large-scale assemblages reflect a resonance between her artmaking process of gathering scraps of unwanted clothing from her family and friends, cutting them up, sorting them, and sewing them together, and the cyclical, labour-intensive work of harvesting, ripping, and retting flax. Inspired by strip-piecing quilting techniques, her method departs from traditional quilting as Wisnoski repeatedly rips apart and re-sews her assembled fabric. The result of this approach, explains Wisnoski, is the dispersion of individual fabrics and colours across the work "in a process that melds surface and structure and embodies the beauty, comfort, and absurdity of repetition."

Figure 1a. Barbara Wisnoski, *Grey Rain Sea*, 2010. Fabric and thread, 152 x 157 cm. View Source

For example, *Grey Rain Sea* (2010) (fig. 1a) appears to be a simple gradient from white to blue at first glance but is actually composed of a complex multitude of varyingly coloured scraps, machine-pieced, then torn, and re-sewn together.

Figure 1b. Barbara Wisnoski, *Grey Rain Sea* (detail), 2010. Fabric and thread, 152 x 157 cm. **View Source**

Its textural surface and improvisational quality exemplify the playful term "2.5D" that Wisnoski uses to describe the dimensionality of her work (fig. 1b). *Grey Rain Sea* demonstrates Wisnoski's interest in prodding the "effects of texture on the pictorial field, drawing on iconic modernist painting imagery (colour field, minimalist landscape, target painting) to see what happens when 'pure form' meets the physicality and emotional and semiotic baggage of cloth."

Figure 2a. Barbara Wisnoski, installation view of *Décorum, ou la broderie in situ*, 2011. Fabric and thread, dimensions unknown. Centre Diagonale, Montreal. **View Source**

Figure 2b. Barbara Wisnoski, installation view of *Décorum, ou la broderie in situ*, 2011. Fabric and thread, dimensions unknown. Centre Diagonale, Montreal. **View Source**

She constructed *Décorum ou la broderie in situ* (2011) (fig. 2a and 2b) over a ten-month period from fabric scraps sourced from her own household. Arranged in a decorative pattern on the gallery walls of Montreal's Centre Diagonale for her solo exhibition of the same name, *Décorum ou la broderie in situ* transposes a hand-embroidery pattern to the scale of a public artwork. The fabric piece was paired with text excerpts which pose questions related to art, domestic work and their value and a screen playing, in the artist's words, "a looped video in which the artist 'reads' a pile of textile scraps, as if going through a pile of old family photographs, narrating each piece of cloth by recalling the story of the garment it used to be."

Figure 3a. Barbara Wisnoski, installation view of *Ruisseau*, 2013. Fabric and thread, dimensions unknown, 183 cm x 670 cm, Biennale internationale du lin de Portneuf. Collection of Musée de la civilisation. View Source

Figure 3b. Barbara Wisnoski, installation view of *Ruisseau*, 2013. Fabric, thread, machine-pieced. Biennale internationale du lin de Portneuf. Collection of Musée de la civilisation. **View Source**

Figure 3c. Barbara Wisnoski, installation view of *Ruisseau*, 2013. Fabric, thread, machine-pieced, 183 cm x 670 cm, Biennale internationale du lin de Portneuf. Collection of Musée de la civilisation. **View Source**

Ruisseau (2013) (figs. 3a, 3b and 3c), French for "brook" or "creek," was inspired by the stream in her grandmother's Ukrainian village where her family worked with flax. The large, textural piece, resembling the flow of a river, covered a wall of the Biennale internationale du lin de Portneuf in 2013. Wisnoski has worked as the Gallery Coordinator of the McClure Gallery at the Centre des arts visuels in Montreal since 2020. (SW)

Mary Sui Yee Wong

Mary Sui Yee Wong is a Montreal, Quebec-based, conceptual artist whose multidisciplinary work delves into identity construction and confronts the impact of anti-Asian racism on her family, community, and personal identity. Originally from Hong Kong, Wong's practice is deeply influenced by her upbringing in Vancouver, British Columbia, where she immigrated as a child. She remembers always wanting to be an artist. Inspired by her father, Master Toa Wong, a musician and music teacher, Wong recalls admiring how he "provided opportunity for the community to find joy and relief from the discrimination and oppression of daily life. Music gave his students an opportunity to express themselves creatively." She found her own medium for such creative expression and advocacy in her thirties when she met paper-maker Sharyn Yeun. "She was doing work using hand-made papers to talk about the Chinese immigrant experience," says Wong. "I was incredibly moved by that... It gave me the impetus, it gave me encouragement, and it was very inspirational." Wong started learning traditional Chinese paper-making. She steadily experimented with other media and her contemporary art practice grew to encompass performance, sculpture, installation, textile, video, text, and sound.

Figure 1a. Mary Sui Yee Wong, installation view of *Cultivating the Land*, 1991. White silk, wooden fences, dyed rice, and red origami flowers, dimensions unknown. View Source

In 1991, she created the multimedia installation *Cultivating the Land* (1991) (fig. 1a) in response to growing anti-Asian racism in Canada during the 1980s and 1990s. This piece reflected her family's experience of purchasing a house in a predominantly white Vancouver neighbourhood and the hostility they initially faced there from prejudicial neighbours.

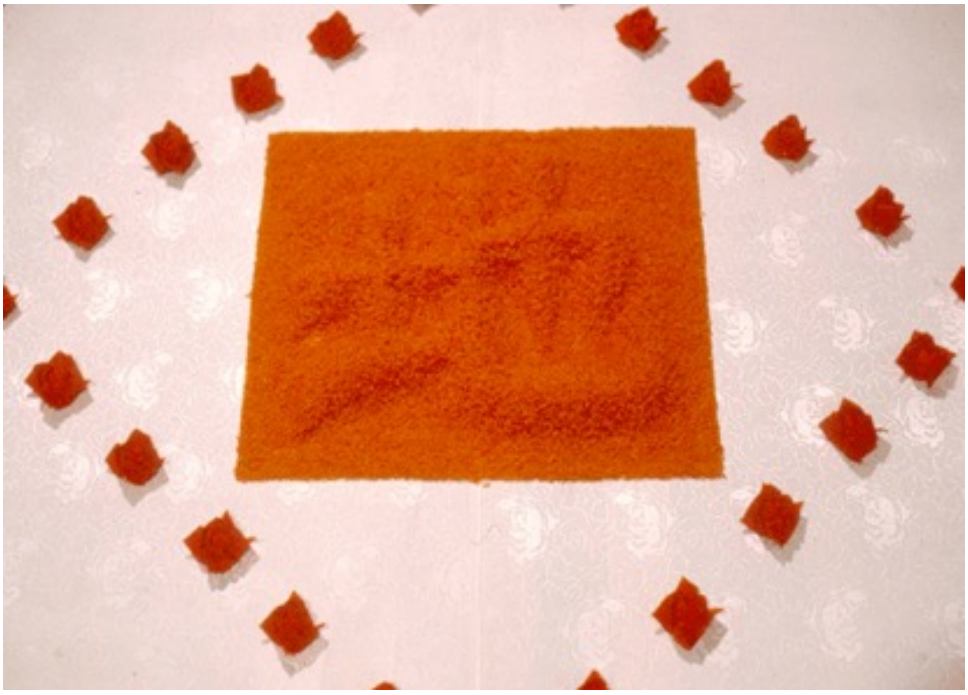

Figure 1b. Mary Sui Yee Wong, installation view of *Cultivating the Land*, 1991. White silk, wooden fences, dyed rice, and red origami flowers, dimensions unknown. View Source

Wong arranged dyed rice on a piece of white silk on the gallery floor to spell the Chinese character for ground (fig.1b). Around the rice, Wong placed wooden fences that remained open. These materials aimed to highlight and bridge cultural and linguistic divides between Chinese and Western audiences.

Figure 2a. Mary Sui Yee Wong, installation view of *Well Wishers*, 1992. Materials and dimensions unknown. **View Source**

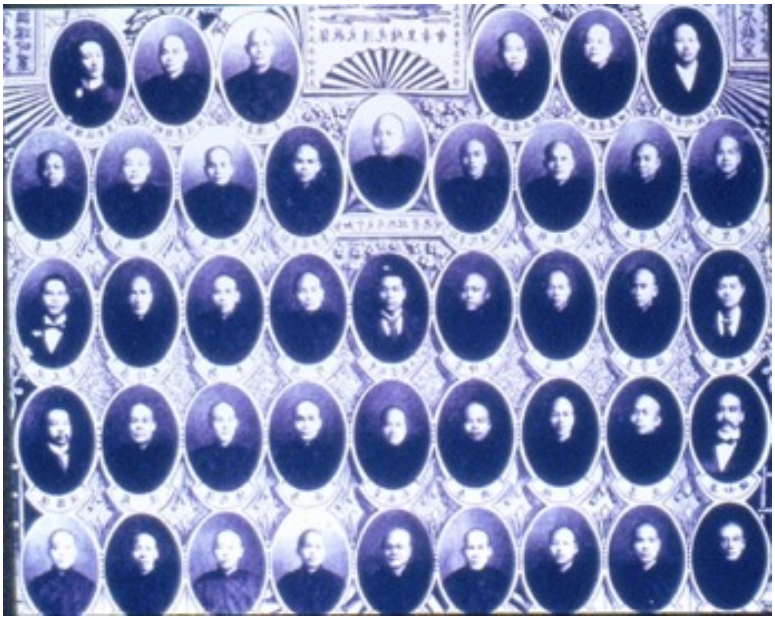

Figure 2b. Mary Sui Yee Wong, *Well Wishers* (detail), 1992. Materials and dimensions unknown. **View Source**

Wong's installation *Well Wishers* (1992) (figs. 2a and 2b) reimagines a bathhouse interior, adorned with a blue-and-white tile pattern created from legal portraits. These portraits were drawn from

Chinese men's immigration documentation found in the National Archives of Canada.

Figure 2c. Mary Sui Yee Wong, *Well Wishers* (detail), 1992. Embroidered towels, dimensions unknown. View Source

She decorated the room with towels embroidered with greetings in both English and Chinese (fig. 2c). Wong described her desire to recreate a bathhouse, stating, "This is the way our ancestors in the 1900s dealt with discrimination and racial inequalities. They went to their bathhouses to share their difficult experiences at the end of the day."

Figure 3a. Master Wong Toa and Mary Sui Yee Wong, film still of *Sing Juk Sing* 升竹升, 2010/2020. Filmmaker/co-editor: Marlene Millar. Video, colour, stereo, 8 min. View Source

Figure 3b. Master Wong Toa and Mary Sui Yee Wong, installation view of *Sing Juk Sing* 升竹升 from *Whose Chinatown: Examining Chinatown Gazes in Art, Archives, and Collections*, 2010/2020. Video, colour, stereo, 8 min. Griffin Art Projects. Photo credit: SITE Photography. **View Source**

Collaborating with her father, Wong created a performance at Montreal's OBORO in 2010 and later a video projection titled *Sing Juk Sing* 升竹升 (2020) (figs. 3a and 3b), displayed in *Whose Chinatown: Examining Chinatown Gazes in Art, Archives, and Collections* at Griffin Art Projects in 2021 (curated by Karen Tam, North Vancouver, British Columbia). This work depicts a conversation between the artist and her father exploring music, the fear of singing, intergenerational identity, and the artists' relationships with one another. Wong is an active member of the Montreal arts community and in 1992, she founded TEA HOUSE, a non-profit organization promoting contemporary Asian-Canadian visual artists. Wong also teaches at Concordia University (Montreal) in the Studio Arts Department and at Goddard College (Vermont), where she founded the Bachelor of Fine Arts degree in Socially Engaged Art. (SS)

Tyshan Wright

Kjipuktuk/Halifax, Nova Scotia-based artist Tyshan Wright works at the intersection of contemporary art and traditional Jamaican Maroon culture and craft. Regarded as a "Keeper of the Heritage" of the Jamaican Maroons (as reported in the *Jamaica Gleaner* newspaper in 2010), Wright is a descendant of Africans who evaded enslavement and created their own self-sustaining communities in the mountains of Jamaica in the 1600s. His work unites present with past narratives of Maroon experience in the diaspora—from the Maroons' origins in the Akan region of Western Africa to their resistance towards slavery in 17th century Jamaica, to the exile of more than 500 Maroons from Trelawny Town(a region of Jamaica's remote Cockpit Country) to Nova Scotia in 1796. Wright examines the enduring cultural influence of the Trelawny Town Maroons' time in Atlantic Canada, a region still home to many of their descendants. Using wood and natural forest products that exiled Maroons might have sourced locally to create the ceremonial instruments they were denied in exile, he champions a resurgence of Maroon spirituality, language and material culture.

Figure 1. Shauntay Grant and Tyshan Wright, *Abeng*, 2017. Wood, cow horn, Maroon beads, kente cloth, 66 x 10 x 30 cm. Photo credit: Steve Farmer. View Source

Abeng (2017) (fig. 1), a collaboration with his wife, poet Shauntay Grant, takes as its central point the abeng, a carved cow's horn used as both musical instrument and method of communication. The abeng is blown by the Maroons to produce a variety of sounds. This instrument of communication could convey complex sets of information over long distances, without an enemy being able to understand the coded message. The codes for the abeng have never been divulged to anyone except the Maroons. The sculptural piece

places an abeng emerging from a chamber which contains snippets of Grant's poetic calls for connection with Maroon history and heritage printed on slivers of birchbark. The series *MYAL* (2021) is named after a Jamaican Maroon spiritual practice where traditional instruments are played to help guide Maroons towards myal—a moment of communion with ancestors.

Figure 2. Tyshan Wright, *Gumbe III*, 2021. Wood, goat skin, Maroon beads, kente cloth, 58 x 61 x 61 cm. Photo credit: Steve Farmer. View Source

The square drum *Gumbe III* (2021) (fig. 2) exemplifies this multi-sourced materiality, its surface a checkerboard of alternating wood stains and grains. The material specificity of working from Canada has become central to Wright's practice—as Laura Ritchie writes, "he now recreates these objects using materials that his ancestors

would have had access to right here in Mi' kma' ki. As such, his practice is so much about place that it cannot be separated from the history – real or perceived – of the Atlantic region under settler colonialism; it is entwined with the legacy of the Maroon people and in the visual lexicon of the African diaspora."

Figure 3a. Tyshan Wright, installation view of *Maroon Camp,* 2022. Sobey Art Aware Exhibition, National Gallery of Canada, Ottawa. Photo: NGC. View Source

Figure 3b. Tyshan Wright, installation view of *Maroon Camp*, 2022. Sobey Art Aware Exhibition, National Gallery of Canada, Ottawa. Photo: NGC. View Source

Wright's installation at the National Gallery of Canada, Ottawa for the 2022 Sobey Art Award Exhibition, *Maroon Camp* (2022) (fig. 3a), included many of the MYAL instruments, here nestled next to a tent and textual panels narrating the histories of his peoples' diasporic experience (fig. 3b). (SW)

Janice Wright Cheney

Fredericton, New Brunswick-based artist, Janice Wright Cheney began her professional career as a painter before switching to textiles as her primary medium. Today, she is best known for her life-sized textile animal sculptures made from taxidermy forms and her conceptual installations investigating human beings' relationships with nature. Inspired by a love of the wilderness, Wright Cheney's work considers the distance between human beings and animals and the environmental degradation that so often accompanies the human desire to have dominion over other living creatures.

Figure 1a. Janice Wright Cheney, *Cellar*, 2012. recycled fur, felted wool, wood and found materials, dimensions variable. Photo credit: Jeff Crawford

Figure 1b. Janice Wright Cheney, *Cellar* (detail), 2012. recycled fur, felted wool, wood and found materials, dimensions variable. **View Source**

Figure 1c. Janice Wright Cheney, *Cellar* (detail), 2012. recycled fur, felted wool, wood and found materials, dimensions variable. **View Source**

She depicts what she calls "animal transgressions into the human world," exploring how we respond to natural activity that displeases us, as seen for example in her 2012 solo exhibition, *Cellar*, at the Beaverbrook Art Gallery (curated by Lianne McTavish and Terry Graff, Fredericton, New Brunswick; travelling) (figs. 1a, 1b, and 1c), in which she examined the tension between human beings and "undesirable" species by filling the lower level gallery with hundreds of life-sized stuffed rats sitting immobile inside and outside of wire cages. Wright Cheney carefully sewed each of these rats from recycled fur coats to give them a realistic texture and appearance and to evoke feelings of unease in her viewers; by extension, she hoped to raise questions about how we attempt to eradicate creatures we deem to be pests and where we locate the border between human beings and other dangerous animals.

Figure 2a. Janice Wright Cheney, *Widow Walking*, 2012. Wool, cochineal dye, velvet, taxidermy form, pins and wood, 114 x 229 x 79 cm. Photo credit: Jeff Crawford. View Source

Figure 2b. Janice Wright Cheney, *Widow*, 2012. Wool, cochineal dye, velvet, taxidermy form, pins and wood, 239 cm x 91.5 cm x 76 cm. Photo credit: Jeff Crawford. View Source

Figure 2c. Janice Wright Cheney, *Widow* (detail), 2012. View Source

In that same year, Wright Cheney turned her lens on another animal that we perceive as dangerous, the grizzly bear, creating two sculptures of bears clad in lush pelts of velvet and hand-felted roses titled *Widow Walking* (fig. 2a) and *Widow* (figs. 2b and 2c) and as symbols of mourning after encountering the dead body of a bear on the side of the highway and pondering, in her own words, "who loved this bear, who mourns this bear. I thought about how death leaves its marks on the living, how grief is a cloak, and that it is impossible to reconcile love and death." Wright Cheney's grieving bears are dyed with carmine, a deep red and purple pigment derived from cochineal insects, resulting in a beautiful palette of reds, pinks, and violets that along with the soft tactility of her flowers and the symbolic associations between roses and love in the Western imagination, create paradoxical animals that appear at once as inviting and fear-inducing. Sue Sinclair notes that the handmade roses "make the bears approachable even as—thanks to their bulk and claws—they remain profoundly other. The ever-so-tactile roses say approach; the claws say beware." Sinclair continues, "Wright-Cheney's bears are implied to be living out a gendered grief, culturally ascribed, one that seems more human than animal—though on the other hand, grief is a wild emotion, one that may well turn us into some bearish version of ourselves." Wright Cheney creates textile works that question the separation between

human beings and other species of animal as a rallying cry, asking viewers to imagine ecological life in the future and to fight for a world in which biodiversity and wildness can coexist with human activity.

Figure 3a. Janice Wright Cheney, *To Trace the Forests Wild*, 2021. Site-specific installation at Bonavista Biennale. Wool, cotton, linen, natural dyes, glass crystals, fur, taxidermy form, found materials. Photo credit: Brian Ricks. View Source

Figure 3b. Janice Wright Cheney, *To Trace the Forests Wild* (detail), 2021. Site-specific installation at Bonavista Biennale. Wool, cotton, linen, natural dyes, glass crystals, fur, taxidermy form, found materials. Photo credit: Brian Ricks. View Source

Figure 3c. Janice Wright Cheney, *To Trace the Forests Wild* (detail), 2021. Site-specific installation at Bonavista Biennale. Wool, cotton, linen, natural dyes, glasscrystals, fur, taxidermy form, found materials. Photo credit: Brian Ricks. View Source

Her 2021 site-specific installation at the Bonavista Biennale (Bonavista Peninsula, Newfoundland and Labrador), *To Trace the Forests Wild* (figs. 3a, 3b, and 3c), puts forward a positive vision of a future where "rewilding" has occurred and ecological life heals itself of human-inflicted wounds, representing a forest floor rich with life: layers of handcrafted leaves made from vintage linens, felted pinkgill mushrooms, and strands of crocheted mycelia decorate the gallery, alongside fantastical elements that recall the folklore surrounding forests, including a life-like Arctic hare, a "fairy ring", and crystals scattered amongst the fallen leaves. Wright Cheney is an Instructor in the Foundation Visual Arts program at the New Brunswick College of Craft & Design (Fredericton), where she teaches Art History, Colour Theory, Creative Process, and Drawing. (SS)

Lucy Ann Yakeleya

Lucy Ann Yakeleya, a Yellowknife, Northwest Territories-based K'asho Got'ı̨nę artist and Sahtu Dene language keeper, was born in Fort Good Hope (Northwest Territories). She grew up there, as well as in Colville Lake (Northwest Territories), living traditionally with her family of artists who taught her how to sew and bead at a young age, before spending several years in a residential school in Inuvik (Northwest Territories). "Back then," she says, "traditional clothing

was made in part out of necessity for our daily lives. Women would create things that were practical, and at the same time, found joy in adding embellishments to make them beautiful."

Figure 1. Lucy Ann Yakeleya, *Untitled* (*Beaded Purse*), n.d. Materials and dimensions unknown. View Source

Like her sister, Judy Lafferty, Yakeleya is a highly skilled beadworker and uses combinations of brightly-coloured beads and embroidery to give her work a distinctive style, as seen in her floral, beaded purse (fig. 1). In 1999, Yakeleya learn how to sew with quills from three elders, Jane Grossetete, Caroline Bonnetrouge and Sarah Hardisty, during a weeklong workshop in Fort Simpson (Northwest Territories). Before beads and embroidery threads were widely available, Dene people used porcupine quills as the primary material

for decorating their clothing, but traditional techniques were in decline by the 1990s. Quillwork is laborious, careful work, requiring artists to pull the quills by hand, then wash, sort, and dye them before soaking them in water to bend and sew them into hide in detailed designs.

Figure 2. Lucy Ann Yakeleya, *Untitled* (*Quillwork Moccasins*), n.d. Porcupine quills on animal hide, dimensions unknown. **View Source**

Since learning the art form, Yakeleya has been a central figure in the revival of Dene quillwork, creating meticulously designed objects, such as her moccasin uppers (fig. 2), as well as sharing her knowledge with younger artists, notably on how to decorate babiche bags. Netted babiche bags, made from rawhide caribou thong and embellished with coloured fringes and quillwork, were once commonplace items in Dene homes, as historians Suzan Marie and Judy Thompson explain, "People used them particularly for carrying provisions for a hunting trip, and for packing freshly killed game." As imported materials and bags became more readily available across the Northwest Territories in the mid-twentieth century, the popularity of the homemade bags decreased, and by the turn of the century only a few among the oldest generation of Dene knew how to make them. Under the leadership of Suzan Marie, Yakeleya was part of a group of Dene craftswomen and historians who undertook a study of these bags in an effort to keep the art form

alive, resulting in a research trip to the Canadian Museum of History (then called the Canadian Museum of Civilization, Gatineau, Quebec), the publication of *Whadoo-Tehmi Long Ago Peoples' Packsack: Dene Babiche Bags* (Canadian Museum of Civilization, 2004), and the development of quillwork and babiche workshops throughout Dene communities.

Figure 3. Lucy Ann Yakeleya, *Dene Babiche Bag*, n.d. Materials and dimensions unknown. View Source

As a result of these workshops, babiche bags—including Yakeleya's *Dene Babiche Bag* (fig. 3)—are being made by Dene artists once again today. (SS)

Xiaojing Yan

Since leaving her birth country of China for North America over two decades ago, Xiaojing Yan says that "thoughts of ancient Chinese culture are often relegated to the dark recesses of my brain," filtered through the English language and daily life in a place dominated by Western thought and cultural norms. But in her studio outside of Toronto, Ontario, Yan has the space to explore and breathe new life into the rich folktales, legends, healing traditions, cosmologies, and philosophies of her native land. She often employs chance and experimentation to create unexpected sculptural and installation-based works that examine her life and identity between China and Canada, the tensions between ancient Chinese beliefs and the mechanization of modern Chinese industry, and the inability of technological advancement to reign in nature, despite our best efforts and desires.

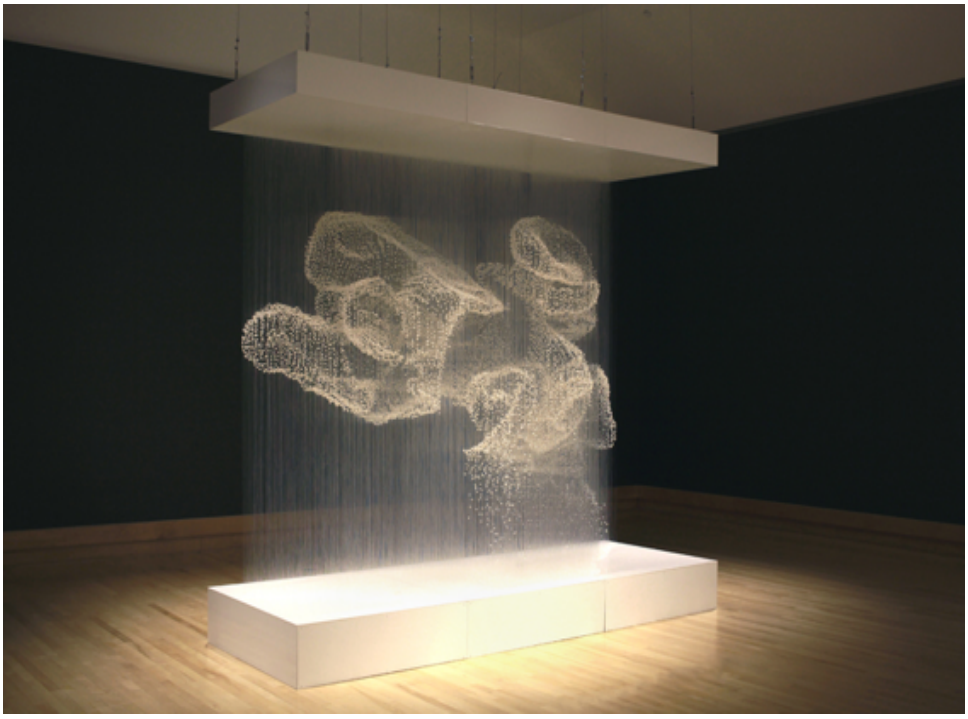

Figure 1a. Xiaojing Yan, *Spirit Cloud*, 2016-2017. Freshwater pearl, filament, and aluminum, 111.75 x 325 x 300 cm. View Source

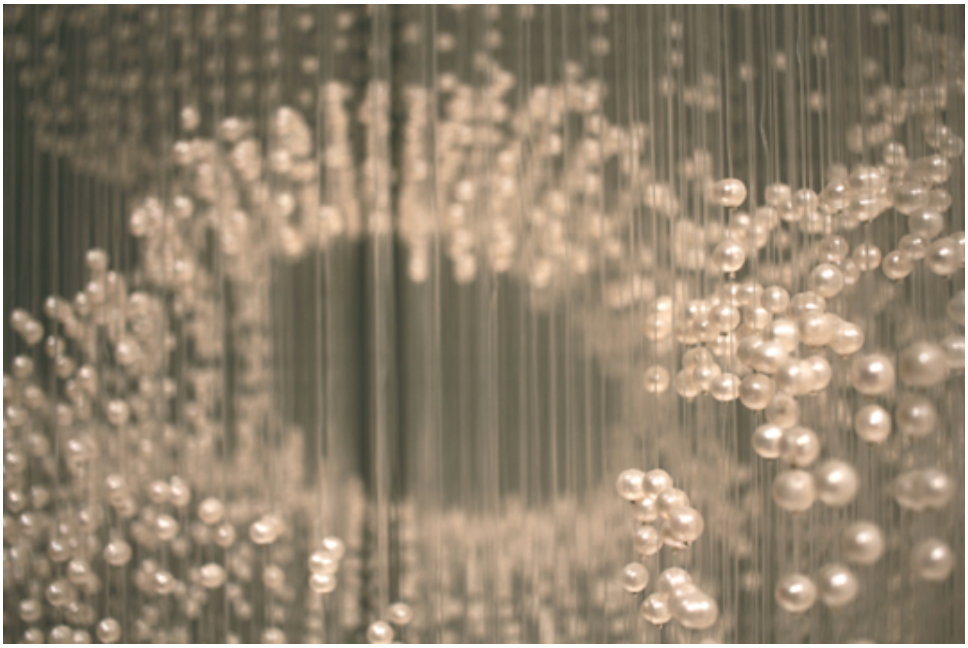

Figure 1b. Xiaojing Yan, *Spirit Cloud*, 2016-2017. Freshwater pearl, filament, and aluminum, 111.75 x 325 x 300 cm. View Source

In *Spirit Cloud* (2016-2017) (figs. 1a and 1b), she suspends thousands of freshwater pearls by filaments of fishing wire in the form of a cloud, creating an installation that sits at the intersection of nature and culture. This ephemeral and luminescent work reflects both the universality of cloud-watching and the impact of weather systems on people across cultures and at the same time, the specificity of cloud imagery in ancient Chinese mythology in which clouds are the habitat of the Gods and immortals.

Figure 2a. Xiaojing Yan, *Mountain of Pines*, 2017. Pine needles and silk organza, dimensions unknown. **View Source**

Figure 2b. Xiaojing Yan, *Mountain of Pines*, 2017. Pine needles and silk organza, dimensions unknown. View Source

Yan uses unusual materials to depict the beauty of nature again in *Mountain of Pines* (2017) (figs. 2a and 2b), sewing thousands of yellowed needles from a species of pine tree found in both Canada and China onto scrims of silk organza to cast shadows of mountain ranges onto the gallery wall behind them. The delicate materiality of *Mountain of Pines*, coupled with the solidity evoked by mountain imagery, reflects Daoist and Confucianist philosophies which emphasize humanity's role in the natural order of the world as one

of non-interference and encourage the cultivation of strength, resilience, and regeneration. In 2014, Yan began creating lingzhi mushroom sculptures after realizing that wild fungi could be cultivated to grow in particular shapes while visiting a mushroom farm in China. Yan was drawn to lingzhi as a sculptural material for the significance they hold in Chinese culture; lingzhi is regarded across China as auspicious, has medicinal properties, and features regularly in folktales.

Figure 3a. Xiaojing Yan, *Lingzhi Girl #18*, 2021. Cultivated lingzhi mushrooms, mycelium, wood chips, 43.2 x 48.25 x 40.5 cm. View Source

Figure 3b. Xiaojing Yan, installation view of *Lingzhi Girl*, 2016-2021. Cultivated lingzhi mushrooms, mycelium, wood chips, 43.2 x 48.25 x 40.5 cm each. View Source

Between 2016-2021 Yan grew a series of eighteen lingzhi busts titled *Lingzhi Girl* (figs. 3a and 3b), by packing a specially-made mold with woodchips and mushroom spores and placing the mold in a temperature-controlled climate that allowed for germination and the production of mycelium, which bound the woodchips together. This process allowed Yan to remove the mold and then, in her own words, "step back," to let the brown mushrooms mature on the sculpture's surface. The resulting cocoa-powder-like appearance and the growth of unique appendages on each sculpture are a "bio-art experiment" Yan says, "which relies as much on science as it does on fate." The varied, life-sized busts are all of young women, reminding the viewer of fairy-tale heroines, female re-imaginings of Qin Shi Huang's terracotta army, or perhaps the artist herself.

Figure 3c. Xiaojing Yan, *Lingzhi Girl #10*, 2017.
On the cover of *Art in America*, 2022. Photograph. View Source

The *Lingzhi Girl* series was displayed in Yan's first solo exhibition in New York City, *Pines, Needles, Mushrooms, Ink, Paint: A Botanical Rhapsody* in 2021 (curated by Lilly Wei for the Chinese American Arts Council/Gallery 456) and *Lingzhi Girl No. 10* (2017) graced the cover of March 2022's *Art in America* (fig. 3c). (SS)

Carlyn Yandle

Vancouver, British Columbia-based Carlyn Yandle produces crafted objects, and public art inspired by those crafted objects, doing much of her work from the nearby Gulf Islands. Process is central for her: she notes that ideas come as she makes, crystalizing as she mines her muscle memory for the knots that she has been methodically making for decades. Yandle works extensively with doilies, engaging with a social history that cast them as feminized, and even obsolete. She notes that each crafted work intertwines three main threads: "gathering of largely found materials; rote-handmaking; and social engagement. In doing so, what may appear to be a fuzzy retreat from hazardous personal, local, and global conditions is in fact humane activity to seek alternatives." In 2013,

Yandle completed two eight-foot-wide doilies, which she playfully terms "the twins," out of Tyvek exterior building wrap, using patterns from 1950s issues of the *Ladies Home Journal* magazine.

Figure 1. Carlyn Yandle, *Wrap (I),* 2013. Installation shot, Queen Elizabeth Theatre, Vancouver. Polyethylene fibre, 96 in. diameter. View Source

Wrap (I) (2013) (fig. 1) and *(II)* (2013) were installed as part of the show *Unlaced* in the lobby of Queen Elizabeth Theatre, Vancouver, in 2013, where Yandle hoped to comment on their history as decorative kitsch—having finally elevated the maligned domestic objects to the level of fine art to be displayed in a gallery, she wrote on her blog that she had finally "made the invisible visible."

Figure 2a. Carlyn Yandle, *Emily Carr Cozy*, 2018-2019. Found synthetic yarn wrapped around Emily Carr University sign. View Source

Her activist-inspired yarnbombing project *Emily Carr Cozy* (2018-2019) (fig. 2a) targeted a sign in a building on the Emily Carr campus, where she was enrolled in an MFA program.

Figure 2b. Carlyn Yandle, *Emily Carr Cozy*, 2018-2019. Found synthetic yarn wrapped around Emily Carr University sign. View Source

This “textile intervention” was an exercise in “fuzzying up” the “new-campus architecture” (fig. 2b). Reflecting on the unaffordability of the surrounding condominiums and the changing landscape of her hometown, Yandle also sought a response characterized by polarization: “some love the often chaotic hand-wrapping of colourful fiber; others view the crafty messing with architecture with disdain of all things cozy and crafty and engendered female.”

Figure 3a. Carlyn Yandle, *Scaffolds*, 2019. Materials gathered by workers at residential tower construction sites in the Vancouver area, 10'x10'x8” .

Scaffolds (2021) (figs. 3a and 3b), like her large-scale doilies, is constructed of Tyvek wrap, and comments, like her campus intervention, on unaffordable housing and redevelopment in Vancouver. Grappling with her anxiety about her rapidly changing city, Yandle gathered the material, which was discarded from construction sites throughout the urban area.

Figure 3b. Carlyn Yandle, *Scaffolds,* 2019. Materials gathered by workers at residential tower construction sites in the Vancouver area, 10'x10'x8".

The hanging piece, made up of knotted pieces of found material sourced from these sites, has one side that she intended to appear harmoniously white in colour and even in texture (fig. 3b), and an opposite side marred by slashes of red and yellow construction tape, suggesting a clashing, chaotic backside to gentrification. (SW)