

PRAIRIE INTERLACE: WEAVING, MODERNISMS, AND THE EXPANDED FRAME, 1960-2000

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ISBN 978-1-77385-488-5

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LIST OF WORKS

Catalogue 1

Pat Adams

b. 1943, Tisdale, Saskatchewan, Canada

Prairie Sunset, 1983

77.5 x 148 cm

rug weaving, pick on pick technique; wool, linen

MacKenzie Art Gallery, University of Regina Collection, 1983–8

“The Prairie shaped my weaving.” This simple statement by Saskatchewan artist and weaver Pat Adams makes clear the motivation behind works such as *Prairie Sunset*. Subtle colour gradations, brought to life using multiple shuttles on his large Glimakra loom, define a vibrant, uninterrupted space. Like the Métis sashes he later produced, these landscape weavings speak to an identity closely bound to the land.

Reproduced page 122.

Catalogue 2

Pat Adams

b. 1943, Tisdale, Saskatchewan, Canada

Remember That Sunset We Saw from Here One Time?, 1984

79 x 147 cm

rug weaving, pick on pick technique; wool, linen

Collection of Julia and Yolande Krueger

Pat Adams has described his weaving process as beginning with an image in his mind’s eye. Every step is planned in advance, from the sequence of shading to dyeing his own yarn. The end product is like a memory, an artifact of the original image in his mind, a reality humorously illustrated in this landscape-within-a-landscape.

Reproduced cover, page 134.

Catalogue 3

Ilse Anysas-Šalkauskas

b. 1942, Berlin, Germany to Lithuanian refugees

Rising from the Ashes, 1988

203 x 120 cm

pieced and knotted; leather

Collection of the Artist

A student at the Alberta College of Art (1976–1980), Ilse Anysas-Šalkauskas credits Katharine Dickerson for teaching her how to weave and instilling an experimental approach. After graduation she began investigating the use of locally sourced leather scraps—upcycling and thrift a part of her family ethos. *Rising from the Ashes* is the second leather tapestry she created. It represents healing and survival against all odds—as Lithuanian refugees in Germany and later as immigrants to the U.S. and Canada. It also references her deep appreciation for the undulating landscape of the foothills in western Alberta with their cycles of growth and decay. Ilse Anysas-Šalkauskas continues to work with fibre, most often quilting and appliqué, and is teaching her granddaughter how to weave.

Reproduced pages xviii, 129, 198.

Catalogue 4

Cindy Baker

b. 1975, Leduc, Alberta, Canada

I know people are stealing my things, 1998

42 x 108 x 4 cm

latch-hooked; acrylic, wool, cotton

Collection of the Alberta Foundation for the Arts

Cindy Baker is a fat activist and queer rights advocate based in Western Canada who frequently uses craft to skew ideals concerning beauty, gender and sexuality, art, and value. Her series *Welcome Mats* (1997–2007) employs latch hooking—an artistic medium used primarily by amateurs—for its subversive potential. In her words, she creates “welcome mats for the not necessarily welcome. Just as actual welcome mats cannot be taken to mean that anyone standing upon the doorstep is welcome within, my welcome mats should not be taken to mean literally what they say.” Baker exploits the ambiguity of what artist and cultural theorist Allyson Mitchell has referred to as “abandoned craft” to express and explore alterity.

Reproduced page 154.

Catalogue 5

Susan Barton-Tait

b. 1948, Campbellton, New Brunswick, Canada

Nepenthe, c. 1977

110 x 209 cm

free-form weaving; dog hair, wool, assorted fibres

Collection of the Artist

After arriving in Winnipeg from the U.S.A. in 1974, Susan Barton-Tait found little encouragement for her off-loom explorations until the arrival of Aganetha Dyck in 1976. The two soon became friends with Barton-Tait assisting Dyck with felting experiments in her studio. Barton-Tait’s own unconventional approach to materials is evident in this loom-based work. Using yarn spun from dog’s hair which she and her friends collected, Barton-Tait’s weaving evokes the long-corded coat of Nepenthe, her Hungarian Puli dog, after whom this work is named.

Reproduced pages xv, 191.

Catalogue 6

Inese Birstins

b. 1942, Madona, Latvia

Mindscape, 1978

177.8 x 96.5 x 17.8 cm

free-form weaving, hand-dyed; jute, sisal, mixed fibres

Collection of Surrey Art Gallery, Gift of Bruce Ambrose

In 1978, with only a few years of weaving instruction under her belt, Inese Birstins conducted two residencies at the Banff Centre for the Arts: *Sculptural Weaving* and *Fibre in Architectural Space*. *Mindscape*, which dates to this period, suggests Birstins’ command of her medium and commitment to pushing the limits of weaving through an exploration of natural materials and textures, an expansion into three dimensions, and references to inner thoughts and landscapes. Birstins was one of a handful of Canadians included in Constantine and Larsen’s groundbreaking book, *The Art Fabric: Mainstream* (1981) with her felted work *Interchange II* (1979)—possibly created during the Banff Fibre Interchange residency of 1979.

Reproduced pages 69, 77.

Catalogue 7

Rose Buffalo

d. 1988, Standing Buffalo First Nation, Saskatchewan, Canada

Ta-Hah 'Sheena, 1968

Sioux Handcraft Co-operative

110 x 36.5 cm

latch-hooked; wool, cotton

SK Arts Permanent Collection

Reproduced page 48.

Catalogue 8

Brenda Campbell

b. 1942, Moose Jaw, Saskatchewan, Canada

Woodlands Undercover, 1975

298 x 360.5 x 8 cm

weaving, wrapped coils, rya; natural wool, cotton, fleece

Collection of the Alberta Foundation for the Arts, 1977.042.001

Considering Brenda Campbell's Pop-inspired weavings of the same era, *Woodlands Undercover's* lack of colour is startling. Rather than overwhelm the senses with bursts of greens, pinks, and purples, Campbell challenges viewers to be present, to carefully consider and respond to what is in front of them. Technically sophisticated—Campbell studied at the Alberta College of Art and worked with Douglas Motter and Associates—*Woodlands Undercover* exploits numerous techniques in one piece: tapestry, wrapping, and rya (knotting used in shag rugs). However, the title hints at something more—pockets of woodlands filled with hidden drop-offs and tucked-away animals, secrets only revealed to those who slow down. Reproduced page 182.

Catalogue 9

Nancy Crites

b. 1951, Toronto, Ontario, Canada

Threshold: No Laughing Matter, 1991

41 x 65 x 4 cm

hooked rug technique; latex condoms, cotton

SK Arts Permanent Collection, C92-93.01a

Pink and blue condoms—hardened over time to a caramel brown—spell out the word “WELCOME” in Calgary artist Nancy Crites’ unconventional hooked rug, a work created during her early years in Prince Albert, SK. According to the artist: “This mat is a reflection of my concern with the AIDS epidemic and demystifying the condom to ensure safety and protection. [It] is a statement about crossing the line into private space, be it physically, sexually, or otherwise—respect, permission, and safety for all involved must be considered.”

Reproduced pages 150, 151.

Catalogue 10

Nancy Crites

b. 1951, Toronto, Ontario, Canada

Threshold: No Laughing Matter II, 2022

53 x 71 cm

hooked rug technique; hand dyed felted wool, sari silk, cotton

SK Arts Permanent Collection, C92-93.01b

The pink and blue fibres of this hooked rug recall the colourful condoms used to create the first version of *Threshold: No Laughing*

Matter thirty years earlier. While the original mat spoke to the role of condoms in ensuring “safety and protection” during the AIDS epidemic, her updated version “expresses concern for the role and implications of the Welcome Mat during a global pandemic. Who crosses the threshold into your private space, your home, studio, etc.?”

Reproduced page 155.

Catalogue 11

Katharine Dickerson

b. 1947, Duluth, Minnesota, United States

West Coast Tree Stump, 1972

226 x 297 x 267 cm

twined, supplemental weft; jute, spindle spun wool, burlap

Collection of the Canada Council Art Bank, 74/5-0968

Katharine Dickerson was already a celebrated artist and weaver when she moved to Calgary to teach weaving at the Alberta College of Art (ACA) in 1977. She had studied at the celebrated Haystack Mountain School of Crafts with Jean Stamsta and at the School of the Art Institute of Chicago alongside Claire Zeisler, before moving to a farm on Vancouver Island. Here she set aside precise technical weaving for a more experimental approach, one informed by her study of Indigenous textile techniques. Her work grew in scale and complexity resulting in the monumental work, *West Coast Tree Stump*. This was created off-loom in her outdoor studio surrounded by living trees. She created several other large-scale commissions including the immersive *West Coast Forest* for the Department of Public Works (Douglas Building) in Victoria, 1974–75. Taking over from the retired F. Douglas Motter at ACA, Dickerson's approach to weaving was compared to the explosive rock of Jimi Hendrix.

Reproduced pages xviii, 78, 129.

Catalogue 12

Aganetha Dyck

b. 1937, Winnipeg, Manitoba, Canada

Rope Dance, c. 1974

293 x 37.5 x 30 cm

crochet; jute

SK Arts Permanent Collection, 1976-305

As a child growing up in rural Manitoba, Aganetha Dyck was fascinated by the crocheted doilies and baskets of her Mennonite grandmother. After a move to Prince Albert in 1972, Dyck began to create imaginative forms using this technique, including a pig and piglets crocheted out of copper wire. These works caught the attention of George Glenn, Director of the Prince Albert Art Centre, leading to an invitation to move into the Centre's studio. There Dyck would be introduced to Saskatchewan's vibrant weaving community, including Margreet van Walsem, Annabel Taylor, Kaija Sanelma Harris, and Ann Newdigate, among others.

Reproduced page 190.

Catalogue 13

Aganetha Dyck


b. 1937, Winnipeg, Manitoba, Canada

Close Knit, 1976

35 x 89 x 391 cm

felted via wringer washing machine; wool

SK Arts Permanent Collection, 2022-074



As a student of master weaver Margreet van Walsem in the mid-1970s, Aganetha Dyck soon became impatient with the demands of loom-based work. After accidentally discovering the beauty of shrunken wool, Dyck's preferred art-making apparatus became a washing machine, rather than a loom, and discarded woolen goods her favoured medium, rather than yarn. *Close Knit*, created after her move from Prince Albert to Winnipeg in 1976, belongs to her signature series *Sizes 8 to 46*. The shrunken wool sweaters in this work form a tight, cohesive group, asserting a feminist perspective on the value of domestic life and work.

Reproduced page 118.

Catalogue 14

Murray Gibson

b. 1960, Victoria, British Columbia, Canada

Prairie Carpet, 1990

tapestry; wool, silk, cotton

Imperial Oil Limited Collection

Over his distinguished career, Murray Gibson has often paid respect to weaving's long history and global reach by referencing textile patterns inspired by cultures from around the world. *Prairie Carpet* was commissioned by Esso Resources Canada for the Esso Research Centre on the University of Calgary campus. The tapestry is meant to evoke a "magic carpet ride" over the Prairies and mountains and through the aurora borealis, and to echo the inquisitive journeys of researchers as they explore the universe. Unusually, the top section of the carpet is woven front-to-back so that it can only be read properly when it is folded over—a reference to how knowledge can flip our understanding of reality. Gibson, a graduate of the Alberta College of Art, is currently based in Antigonish, Nova Scotia.

Reproduced pages 97, 114.

Catalogue 15

Nancy Goodpipe

1928–2006, Standing Buffalo First Nation, Saskatchewan, Canada

Rug, 1968

Sioux Handcraft Co-operative

76.2 x 68.6 cm

latch-hooked; wool, cotton

SK Arts Permanent Collection

Reproduced page 42.

Catalogue 16

Evelyn Goodtrack

b. 1950, Fort Qu'Appelle, Saskatchewan, Canada

Dakota Rug, c. 1968

Sioux Handcraft Co-operative

174.5 x 113.5 cm

latch-hooked; wool, cotton

SK Arts Permanent Collection

As a teenager, Evelyn Dale Goodtrack (nee Yuzicappi) was one of the junior members of the Sioux Handcraft Co-operative. She attributes the design of *Dakota Rug*—the only one in this grouping with floral motifs—to a "grandmother from Prince Albert." Goodtrack enjoyed the community aspects of the project—how everyone chipped in and helped one another—and appreciated how it brought everyone closer to the Elders. This rug was hooked mainly in the evening under lamplight as Goodtrack's house did not have electricity at the time. Today, she lives with her husband, Hartland Goodtrack,

in Standing Buffalo First Nation. The two serve as Elders for the Saskatchewan Indigenous Cultural Centre and are dedicated to educating Dakota and Lakota youth.

Reproduced page 36.

Catalogue 17

Jessie Goodwill

Rug, 1967

Sioux Handcraft Co-operative

65 x 76 cm

latch-hooked; wool, cotton

SK Arts Permanent Collection

Reproduced page 41.

Catalogue 18

Phyllis Green

b. 1950, Minneapolis, Minnesota, United States

Boob Tree, 1975

109.2 x 55.9 x 50.8 cm

crochet; yarn, wood

Collection of the Winnipeg Art Gallery, Acquired with funds from the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation, 2014-128

As poster image for the 1975 exhibition *Woman as Viewer*, Phyllis Green's *Boob Tree* was an instant hit. The Winnipeg Art Gallery's exhibition for International Women's Year celebrated a "women's view of herself and her world" (Zenith Corne, 1978), but also challenged a concurrent exhibition which mainly featured images of women created by men. Whether it was *Boob Tree*'s humour, punchy colour, use of crochet (a stereotypical female craft), or archetypal resonance, it proved irresistible. As writer Doug Harvey later confessed, "The poster was popular and controversial and seemed to be everywhere in the city—until it became a thing to steal them; a criminal trend in which I confess I myself participated" (Harvey, 2018).

Reproduced pages xix, 146, 168.

Catalogue 19

Ann Hamilton

b. 1956, Lima, Ohio, United States

Untitled, 1979

262 x 250 cm

weaving; cotton, sisal, wool

Collection of Walter Phillips Gallery, Banff Centre for Arts and Creativity

Ann Hamilton is a major American artist best known for her immersive multimedia installations that respond to architectural settings and social history. Less well-known are her roots in fibre. After learning to weave with Cynthia Schira at the University of Kansas (BFA 1979), Hamilton spent the following year weaving at the Banff School of Fine Arts. "When I was first in Banff, I was doing work that was very much like [Schira's]. I still feel a lot of my work comes out of a textile sensibility." After Banff, she moved to Montréal before pursuing a graduate degree in sculpture at Yale (MFA 1985). Subsequent work has displayed a concern for the "relations of cloth, sound, touch, motion and human gesture" and a "dense materiality."

Reproduced pages 64, 188.

Catalogue 20

Kaija Sanelma Harris

1939, Turku, Finland–2022, Saskatoon, Saskatchewan, Canada

Stubble Field, 1984

161 x 142 cm

double weave tapestry; wool

Collection of the Canada Council Art Bank, 87/8-0276

For Finnish-trained artist and weaver Kaija Sanelma Harris, experimentation with weaving techniques has been linked to her desire to transmit sensory experiences of the Prairies through woven structures. Between 1981 and 1987, she created a series of double woven tapestry landscapes “with a major emphasis on color and relief” (Harris in Moppett, 1993). In *Stubble Field* the rolling countryside around Saskatoon, pricked with straw after harvest, is imaginatively captured through looped elements and a rich palette of earthen tones.

Reproduced page xvii.

Catalogue 21

Kaija Sanelma Harris

1939, Turku, Finland–2022, Saskatoon, Saskatchewan, Canada

Sun Ascending, 1985

396.2 x 86.2 cm (each of 24 components)

tapestry; wool, linen

Collection of the MacKenzie Art Gallery, gift of Cadillac Fairview Corporation Ltd., 2014-12

In 1984, Saskatoon artist and weaver Kaija Sanelma Harris was one of a select group of Canadian artists invited by Cadillac Fairview Corporation to produce textiles to warm the austere modernist interiors of the TD Centre, a complex of buildings designed by architect Mies van der Rohe. *Sun Ascending*, her largest work and most important architectural commission, is a modular, geometric landscape that recalls in abstracted form the sun rising above an aspen grove, a landscape typical of both her native Finland and her adopted home. The two sets of panels create the sense of a clearing within a thicket.

Reproduced pages xvii, xx, 82, 98.

Catalogue 22

Margaret Harrison

b. 1941, Katopwa Lake, Saskatchewan, Canada

Margaret's Rug, c. 2005

55.8 x 99.1 cm

hooked rug technique; recycled wool sweaters, tee shirts, silk on burlap

Private Collection

In *Margaret's Rug*, Margaret Harrison departs from traditional Métis floral designs to depict a specific place—her home in the Katopwa Lake road allowance community in southern Saskatchewan's Qu'Appelle Valley. Each element refers to a specific place, story, or women's task from Harrison's youth. According to Métis academic Cheryl Troupe, the rug is “a contemporary mnemonic device that allows her [Harrison] to remember and share.” With her mother, Adeline Pelletier dit Racette, Harrison has worked tirelessly to preserve and energize the traditional Métis art forms of rug hooking and silk embroidery. Their efforts are highlighted in the Gabriel Dumont Institute (GDI) films *Aen Kroshay aen tapee avec mi gineey: Métis Hooked Rugs* and

Mashnikwawchikun avec la sway di fil: Métis Silk Embroidery (see the GDI YouTube page).

Reproduced pages 14, 15, 54, 60.

Catalogue 23

Eva Heller

b. 1946, Łódź, Poland

Heat, 1983

Panel A: 227.5 x 95 x 3 cm

Panel B: 231 x 92 x 3 cm

Panel C: 228 x 95 x 4 cm

Panel D: 231 x 97 x 3 cm

shaped tapestry; wool, cotton

Collection of the Alberta Foundation for the Arts, 1985.001.001.A-D

“Sunshine, grass of the Prairies, summer heat. . . . Every winter I was waiting for a Chinook and the first signs of spring.” Eva Heller's description of the inspiration for *Heat* points to her interest in translating impressions of nature into magnificent abstracted Gobelin tapestries. Heller received her training at the State Higher School of Fine Arts in Łódź, Poland where guest lecturers included Janina Tworek-Pierzgalska, Anna Sledziewska, and the influential Magdalena Abakanowicz. Produced two years after arriving in Canada, *Heat* proved challenging for Heller, who lacked a large studio space in her Lethbridge home. Instead, she wove it on a simple frame in a small bedroom and dyed the wool in a large pot in her kitchen.

Reproduced page pages 96, 129.

Catalogue 24

Theresa Isnana Sr.

d. 1977, Standing Buffalo First Nation, Saskatchewan, Canada

Rug, 1967

Sioux Handcraft Co-operative

86.3 x 55.9 cm

latch-hooked; wool, cotton

SK Arts Permanent Collection

Reproduced page 41.

Catalogue 25

Pirkko Karvonen

b. 1935, Forssa, Finland

Rapeseed Fields, 1974

230 x 97 x 6 cm

weaving, rya, plant dyed; wool

Collection of the Alberta Foundation for the Arts, 1974.100.001

Pirkko Karvonen was taught to weave by her stepmother in Finland in response to the postwar shortage of utilitarian objects like rugs, towels, and tablecloths. After coming to Canada in 1951, she established a studio practice in Edmonton where she taught weaving to scores of students across the province through the Edmonton School Board's Extension Services and Alberta Culture. *Rapeseed Fields*, 1974, offers an abstracted rendering of a canola field and illustrates her masterly combination of design, technique, and dyeing skills. It also recalls the significant efforts of Prairie agricultural researchers in the 1970s to create canola (formerly known as rapeseed), an oilseed crop whose brilliant yellow flowers illuminate the Prairie landscape in July and August.

Reproduced page 128.

Catalogue 26

Jane Kidd

b. 1952, Victoria, British Columbia, Canada

Landslice #1, 1988

54 x 53 cm

slit woven tapestry with pulled warp; wool, cotton, rayon, linen, silk
Landslice #1 and *Landslice #3* are part of a series Jane Kidd wove after joining the faculty of the Alberta College of Art, where she taught from 1980 to 2011. Smaller and more intimately scaled than her large architectural commissions, the works explore woven structure and form. Kidd created the rich texture by pulling on the warp threads, gathering them into a compressed low-relief sculpture reminiscent of geological stratification. Her subsequent tapestries have been more figurative in nature and exploit a rich personal iconography that draws on her research into the history of textiles, the natural world, and the phenomenon of collecting. Kidd was awarded the prestigious Saidye Bronfman Award for fine craft in 2016.

Collection of the artist

Reproduced pages 104, 105, 131.

Catalogue 27

Jane Kidd

b. 1952, Victoria, British Columbia, Canada

Landslice #3, 1989

54 x 53 cm

slit woven tapestry with pulled warp; wool, cotton, rayon, linen, silk

Collection of the artist

Reproduced pages 164, 179.

Catalogue 28

Charlotte Lindgren

b. 1931, Toronto, Ontario, Canada

Winter Tree, 1965

148.3 x 73 cm

weaving; wool, wire

Collection of Confederation Centre Art Gallery, CM 67.1.36

Charlotte Lindgren's *Winter Tree* was featured in the acclaimed *Canadian Fine Crafts* exhibition at Expo 67 and reflects the artist's ongoing interest in architecture. Woven flat on a loom in purple wool—a colour chosen for its clarity, weightlessness, and timelessness—the weaving's three-dimensional form was not realized until hung. Although by this time based in Halifax, Lindgren's Winnipeg years (1956–1963) played a pivotal role in her development. While working as a design lecturer in the Home Economics department at the University of Manitoba, Lindgren took instruction in weaving from her colleague Lillian Allen. A series of wall hangings created prior to her move to Halifax in 1964 drew the attention of American textiles doyen Jack Lenor Larsen, leading to an invitation to the Haystack Mountain School of Crafts in Deer Isle, Maine. Lindgren went on to represent Canada twice at the Lausanne International Tapestry Biennial (1967, 1969) and to teach at the Banff Centre in the 1970s.

Reproduced pages 117, 119.

Catalogue 29

Carol Little

1949–2015, Calgary, Alberta, Canada

Furrow, 1976

364 x 91.8 cm

twill woven, warp ikat; wool

Collection of the Alberta Foundation for the Arts, 1977.027.001

Carol Little was one of the many former Alberta College of Art students to join Douglas Motter and Associates' custom weaving business in Calgary, honing her skills from 1973 to 1978, before founding her own studio. She continued to weave throughout the 1980s, focusing mainly on works for exhibition and commission. She later went on to found Handspirits, a co-operative gallery, in 1987, shifting her practice to focus more on batik and painted silks. *Furrow* was woven during Little's tenure with Douglas Motter and Associates and bears the company label on the reverse. The subtle bands of ikat and sculptural presentation recall Prairie agricultural landscapes. Place was a recurring source of inspiration for Little. Reproduced pages xv, 122.

Catalogue 30

Amy Loewan

b. 1945, Hong Kong

A Mandala "The Circle and the Square," 1996

66.5 x 45.8 cm

weaving, calligraphy; Shuen (rice) paper, Chinese ink, charcoal, computer printouts

Collection of the Alberta Foundation for the Arts, 1997.168.001

As a mature student in the art department at the University of Alberta, Amy Loewan began to incorporate sensibilities and materials from her Chinese heritage in calligraphic drip paintings. The grid-like woven patterns of this calligraphy led her to explore the process of physically weaving strips of rice paper. The horizontal and vertical strokes of the character for "kindness" were particularly evocative for her and became the impetus for her *Project Kindness* series. In *A Mandala "The Circle and the Square"* the word kindness is printed in various fonts from left to right in English and calligraphically written in Chinese from top to bottom. Together with symbols for earth (square) and sky (circle), the work weaves an optimistic cross-cultural statement about the power of kindness to create a better world.

Reproduced page 208.

Catalogue 31

Amy Loewan

b. 1945, Hong Kong

A Peace Project, 2000

95 x 68 cm

weaving, calligraphy; Shuen (rice) paper, Chinese ink, charcoal, computer print outs

Collection of the Alberta Foundation for the Arts, 2000.068.001

A Peace Project is an early example of Loewan's woven rice paper works which today have evolved into a series of large installations collectively known as *The Peace Projects*. Appearing geometric and abstract from a distance, the work reveals upon closer inspection a series of words that have been integrated into the rice paper weave: compassion, kindness, respect, understanding, patience, tolerance, gentleness, and forgiveness. In 1998, art historian David Silcox

wrote about this series: "Her materials remind us of how fragile human rights are. This simple, powerful, but gently moving work is made of soft white rice paper and ink . . . and these reverberating words invoke ideas, which are the most powerful weapons in the world-wide battle for human dignity."

Reproduced pages 172, 173.

Catalogue 32

Crafts Guild of Manitoba

Prairie Barnacles, 1979

approx. 175 cm wide

rep weave; wool, wood

Collection of Manitoba Crafts Museum and Library, 581.00

Prairie Barnacles is a collaborative project which points to the strong communities associated with weaving across the Prairies. Created to celebrate the fiftieth anniversary of the Crafts Guild of Manitoba, it was based on a workshop led by Ken Weaver (an apprentice of the noted American author and textiles promoter Jack Lenor Larsen), directed by Anne Ayre, and installed by Gordon Ayre. Participating artists included: Lee Anderson, Shirley Anderson, George Baldwin, Janet Baldwin, Wynn Buchanan, Andrea Burchard, B. Renton Goodwyn, Chris Grossman, Ruth Johnston, Catherine MacLean, Jean McMurray, Ruby Monds, Henrietta Mullin, Ivy Rollo, Carol Romanyk, and Roberta York. The barnacles were woven on the floor of the Guild in Winnipeg using a technique called warp-faced rep weave (warp rep) in which the warp threads are set closely together and alternating thick and thin weft threads are used to create a ribbed texture. Similar to Jane Kidd's *Landslice* series, a strong warp thread on one side of each barnacle was pulled to form the three-dimensional shape.

Reproduced pages 112, 129, 192.

Catalogue 33

Florence Maple

1922–2000

Rug, 1969

Sioux Handcraft Co-operative

113.5 x 93 cm

latch-hooked; wool, cotton

SK Arts Permanent Collection

Marie Florence Maple (née Perreault) was a Métis woman who initially made hooked rugs in the traditional Métis style. After moving with her family to Standing Buffalo First Nation, one of the few First Nations to accept citizens without treaty status, Maple helped manage the Sioux Handcraft Co-operative and taught rug-making skills to the young women of the community. Later in life, she moved to Winnipeg, Manitoba.

Reproduced pages 13, 48.

Catalogue 34

Florence Maple

1922–2000

Tipi Mat, 1967

Sioux Handcraft Co-operative

68.6 x 68.6 cm

latch-hooked; wool, cotton

SK Arts Permanent Collection

Reproduced pages 13, 42.

Catalogue 35

Cathryn Miller

b. 1950, Toronto, Ontario, Canada

Winter Sun, c. 1977

88 x 120 cm

tapestry; wool, cotton

SK Arts Permanent Collection, C77.5

Toronto-born artist Cathryn Miller began weaving in 1974 after setting up a studio in Grasswood, a small community near Saskatoon. Self-taught, Miller's textiles were regularly chosen for the Saskatchewan Handcraft Festival Juried Exhibition, from which this work was purchased by the Saskatchewan Arts Board (now SK Arts). The complex interplay of geometric forms, whether in weaving or in paper, have interested Miller throughout their career.

Reproduced page 174.

Catalogue 36

F. Douglas Motter

1913, Chicago, Illinois, United States–1993, Calgary, Alberta, Canada

This Bright Land, 1976

216 x 350 cm

plain weave; wool, copper, steel

City of Calgary Public Art Collection, Gift of the Calgary Allied Arts Foundation, 1983 990072 A-F

It was a twist of fate that saw F. Douglas Motter take up weaving. Trained as a painter, in 1945 he bought a loom for his wife, Jeanette. "We started weaving as a hobby, but somewhere along the line things got out of hand." Motter occupied the family loom and eventually founded Douglas Motter and Associates in 1961, a weaving company that produced hand-woven goods, custom yardage, and commissioned hangings. His weavings were highly celebrated and were selected for inclusion in the Brussels World Fair of 1958 and Expo 67. Major commissions included tapestries designed for the Legislative Building in Edmonton as well as *This Bright Land*, commissioned for the entrance to the Calgary Convention Centre. Motter was the first weaving instructor at the Alberta College of Art (1967–1977) and mentor to Carol Little, who likely wove this work.

Reproduced pages 94, 113.

Catalogue 37

Ann Newdigate

b. 1934, Makhanda (also known as Grahamstown), South Africa

Collage Preparatory Sketch for Wee Mannie, 1980

41 x 39.5 cm

collage; pastel, crayon, watercolour, pencil crayon, ink on paper
MacKenzie Art Gallery, University of Regina Collection, purchased with the assistance of the Canada Council Art Bank, 1982-16

Drawings are often the basis for Ann Newdigate's tapestries. Setting two paradigms in dialogue, her work incorporates "the tension between the systematic quality of the tapestry process and the apparent freedom of marks made by pencil or paint in the drawings" (Newdigate, 1982).

Reproduced page 132.

Catalogue 38

Ann Newdigate

b. 1934, Makhanda (also known as Grahamstown), South Africa
National Identity, Borders and the Time Factor, or, Wee Mannie, 1982

99 x 109.2 cm

tapestry; cotton, silk, wool, synthetic fibre

MacKenzie Art Gallery, University of Regina Collection, purchased with the assistance of the Canada Council Art Bank, 1982-15

As a recent immigrant from South Africa to Saskatoon, Ann Newdigate was drawn to weaving in the 1970s thanks to the influence of Prince Albert weaver Margreet van Walsem. Continuing her studies at the Edinburgh College of Art, Newdigate created this Gobelin-style tapestry using a famous photograph of Métis leader Louis Riel that was taken after his capture at Batoche in 1885. According to Newdigate, “the tapestry has an autobiographical element because the date of the photo compares almost exactly with the date of one of the Boer Wars in South Africa when my grandfather was killed at Faber’s Puts.” As the title suggests, her interweaving of colonial narratives crosses borders, and raises complex questions about the erasures and appropriations by which national identities are constructed.

Reproduced pages 133, 185.

Catalogue 39

Ann Newdigate

b. 1934, Makhanda (also known as Grahamstown), South Africa
Then there was Mrs. Rorschach’s dream/ You are what you see, 1988
181 x 87 cm

tapestry; linen, silk, synthetic fibres, wool, cotton

Collection of the Canada Council Art Bank, 90/1-0261

“With the figure of Mrs. Rorschach, the artist points to historians’ neglect of both women and tapestry. Although Mrs. Rorschach was a practising psychologist, her presence has been hidden from history, overshadowed by her more famous husband, just as tapestry has been neglected by art history, overshadowed by the more prestigious fine arts” (Bell, 1988).

Reproduced pages xix, 129, 158, 159, 180, 181.

Catalogue 40

Ann Newdigate with members of the Prince Albert Spinners and Weavers Guild and the Saskatchewan Institute of Applied Science and Technology Weaving Program

Another Year, Another Party, 1994–1996

114 x 162 cm

tapestry; wool

Mann Art Gallery Permanent Collection

This wonderful tapestry was woven with threads spun over the course of three decades. It was inspired by Ann Newdigate and Annabel Taylor, both of whom received gifts of yarn from their friends and mentors: Margreet van Walsem and Kate Waterhouse, pictured here. *Another Year, Another Party* commemorates a dynamic community of weavers, spinners and dyers based in Prince Albert, SK, their connections and shared histories. They include: Ann Newdigate, Alice Bergquist, Jill Couch, Sheila Devine, Lorraine Farish, Thérèse Gaudet, Elaine Greve, Mary Hunt, Gail Sheard, Shirley Spidla, Madelaine Walker, Melanie Wiens, Annabel Taylor, and Noella Thompson. The wool was coloured with dyes from local plants by Kate Waterhouse.

Reproduced page 204.

Catalogue 41

Maija Peebles-Bright

b. 1942, Riga, Latvia

Sunny Snail Woofish, c. 1970

35 x 81 x 0.5 cm

crochet; wool, fabric, paint, buttons

Collection of the MacKenzie Art Gallery, gift of Veronica and David Thauberger, 1999-167

The work of California artist Maija Peebles-Bright offers one of the few Prairie intersections of textiles and ceramics, another medium with ambitions to overturn modernist assumptions about art and craft. Peebles-Bright’s sojourn in Regina overlapped with that of her former teacher, the noted Funk ceramist David Gilhooly. From 1970 to 1971, she created a wide range of Funk-inspired works in ceramic and textile, including crocheted “Woofishes,” a play on the word “fetish” and the name of her Dachshund, Woof W. Woof. During this period, she also produced crocheted, woven, and sewn “beast” curtains for the Art Building at the University of California, Davis.

Reproduced page 152.

Catalogue 42

William Perehudoff

1918–2013, Saskatoon, Saskatchewan, Canada

Untitled Tapestry (Loeb Commission), 1976

120.7 x 160 cm

punch-hooked; acrylic, cotton, latex

Collection of Confederation Centre Art Gallery, Gift of Mr. and Mrs. Jules Loeb, 1980, CM 80.6.5

In 1975, Toronto collector and philanthropist Fay Loeb initiated a project that would see twenty-three leading artists from across Canada produce designs for a series of limited edition tapestries. The tapestries were conceived as a way to warm the often-uninviting common areas of public and commercial buildings. William Perehudoff from Saskatoon was one of five Prairie artists selected. His tapestry, which is based on a small collage, took advantage of the vibrant hues of acrylic yarn that were used in the tapestry workshop in Mexico. Artisans accentuated the colour edges in his design by hand-carving a deep “V” in the punch-hooked pile, thereby replicating the cut elements of the original collage.

Reproduced page 96.

Catalogue 43

Gayle Platz

b. Toronto, Ontario, Canada

Large Tapestry Weave, c. 1974

190 x 66 cm

slit-woven, free-form tapestry; bouclé, chenille, wood

Collection of the Winnipeg Art Gallery, Acquired with funds from The Winnipeg Foundation, G-74-12

In the early 1970s, two young experimental weavers, Gayle Platz and Marilyn Foubert, established a shop-studio in Winnipeg whimsically named “Frolicking Fantasy.” The weavers, who had met at Sheridan College in Ontario, were given an exhibition of the same name at the Winnipeg Art Gallery in 1974. It highlighted their interest in structure, material, tactility, and an expanded understanding of what fibre arts could be. In *Large Tapestry Weave*, Platz combines wood, bouclé, and chenille into an organic shape with a prominent negative space—a work that demonstrates a myriad of tactile and formal possibilities.

Reproduced page 95.

Catalogue 44

Anne Ratt

d. 1970s Saskatchewan, Canada

Mat (cross pattern), c. 1971

53 x 47 cm

looped; rabbit fur

SK Arts Permanent Collection, N73.5

Anne Ratt was from the Lac La Ronge Indian Band and a citizen of Sucker River First Nation in northern Saskatchewan. For her rabbit fur mats, Ratt employed traditional northern Cree techniques that were used to make lightweight, warm, and breathable garments and blankets. Lengths of rabbit fur were cut and dried, then rubbed and worked to make them pliable, and finally looped in a manner similar to crochet using the index finger as a hook. According to Sherry Farrell Racette, an Algonquin/Métis academic, the small scale of these rabbit fur mats and their sale through La Ronge's Northern Handicraft Co-operative Centre (an alternative to the trading post system), indicates they were possibly a "test product" for tourists or a southern market.

Reproduced page 39.

Catalogue 45

Anne Ratt

d. 1970s Saskatchewan, Canada

Mat (radiating circle pattern), c. 1971

51 x 44 cm

looped; rabbit fur

SK Arts Permanent Collection, N73.6

Reproduced page 39.

Catalogue 46

Elaine Rounds

b. 1943, Harvard, Illinois, United States

Prairie Twill Seasons (Ode to Spring, Summer, Fall and Winter), 1985
104 x 104 cm (each)

twill woven; wool, acrylic, cotton, linen

Collection of the Artist

This suite of four weavings is a celebratory ode to the dramatic change of seasons on the Prairies. When Rounds first moved to Brandon, Manitoba from Colorado in 1970, the landscape did not appeal to her. However, she eventually fell in love with its subtle and sublime beauty and began weaving her appreciation into wall hangings with strong horizontal lines. In addition to the twill weave of this work, Rounds is also known for her use of the Swedish inlay technique. *Prairie Twill Seasons (Ode to Spring, Summer, Fall and Winter)*, has hung in the land titles office in Brandon and in the office of the director of the Rural Development Institute at Brandon University, and it was included in the 1989 exhibition *Urban/Rural Landscape* at the Art Gallery of Southwestern Manitoba.

Reproduced page 135.

Catalogue 47

Mariette Rousseau-Vermette

1926, Trois-Pistoles, Québec, Canada–2006, Montréal, Québec, Canada

Anne-Marie, 1976

183 x 183 cm

weaving, boutoné technique; wool, cotton

Collection of Walter Phillips Gallery, Banff Centre for Arts and Creativity

When Mariette Rousseau-Vermette arrived in Alberta to head the Fibre program at The Banff Centre for the Arts (1979–1985) she was already established internationally as a leading tapestry artist, appearing four times at the influential Tapestry Biennial in Lausanne, Switzerland (1962, 1965, 1967, 1971). Along with her Canadian contemporaries, she forged a new awareness and appreciation for tapestry—a "Fibre Revolution" that would see textile artists experiment with new materials and push the limits of traditional weaving off the wall. One of a series of almost monochromatic works, *Anne-Marie* embodies modernist restraint and quiet contemplation. Similar works were exhibited as part of major 1976 exhibition at the Winnipeg Art Gallery, examples of which are found today in the collection of the Metropolitan Museum of Art in New York.

Reproduced pages xviii, 70.

Catalogue 48

Florence Ryder

c. 1935–2005 Standing Buffalo First Nation, Saskatchewan, Canada

Untitled (lilac ground), no date

45.7 x 95.3 cm

Hooked rug technique; wool, mixed fabrics on burlap

Private Collection

Florence Ryder was a citizen of the Standing Buffalo Dakota First Nation located in the Qu'Appelle Valley of southern Saskatchewan. She learned to make rugs when she was ten years old from her mother, Elizabeth Ryder. Ryder's designs were floral based until a brief stint with the Sioux Handcraft Co-operative encouraged her to adopt geometrical Dakota designs. Unlike the latch-hooked Ta-hah-sheena wool rugs of the Co-operative, Ryder's hooked rugs are made with used clothing (mostly polyester pants) acquired from the Friendship Centre in the nearby town of Fort Qu'Appelle, resulting in colours that reflect the fashion trends of the recent past. Inspiration for her designs came from a variety of sources, including books, magazines, television, and powwows.

Reproduced pages 13, 176.

Catalogue 49

Florence Ryder

c. 1935–2005 Standing Buffalo First Nation, Saskatchewan, Canada

Untitled (pink ground), no date

48 x 91 cm

Hooked rug technique; wool, mixed fabrics on burlap

Collection of Jack Severson

Reproduced page 49.

Catalogue 50

Jane Sartorelli


1924, Toronto, Ontario, Canada–2006 Edmonton, Alberta, Canada
Cerridwen, c. 1975

231 x 139.7 x 12.7 cm

free-form macramé; wool, acrylic, mixed fibres

Collection of Nick and Annette Radujko

The 1970s saw the proliferation of feminist art practices—works that sought to recuperate "feminine" techniques, subjects, and bodies in order to challenge patriarchy. It is unlikely Jane Sartorelli travelled



to see Judy Chicago's *The Dinner Party* when it was launched in Brooklyn in 1974, however, *Cerridwen* shares much of its boldness, strength, and abstracted feminine forms. Sartorelli began working with textiles in the mid-1960s combining techniques to create her own idiosyncratic style of low-relief tapestry. Her work was shown and collected extensively in Edmonton allowing Sartorelli to support her five children as a single mother. Her subjects were most often figurative, although she experimented with abstraction. Cerridwen is the name of an ancient Welsh goddess associated with rebirth and inspiration.

Reproduced page 153.

Catalogue 51

Hazel Schwass

1925, Wadena, Saskatchewan, Canada–2011, Calgary, Alberta, Canada

Untitled, 1974

160 x 80 x 8 cm

free-form tapestry; wool, sheep fleece, bones, wooden beads

Collection of the Alberta Foundation for the Arts, 1974.022.001

In 1943, 18-year-old Saskatchewan born artist and weaver Hazel Schwass devoted 210 hours to the Searle Grain Company's concentrated weaving study program. Building on this foundation, she continued studies with Margreet van Walsem and Kate Waterhouse at the Saskatchewan Summer School for the Arts in Fort Qu'Appelle, SK, and with Mary Snyder at Banff. Known in Lethbridge as an influential teacher and "the lady who made saddle blankets," Schwass also produced more experimental works that incorporate elements of her blankets—juicy padding, rectangular shape, and a single fringe—in novel and expressive forms. She was an influential teacher at Lethbridge Community College and active member of the Lethbridge Handicraft Guild; the Handspinners, Weavers and Dyers of Alberta; the Handweavers, Spinners and Dyers of America; and the Lethbridge Allied Arts Council.

Reproduced page 16.

Catalogue 52

Mary Scott

b. 1948, Calgary, Alberta, Canada

Imago, (viii) "translatable" «*Is That Which Denies*», 1988

739 x 99.1 cm

embroidery, deconstructed fabric; silk

Art Gallery of Alberta Collection, gift of Mr. Joseph Pierzchalski, 95.36

As a painter, Mary Scott has consistently pushed the boundaries of what painting is. In the mid-1980s, after working as Assistant Head of Visual Arts at the Banff Centre (1982–1984), Scott's work began to consider the relationship between surface and ground, image and text, disruption and order. Her series *Imago*, from the Latin word for "image", explores Lacan's idea of the idealized image or archetype—and the phallocentrism which French feminists sought to subvert. *Imago*, (viii) *translatable* «*Is That Which Denies*» is a length of deconstructed silk cloth—not woven but un-woven. The central panel is embroidered with the abstracted image of a Leonardo da Vinci drawing showing the cross-section of a man and women engaged in coitus.

Reproduced pages xix, 202.

Catalogue 53

Margaret Sutherland

1922, Calgary, Alberta, Canada–2017

The Seed, c. 1984

162.6 x 58.4 cm

Theo Moorman inlay technique; wool

Collection of Red Deer Museum + Art Gallery, Gift of Dr. Kathleen A. Swallow

Margaret Sutherland first learned to weave at the Banff School of Fine Arts, taking courses with Mary Snyder (1973) and F. Douglas Motter (1974). In 1980/81, Sutherland was included in *Fibrations*, "the province's first juried contemporary fibre art exhibition," juried by Glen Allison, Ann Lambert and Mariette Rousseau-Vermette for the University of Alberta (later travelling to The Nickle Arts Museum, now known as Nickle Galleries). Throughout the 1980s, Sutherland undertook numerous large-scale architectural weaving commissions in Alberta, including tapestries for Sun Life Place in Edmonton and Sun Life Plaza in Calgary. Sutherland, who lived for a time in the bush outside Rocky Mountain House, nurtured a deep appreciation of nature, a sensibility reflected in *The Seed*.

Reproduced page 171.

Catalogue 54

Martha Tawiyaka

c. 1877–1979, Standing Buffalo First Nation, Saskatchewan, Canada

Tipi Mat, 1967

Sioux Handcraft Co-operative

76.2 x 61 cm

latch-hooked; wool, cotton

SK Arts Permanent Collection

Martha Tawiyaka, a descendant of Chief Standing Buffalo, was a Sisseton Dakota woman, midwife, and medicine woman. As a founding member of the Sioux Handcraft Co-operative and its "spiritual head," Tawiyaka worked with other Elders from the community to provide traditional Dakota designs for the young women in the co-operative. Her work was presented to dignitaries and collected by several institutions, the most significant being a large tapestry made for the University of Regina that remains on display in the Dr. John Archer Library. In 1969, she was noted as one of the "Canadians You Should Know" by *Maclean's* magazine.

Reproduced page 40.

Catalogue 55

Annabel Taylor

1937, Lucky Lake, Saskatchewan, Canada–2006, Deep River, Ontario, Canada

Ten Shades of Sheep, 1983

133 x 86 cm

rug weaving technique, weft-faced; handspun wool, linen

SK Arts Permanent Collection, Donated by the Saskatchewan Craft Council, 2020-059

Annabel Taylor was a founding member of the Prince Albert Spinners and Weavers Guild and a former student of Margreet van Walsem and Ann Newdigate. *Ten Shades of Sheep* is a prize-winning example of her interest in natural dyeing and spinning, techniques which she often taught. "The challenge of using a simple structure, a limited palette of colour, pure materials and classic elements of carpet design," Taylor writes, "have involved me in a process which is simple and direct, a process which has been very satisfying."

Reproduced page 116.

Catalogue 56

Margreet van Walsem

1923, Zutphen, The Netherlands–1979, Prince Albert, Saskatchewan, Canada

Birth, 1971

86.4 x 35.6 cm

tapestry; wool

Collection of Mann Art Gallery, 2005.07.010

Dutch-born artist Margreet van Walsem was introduced to natural dyed wool and weaving by Anton Skerbinc at the Saskatchewan Summer School of the Arts in Fort Qu'Appelle in 1969. Her work harmonizes a deep feeling for nature with a use of natural materials, an interest in ancient and Indigenous weaving techniques, and a choice of subject matter that “involves being surprised with and wondering about familiar things: birth, death, dance, giving, taking, justice and injustice” (Jasper, 1974). These interests converge in *Birth*, an image which fuses the moment of birth with the creation of a tapestry.

Reproduced page 157.

Catalogue 57

Margreet van Walsem

1923, Zutphen, The Netherlands–1979, Prince Albert, Saskatchewan, Canada

Inside Out, 1977

254 x 127 x 10 cm

slit-woven tapestry with additions; wool

Collection of Mann Art Gallery, 2017.08.016

The later works of influential Prince Albert weaver Margreet van Walsem bring together a deep commitment to carding, spinning, and dyeing with an evolving interest in innovative weaving techniques. Van Walsem became more interested “in the possibilities of structure” (Robertson, 1976) after encountering sculptural weaving approaches at the Sixth Lausanne International Tapestry Biennial in 1973, and through workshops with Jagoda Buić (Yugoslavia) and Ritz Jacobi (Germany) in 1974. *Inside Out* is a virtuosic tapestry in which changing loom tensions allows the creation of a multi-form landscape of slits and channels, twists, and folds.

Reproduced pages xix, 130.

Catalogue 58

Kate Waterhouse

1899–1995, Kerrobert, Saskatchewan, Canada

Kate Waterhouse Archives, 1977

Sample Card: 25 x 38.5 cm

Opened Book: 22 x 30 cm

paper, wool

SK Arts Permanent Collection, Gift of Ann Newdigate, 1998-028

The publication in 1977 of *Saskatchewan Dyes: A Personal Adventure with Plants and Colours* summarized a decade of intensive research and experimentation by the Saskatchewan dyer and weaver Kate Waterhouse. Assisted by the Saskatchewan Arts Board and classes at the Saskatchewan Summer School of the Arts, she developed an impressive body of knowledge about the dyes produced by Prairie plants—knowledge that has enriched the work of many weavers in this exhibition (Margreet van Walsem, Ann Newdigate, Annabel Taylor, *et al.*).

Reproduced pages 175, 228.

Catalogue 59

Whynona Yates

1926 Leicester, England–1998, Canada

Hanging, 1974

237 x 132 x 20 cm

weaving, twining, rya; wool

Collection of the Alberta Foundation for the Arts, 1997.085.001

British-born Whynona Yates was a prolific weaver whose large-scale textile sculptures and wall hangings were shown across Canada and internationally, including in the Canadian Pavilion at Expo 67 and the National Gallery of Canada in 1973. Based in Edmonton, Yates spun, dyed, and created her works using a variety of woven and off-loom techniques, reflecting an interest in weaving traditions from around the world. *Hanging* features dense, thatch-like rows of raw fleece fringe as well as fine warp threads and a narrow band of weaving at the top. While recalling a landscape, the fringes may also reference a *mino*, a type of Japanese outer garment made of water-repellent straw.

Reproduced pages xv, 117.

Catalogue 60

Marge Yuzicappi

b. 1948, Fort Qu'Appelle, Saskatchewan, Canada

Tapestry (Ta-hah-sheena), c. 1970

Sioux Handcraft Co-operative

365 x 183 cm

latch-hooked; wool, linen

Collection of University of Regina President's Art Collection, pc.1971.3

Marge (Marjorie) Yuzicappi was one of the younger members of the Sioux Handcraft Co-operative and hooked some of its largest rugs, an activity which she continues today. One of her most significant works, *Tapestry (Ta-hah-sheena)*, was made for the University of Regina where it remains on display in the Dr. John Archer Library. Because the rug was too large to lay out in her home, Yuzicappi had to roll it up and work on it in sections. As Algonquin/Métis academic Sherry Farrell Racette notes regarding this piece, her “geometric patterns are both subtle and dynamic, serving the ancient purpose of beautifying a shared communal space.”

Reproduced pages 13, 207.

Catalogue 61

Yvonne Yuzicappi

1942 Wolseley, Saskatchewan–2009 Standing Buffalo First Nation, Saskatchewan, Canada

Rug, 1968

Sioux Handcraft Co-operative

111 x 36.5 cm

latch-hooked; wool, cotton

SK Arts Permanent Collection

Reproduced pages 13, 48.

CONTRIBUTORS

Alison Calder

Alison Calder, an award-winning poet, has published widely on Canadian prairie literature and culture for more than two decades. She teaches Canadian literature and creative writing at the University of Manitoba.

Michele Hardy

Michele Hardy studied textiles and craft at Sheridan College School of Crafts and Design (Dip. 1984), Nova Scotia College of Art and Design (BFA 1985) and the University of Alberta (MA 1995) before turning to cultural anthropology at the University of British Columbia (PhD 2003). Joining Nickle Galleries at the University of Calgary in 2005, she has curated more than three dozen exhibitions with a particular emphasis on Alberta craft and textiles. Highlights include *Sandra Sawatzky: The Age of Uncertainty*, 2022; *Shona Rae: Re-Imagined Narratives*, 2018; *Laura Vickerson: The Between*, 2016, and *John Chalke: Surface Tension*, 2015. Hardy is an Adjunct Associate Professor with the Department of Art and Art History, University of Calgary and teaches courses related to art and museum studies. Hardy regularly offers conference presentations and is the author of numerous book chapters, articles and exhibition catalogues. Recent publications include: *Richard Boulet: Stitching Between the Lines and Against the Grain* (2022); *Embroidering Development: The Mutwa and Rann Utsav in Kutch, India* (2020); and *Radical Access: Textiles and Museums* (with Joanne Schmidt), Proceedings of the 16th TSA Symposium (2018).

Mackenzie Kelly-Frère

Mackenzie Kelly-Frère is an artist, educator and academic. His research focuses on textile structures; computer-aided weaving; the social history of textiles; craft theory; and craft-based pedagogy. He is currently Associate Professor at the Alberta University of the Arts in the BFA Fibre and MFA Craft Media programs. Over the past twenty years Mackenzie has exhibited in Canada, China, Japan, Korea and the United States. He has contributed texts to publications including *Craft Perception and Practice: A Canadian Resource, Volume III* and *Textile: The Journal of Cloth and Culture*. Mackenzie lives in Calgary, Canada with his husband Kristofer and daughter Elizabeth.

Julia Krueger

Julia Krueger studied art history (BA 2002) and Canadian art history (MA 2006) at Carleton University in Ottawa, ON and ceramics (BFA 2010) at the Alberta College of Art + Design (ACAD, now AUArts) in Calgary, AB. In 2020, she completed a PhD in visual culture at the University of Western Ontario in London, ON and is currently the Permanent Collection Registrar with SK Arts. In addition to her studies, Julia has maintained an active teaching, writing, curatorial and research practice grounded in material culture and craft theory with a focus on Canadian prairie craft. She has taught art history courses at the University of Western Ontario, Luther College, University of Regina and ACAD. Her writing has been included in *Cahiers métiers d'art :: Craft Journal*; *Crafting New Traditions: Canadian Innovators and Influence*; *The Encyclopedia of Saskatchewan*; and *Studio Magazine*. She has curated or conducted research for exhibitions such as *Hansen-Ross Pottery: Pioneering Fine Craft on the Canadian Prairies*; *Keepsakes of Conflict: Trench Art and Other Canadian War-Related Craft*; *Tactile Desires: The Work of Jack Sures*; and *Victor Cicansky: The Gardener's Universe*.

Mary-Beth Laviolette

As an independent art curator, writer and public speaker, Mary-Beth Laviolette pays particular attention to the world fine craft in Canada. Most recently, she worked with fourteen artists in fibre and Indigenous beading to create commissions for Calgary's YW Hub. In 2017, she curated for the Glenbow Museum (Calgary AB) a major exhibition: *Eye of the Needle—Beading, Embroidery and Needlework*. She has been on the board of the Alberta Craft Council since 2009.

Timothy Long

Timothy Long studied art history at the University of Regina (BA Hons 1986) and the State University of New York at Stony Brook (MA 1990). He has over thirty years of curatorial experience at the MacKenzie Art Gallery where he is Head Curator and Adjunct Professor at the University of Regina. Writing regional art histories and assessing their impacts has driven several of his collaborative investigations, including: *Regina Clay: Worlds in the Making*; *Superscreen: The Making of an*

Artist-Run Counterculture and the Grand Western Canadian Screen Shop (with Alex King); and nationally touring retrospectives of David Thauberger (with Sandra Fraser) and Victor Cicansky (with Julia Krueger). Other projects, including *Atom Egoyan: Steenbeckett* (with Christine Ramsay and Elizabeth Matheson) and the *MAGDANCE* series of exhibition/dance residencies with New Dance Horizons, are the result of his interest in interdisciplinary dialogues between art, sound, film, and contemporary dance. His application of the cultural anthropology of René Girard has resulted in a number of MacKenzie publications, including: *The Limits of Life: Arnulf Rainer and Georges Rouault* and *Theatroclasm: Mirrors, Mimesis and the Place of the Viewer*.

Sherry Farrell Racette

Sherry Farrell Racette is an interdisciplinary scholar with an active artistic and curatorial practice. Her work is grounded in extensive work in archives and museum collections with an emphasis on Indigenous women and recovering aesthetic knowledge. Beadwork and stitch-based work is important to her artistic practice, creative research, and pedagogy. In 2016 Farrell Racette was the Distinguished Visiting Indigenous Faculty Fellow at the Jackman Humanities Institute, University of Toronto and in 2021 received a Lifetime Achievement Award from the University Art Association of Canada (UAAC-AAUC). She was born in Manitoba and is a member of Timiskaming First Nation in Quebec.

Mireille Perron

Mireille Perron is an artist, educator, and writer. Since 1989 she has been living and working in Moh-kins-tsis/Calgary, Alberta. Perron is the founder of the Laboratory of Feminist Pataphysics (2000–), a social experiment that masquerades as collaborative works of art/craft, and events. She taught at the Alberta University of the Arts until 2018 when she received the title of Professor Emerita.

Jennifer E. Salahub

Jennifer E. Salahub, PhD is Professor Emerita of Art, Craft, and Design History, Alberta University of the Arts (AUArts) and sits on the Board of the Alberta Craft Council. Her interest in textiles and craft is long standing, reflecting her professional and personal life. She continues to be fascinated by the unexplored (neglected and lost) early history of craft and craft education in Alberta. In other words, she sees the world through “craft-coloured” glasses. Most recently she published “A Lot of Heifer-Dust: Alberta Maverick Marion Nicoll and Abstract Art” in *Bucking Conservatism: Alternative Stories of Alberta from the 1960s and 1970s* (2022).

Susan Surette

Susan Surette has a PhD from Concordia University, Montreal, where she lectures in craft, textile, and ceramic theory and history. She is a co-editor of *Sloppy Craft: Postdisciplinarity and the Crafts* (Bloomsbury, 2015), “Special Edition on Craft” *Journal of Canadian Art History* (2018/19), and *Craft and Heritage: Intersections in Critical Studies and Practice* (Bloomsbury, 2021). She has written essays about Canadian craft for exhibition catalogues, contributed chapters to books and journals, and acted as a consultant for Canadian craft projects. As a former weaver and basket maker, she continues to be passionate about all aspects of textiles.

Cheryl Troupe

Cheryl Troupe, PhD is an Assistant Professor in History at the University of Saskatchewan. She is a community-engaged researcher whose work centres Métis voices and perspectives in examining on Métis road allowance communities in Western Canada. Merging oral histories, family genealogies and mapping, her work focuses on the intersections of land, gender, kinship and how stories are connected to specific places. She is a citizen of the Métis Nation – Saskatchewan.

CALIOPSIS
(COREOPSIS)

ALUM + TIN

ALUM + AMMONIA

ALUM + VINEGAR

ALUM

ALUM + BAKING SODA

NO MORDANT

CHROME

ALUM + ALUMINUM
KETTLE

FLABANE

NO MORDANT

CHROME ADDED

UMBILICARIA (NORTHERN)
LICHEN

3RD BATH

3RD BATH + VINEGAR

> DIFFERENT STAGE

BIRCH (OUTER BARK
FROM LOGS)
TIN

Innovative textile-based artwork exploded across the Canadian Prairies in the second half of the twentieth century. Melding craft traditions with modern and modernist movements in art and theory, a diverse body of creators opened a beautiful new chapter in textile art.

Prairie Interlace brings together some of the most important scholars of art and craft in Canada to examine the work of forty-eight artists working with textiles from the 1960s to 2000. Recapturing and recording lost histories, this book explores both artists working with textiles and centres of textile study and production, paying special attention to the contexts in which artworks were produced. Indigenous scholars, experts in textile techniques, and experts in Prairie textile history provide fascinating insight into an artistic movement which, until now, has been largely overlooked.

Featuring over one hundred and fifty beautiful full-colour images of textile works, many of which have never before been photographed for print, *Prairie Interlace* provides an opportunity to discover a fascinating movement which has not received the attention it deserves and invites further investigation of this rich period in Canadian art history.

Developed from the travelling exhibit of the same name, *Prairie Interlace* is a collaboration between Nickle Galleries at the University of Calgary and the MacKenzie Art Gallery, Regina, SK.



MICHELE HARDY is an academic curator with Nickle Galleries and an adjunct member of the Department of Art and Art History at the University of Calgary. She is the author of numerous book chapters, articles, and exhibition catalogues and has curated more than three dozen exhibitions with a particular emphasis on Alberta craft and textiles.

TIMOTHY LONG has thirty years curatorial experience with the MacKenzie Art Gallery, where he is head curator. His past projects have traced developments in Saskatchewan art since the 1960s and explored interdisciplinary dialogues involving art, sound, ceramics, film, and contemporary dance.

JULIA KRUEGER is an independent curator, craft historian, and permanent collection registrar with SK Arts. She maintains an active teaching, writing, curatorial, and research practice grounded in material culture and craft theory with a focus on the Canadian Prairie.



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