

GLADSTONE
HOTEL

hard twist

JAN 23 - APRIL 27, 2014

THIS IS PERSONAL

HARD TWIST 8: THIS IS PERSONAL

The Gladstone Hotel's 8th Annual Juried Textile and Fibre Arts Exhibition

Hard Twist is an annual juried show of work that celebrates the intimate, layered and complex relationship between people and textile, has become an important annual event within the Canadian fibre art community and a signature event for the Gladstone since 2006.

Participants range from established artists with impressive track records to students in the process of refining their focus. The works are tiny and huge, straightforward and complex, representational and abstract, and speak of things as disparate as biblical lyrics, global warming and the fate of dryer lint.

Each year, co-curators Helena Frei and Chris Mitchell weave this wild diversity into a rich and complex tapestry inhabited by a powerful sense of human creativity.

Hard Twist 8: This is Personal showcases works exploring the nuances, complexities and politics of that which is individual, private and intimate.

Cloth is personal. Cloth speaks of the person cocooned in successive layers of textile that communicate who they are, that tell of their dreams and aspirations. And occasionally betray their secrets.

Radiating out from underwear – intensely personal, usually hidden, and sometimes surprising – through the various layers that signal origins, social position, hopes, fears, sexuality and aspirations, **Hard Twist 8 – This Is Personal** encompasses the gamut of the human with signals wrapped in cloth.

HARD TWIST 8 JURORS:

TONYA CORKEY Toronto artist, Hard Twist alumni and recent graduate of OCAD University Drawing and Painting.

CHUNG-IM KIM Textile artist and Associate Professor at OCAD University

HELENA FREI AND CHRIS MITCHELL Hard Twist curators

ROXANE SHAUGHNESSY Collections Manager/Curator at the Textile Museum of Canada



SUSAN AVISHAI

Toronto, Canada

www.susanavishai.net

Born in Montreal, Susan Avishai has lived in Jerusalem, New York, Boston, Roanoke, Ottawa and now lives in Toronto. She has had solo exhibitions of her work in all those cities and has participated in other juried and group shows in Canada and abroad, winning many awards. She has work in the Bell and FedEx Canada collections. This new textile work was begun using her mother's clothing left after her death. It became a personal exploration of transformation and memory.

SHIRTZ

Pre-worn (but washed!) men's dress shirts

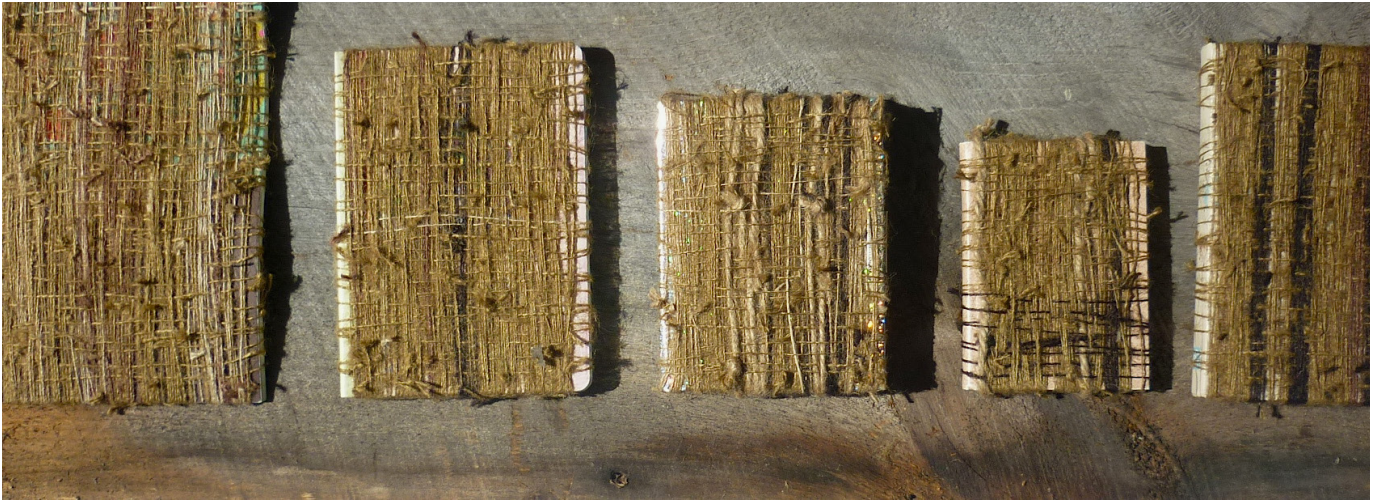
7' square, 2013

\$7500.00

I am my mother's only daughter and it fell to me to redistribute, pack up, give away, or throw away her clothing when she died. But she still resided in too many of them. I deconstructed her clothing to create homages, transforming her garments into art pieces, making the intangible memory tangible. From there I began an exploration into what other stories, histories, and economic decisions are embedded in our common clothing.

What I found was that manufacturing clothes has become a lightning quick process of underpaid Third World workers using cheap fabric and knockoff designs to supply the West with cheap garments, worn briefly and discarded. Those that don't change hands at Goodwill get sold as rags or baled and shipped back to the Third World, marketed by the pound.

I wanted to insert myself into this cycle to see if something personal, beautiful, and original could be made from the used clothing headed for this ignoble fate.



AMY BAGSHAW

Alliston, ON, Canada

bagshawamy.wix.com/artist

Amy Bagshaw earned her BFA from Queen's University in 2002 and her MFA from Stony Brook University, New York in 2006, with a focus on fibre installation and multi-media. A Graduate Women's Studies Scholar, her practice extends to Gender Studies and Visual Theory. She has received an Ontario Arts Council Grant, has had a Residency at The Banff Centre and her work can be seen on the cover of *Feminist Time Against Nation Time* (Dietrich and Hesford, 2008). Bagshaw teaches at Georgian College in Barrie and has exhibited widely in Canada, the United States, and Europe.

SAFEKEEPING (FIVE JOURNALS 1993-2013)

burlap, pine, paper, found object

3' x 15" x 1.5", 2013

NFS

Through text, object or surface, we document our lives in personal and secretive ways. *Safekeeping (Five Journals 1993-2013)* connects transitional moments in my life captured in diaries with the desire to safeguard, bind, and move beyond the past. Each journal has been obsessively wrapped and weaved with de-threaded burlap sheets so that the hand-worked process of this fibrework reads as repetitive, laborious, and intimate.

Mounted on salvaged wood from my childhood home, *Safekeeping* brings the private into the public while remaining protected.



ELAINE BEETISON

Toronto, Canada

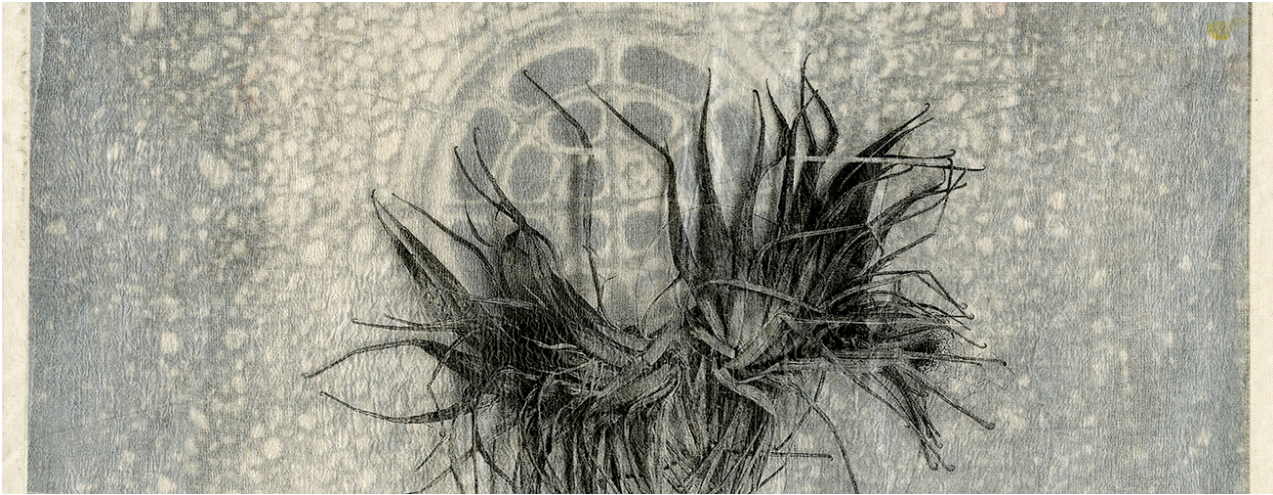
Elaine Beetison studied Art at Weston College, UK. Immigrated to Canada in 1988, where she continued to experiment and try different mediums, attending printing workshops, portraiture, drop in life drawing classes and sculpture courses.

She is a member of Lakeshore Arts and Railsend Gallery and opens her studio up north to the annual Highlands East Studio Tour in August. Elaine has exhibited at Sunnyside Pavilion and Railsend Gallery.

BACK

acrylic on paper mulch
49 cm X 82 cm, 2011
\$375.00

The naked form has always intrigued me. The human body is beautiful; no matter what size or shape, it tells the story of our lives and carries the scars of our existence. We abuse, celebrate, sell and hate our bodies. We come into this world naked and vulnerable, and perhaps that is why, when faced with the denuded form, people can be uncomfortable. Accepting and surrendering to our own vulnerabilities makes us valid human beings.



JILLIAN BOOTH

Alliston, ON, Canada

www.jillianbooth.com

In 1997, Jillian Booth completed a Master of Arts in Printmaking from Camberwell College of Arts at The London Institute. She has been in Toronto since 2001 after living in Kingston, Ontario where she did an undergraduate degree and was a technician in the Fine Art Department at Queen's University. Jillian is now working as a Print Media Technician for the Art and Art History program at Sheridan Institute.

Jillian's exhibition history includes shows in both Canada and Britain, predominantly at artist run centres involved in printmaking. In Glasgow she was a member and printmaking technician at Glasgow Print Studio and she is currently a member of Open Studio in Toronto.

HINGE

silkscreen on gampi tissue
and cotton
22" x 16", 2013
\$300

PEBBLE

lithograph on gampi tissue
and canvas
15" x 20", 2013
\$300

NEEDLES

lithograph on kozo paper and
canvas
18" x 20", 2013
\$300

My images contain fractals in which one may lose the sense of scale with a familiar object. I enjoy the play between two distinct realms such as near and far, the natural with the industrial and public with private.

Through the intricacies and complexities of the microscopic world I find an awareness of an object's attributes. And within the tactile nature of these fragments I am compelled to map out some kind of visual language that I continue to make meaning with.



MARIANNE BURLEW

Thornhill, Canada

www.marianneburlew.com

Appropriating circuit wire, Marianne Burlew attempts to tackle the disconnect between our built environment and the body by engaging the material in the process of crochet. This translation of an industrial material into a pliant, fleshy body brings on new tactile readings of what is craft, what is industrial, and what we relate to as human. The act of crochet also brings into discussion ideas of the artists body as translator and autobiographer through craft.

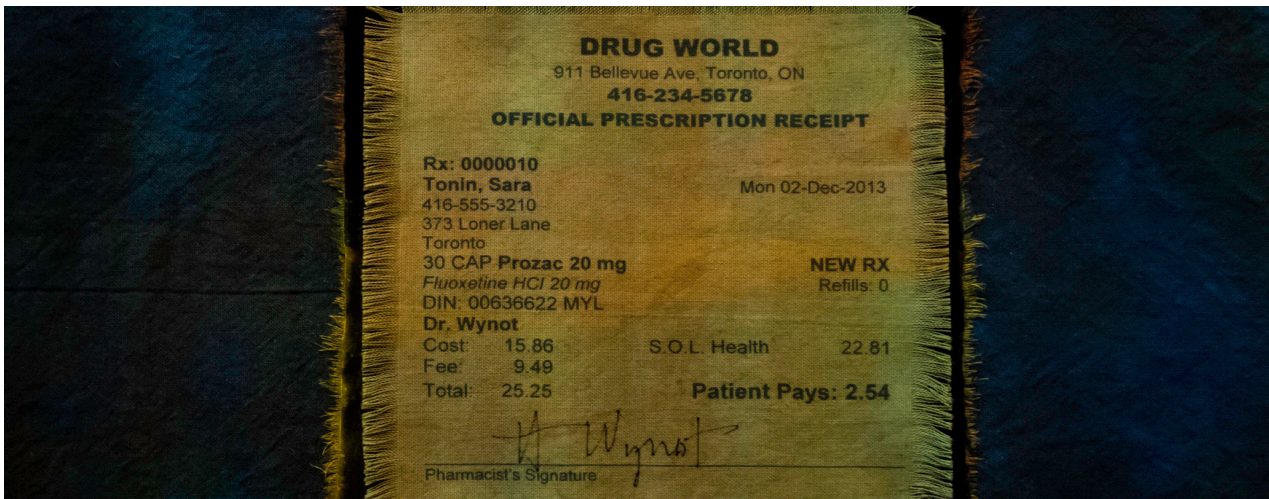
LIMB I

76cm x 51cm x 25cm

Circuit Wire, 2013

\$1500

Appropriating circuit wire, Marianne Burlew attempts to tackle the disconnect between our built environment and the body by engaging the material in the process of crochet. This translation of an industrial material into a pliant, fleshy body brings on new tactile readings of what is craft, what is industrial, and what we relate to as human. The act of crochet also brings into discussion ideas of the artists body as translator and autobiographer through craft.



VICKI BURNS

Toronto, Canada

Vicki Burns is inspired by both the sacred and whimsical in everyday life. Her early fascination with fabric resulted in multiple projects including a soft-sculpture pepperoni pizza complete with box! She graduated from the Toronto School of Art in 2008 and is a member of Studio Art Quilt Associates.

FINE THANK YOU

fabric, thread, embellishments

approx. 3" x 4'

\$800

A person's answer to the question "How are you?" can often be an indicator of their level of intimacy with their family, friends and acquaintances. *Fine Thank You* provides a humorous commentary on the stigma surrounding mental health and the not so humorous personal realities that often belie the automatic answer of "fine thank you". My work blends the sensibilities of quilting and collage, indulging my passion for colour, texture and stitching and my obsession with tearing, layering and repeating.



CALICA STUDIO: MEGHAN MACDONALD & REBECCA HORWITZ

Toronto, ON, Canada

calicastudio.com

rebeccahorwitz.ca

meghan-macdonald.com

Calica Studio is a collaboration between Rebecca Horwitz and Meghan Macdonald. These two artists and designers met while studying textiles at Sheridan College in 2007. Inspired by travel, history and collections, they make one of a kind limited edition silk scarves using polychromatic digital printing and silk painting techniques. Meghan holds a BFA from NSCAD University and Rebecca is currently completing her BDes at OCADU.

AERIAL//BELOW

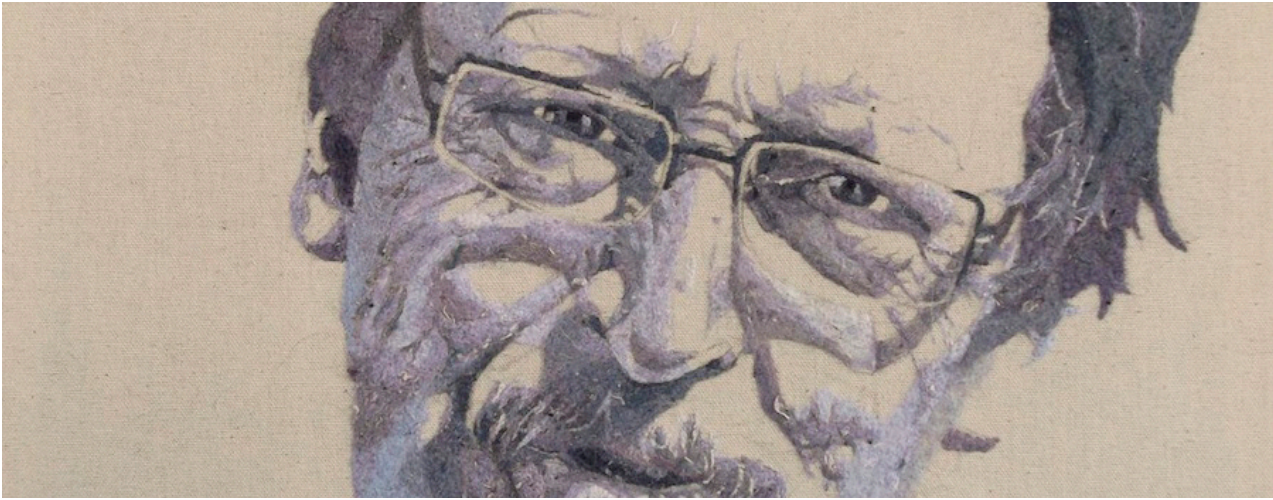
digital print on silk crepe de chine

54" x 108", 2013

\$300 per scarf

AERIAL//BELOW is risk, adventure, that hollow lump in the pit of your stomach. That feeling that forces you to be brave, to take chances. to shoot, to fall, to fail, to succeed. Embrace it, push through it.

Wrap the silk around your body. It is armour, a lucky charm, a tactile record of breakthroughs and breakdowns. Eyes out the window you feel how small you are. You don't matter. You are everything.



TONYA CORKEY

Toronto, ON, Canada

www.tonyacorkey.com/home.html

Tonya Corkey is a Toronto-based artist. Born in Kingston, Ontario in 1989, she graduated from OCAD University's drawing and painting program in 2012. Corkey has always been interested in untraditional paint medium, in challenging and bridging gaps between different disciplines. In her current series, "See you in the future" she uses the medium of lint to create images of people whose memories have been lost in time as they are detached from the person to whom they belong. Evidence of this idea is in the titles of her work, which come from the personal messages written on the backs of the reference photographs.

THE COWS ARE HAPPIEST WHEN THEY'RE CHEWING THEIR CUD.

Lint on canvas
16" x 20", 2013

Being within the discourse of painting, craft and photography, my work investigates an unavoidable aspect of human nature: the desire to seek memories. The series, "See you in the future." investigates the role that the photograph's referent plays in memory and its loss over time.

My work hybridizes the discarded material of lint with the second hand image - the iconic school photograph - to conceptualize my interests. The materiality layers the work conceptually. As a byproduct of society, lint consists of fibers, hair, dead skin and other debris and thus directly references people and their daily activities. By using lint and cast off photographs -both being discarded materials - the work reflects the idea of a decaying memory. Our desire for memory in absence is triggered by sensations of smell and touch, a trait of my work.

The void spaces of raw canvas in the works are intended to reflect memory, described through the standing out of key features: the eyes, mouth and hair. The less significant features have been left blank. The viewer's mind fills in the rest of the image the same way a photograph would. The doubling of images reflects memory and its tendency to distort over time.



CANDACE COUSE

Aylmer, Canada

www.candacecouse.net

Couse earned a BA at Brock University with Honours in 2008 and a MFA at the University of Calgary in 2010. Her work has been exhibited across North America and in Europe. She has recently had the honour of completing *Sick/Malade*, a film with The National Film Board of Canada, was a finalist for the Premio Arte Laguna, an international competition organized by MoCA and been invited as an artist in residence with iaab in Basel, Switzerland and Artfunkl in Manchester, England.

WASTE

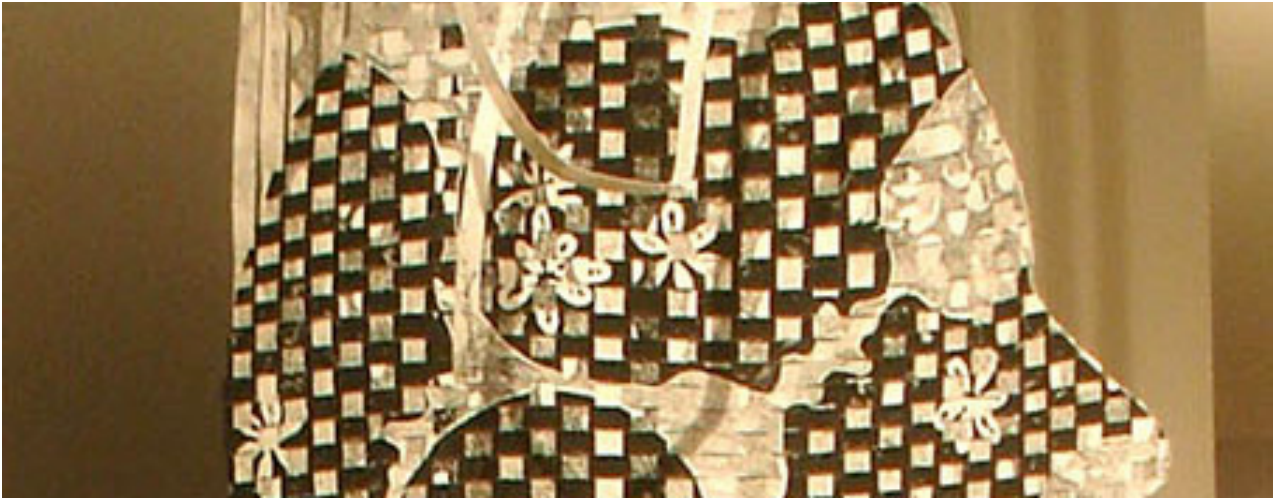
embroidery on fabric

Various dimensions, 2012

\$6300.00

Couse explores issues surrounding space, place, and the body.

Her work eagerly engages with the idea of personal geographies as intimate approaches to orientation and identity that are removed from collective knowledge and public geographies. Through the internal and deeply private realms of the body, her work *Waste* explores ideas of malady, the body, relationships and loss. Resembling soft and tempting medical charts that beg to be touched and the cross slices of anatomical studies, organs form relationships that connect, disconnect and leave wounds in a montage typically reserved for the world beyond the skin.



ANNE DEVITT

Toronto, ON, Canada

www.annedevitt.ca

I live in Toronto with my husband and son and have worked for many years as a visual arts instructor at School Visits Harbourfront Centre. I completed a BFA at York University, a Bachelor of Education at The University of Toronto and attended the Banff Centre for a painting programme in 1981 and for a summer residency in 1983. I have shown paintings, sculptures and prints in group and solo exhibitions in Toronto, Hamilton, Mississauga, Ottawa and Oakville.

TALKING TO MYSELF

WOVEN WOODCUT PRINT ON PAPER

9' x 24", 2013

\$1200.00

I have been working on a series works on paper that are hand printed, cut up, rearranged and then woven back together. The process of making these pieces begins with woodcuts and linoleum prints depicting one or two figures surrounded by gouges or marks as individual as a fingerprint. I think of these gouges as marks left behind by events, experiences or memories. The weave creates random patterns that speak to the complexity and unpredictability of life. None of the figures in the series confront the viewer directly, they look elsewhere, as if involved in an inner search. The work is about the desire to achieve a feeling of serenity; during the laborious and contemplative process of weaving, I wondered if people hold everything around them in place or is it their surroundings that hold them in place.



MARIE PIERRE DAIGLE

Montreal, QC, Canada

www.mpdaigle.com

Marie Pierre Daigle is an artist from Montreal. After completing an art degree, she enrolled in fine craft glass program offered at Espace VERRE. In 2004, she continued her studies at the Montreal Centre for Contemporary Textiles, completing a textile creation degree.

Today, this mixed media artist uses both glass and textile to create unique sculptures and installations. She explores the curved universes of porous and fertile borders, presenting the shared experiences of life.

CATHARSIS, est un hymne à la joie d'exister. C'est un capteur de rires interstellaires et de murmures complices.

wool, glass

variable dimensions, 2011

\$4,600

MYCÉLIUM, crée à partir de matières organiques un réseau nourricier nécessaire à l'avènement de la vie.

paper, linen, ink, glass

144in x 24in x 40in (the height is variable), 2011

\$6,200

Containers, contents, lines of sharing, lines of elastic meeting, everything is to be known, to be named and to be shared.

Material in fusion, intertwined fibers, metal rods, pieces of wood are all materials that Marie Pierre Daigle merges and isolates to open spaces, create volume, sketch forms and explore the complexity of detail and emotion. Simultaneously transparent and solid, unstable and resistant, sweet and rough, her works speak about desire, about fragility, about meetings.



MARIE DE SOUSA

Toronto, ON, Canada

www.mariedesousa.com

I live in Toronto with my husband and son and have worked for many years as a visual arts instructor at School Visits Harbourfront Centre. I completed a BFA at York University, a Bachelor of Education at The University of Toronto and attended the Banff Centre for a painting programme in 1981 and for a summer residency in 1983. I have shown paintings, sculptures and prints in group and solo exhibitions in Toronto, Hamilton, Mississauga, Ottawa and Oakville.

DEPENDS

20" x 14" x 7", 2010

adult diapers, thread, rivets, laces on metal hook

HARNESS

12" x 7" x 6", 2010

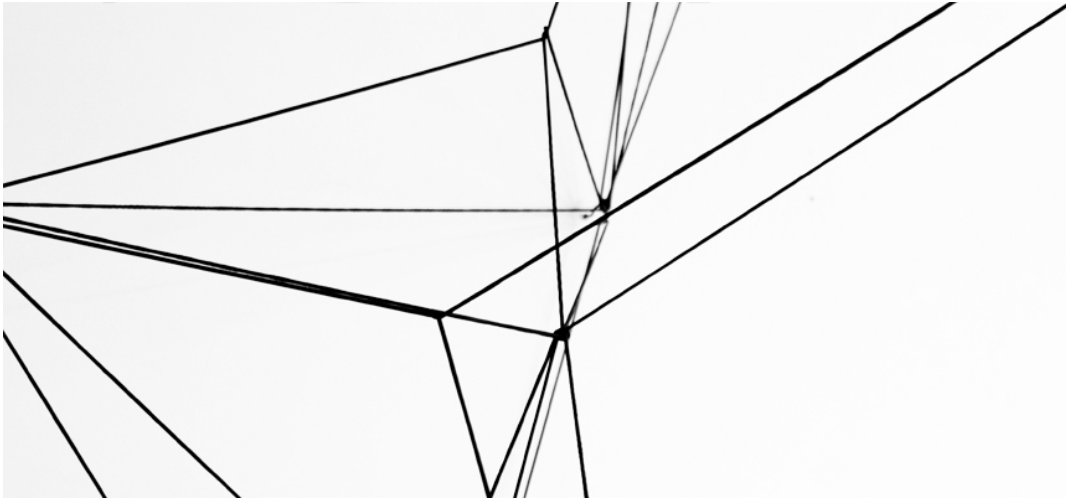
this soft sculpture is made from a cotton shirt that was cut into one continuous strip from the bottom edge to the collar and then crocheted into a new form to create a different kind of vessel

CLOUD

36" x 66" x 48", 2012

shredded clothing, 500 feet of sausage casing, acrylic gel medium and airplane wire.

I have been working on a series works on paper that are hand printed, cut up, rearranged and then woven back together. The process of making these pieces begins with woodcuts and linoleum prints depicting one or two figures surrounded by gouges or marks as individual as a fingerprint. I think of these gouges as marks left behind by events, experiences or memories. The weave creates random patterns that speak to the complexity and unpredictability of life. None of the figures in the series confront the viewer directly, they look elsewhere, as if involved in an inner search. The work is about the desire to achieve a feeling of serenity; during the laborious and contemplative process of weaving, I wondered if people hold everything around them in place or is it their surroundings that hold them in place.



NOAH GANO AND LOIS SCHKLAR

Toronto, ON, Canada

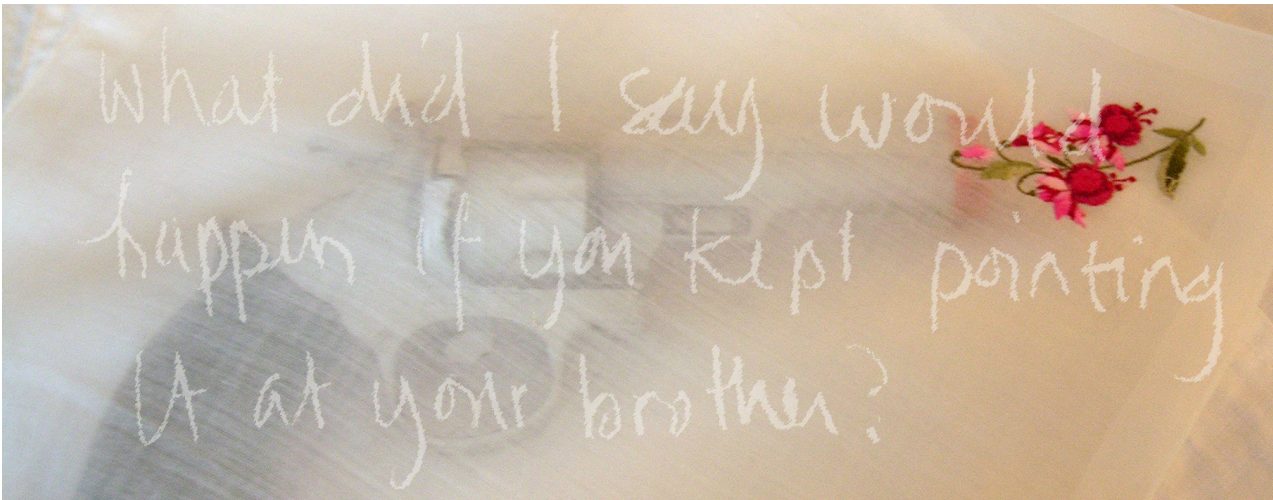
www.noahgano.com

www.drawingcenter.org/viewingprogram/index.cfm

Navigating through themes of experience and identity, Noah Gano works conceptually in photography, sculpture, and collage. Since beginning his self-taught practice in 2010, Noah has exhibited at Gallery 44, The Department Gallery, and the SNAP! Juried Photo Competition and with Lois Schklar for The Rooms Provincial Art Gallery in St. John's, Newfoundland. Lois has exhibited in numerous juried exhibitions including *Boxed In* with Noah Gano. She was featured in the 2011 retrospective exhibition, *Lois Schklar, Thirty Years of Dolls* and has received many grants including Toronto Arts Council Grant to Individuals, the Ontario Arts Council Project Grants and OAC Exhibitions Assistance Grants.

TRIANGLES AND TRIBULATIONS

Artists Lois Schklar and Noah Gano continue their exploration of space for this site-specific installation *Triangles & Tribulations*. Evolving an earlier collaboration, they have created a three-dimensional drawing through an emotional and intuitive process, responding to the architectural and material challenges of the third floor staircase in the historic Gladstone Hotel. Two elastic cords link pathways around the walls and architecture, doubling back and moving forward in new directions at different depths, and creating triangular shapes as lines intersect. Animating the natural flow of the staircase, the lines appear to shift and change in reaction to perspective and daylight.



MIRIAM GRENVILLE

Toronto, ON, Canada

www.grenvilledesign.com

Miriam Grenville graduated from the Ontario College of Art in 1987. She produces wallcovering and textile designs and, in 2003, started printing images through large format digital technology. Miriam's works are understood as decorative applications or as stand-alone pieces. Recently, she exhibited at The Rooms Provincial Art Gallery, TODO, and The Encampment.

CONFISCATION GARMENTS

reclaimed skirts, vintage handkerchiefs, imitation guns, and thread.

5-6 feet wide x 3 feet high, 2013

Price Negotiable

Considering the unruly nature of motherhood, I am creating a series of confiscation garments, visual reminders of an intimate gesture that is repeated every day and in every family: that of any object being taken away from a child and put in a parental (often maternal) pocket. The object - toy, stick, spoon - is removed because a child's behaviour around the object has created conflict either with the parent, or with other children. We as parents and adults attempt to remove violence as an acceptable form of play. Confiscation is an imperfect response, especially when it inhibits dialogue. My practice is responding to the idea of imperfection. My work is imperfect, and incomplete. It took a long time to let go of the idea of completion, and perfection. Sometimes the artistic idea is unruly, and the artist has to let the initial concept go, reacting instead to the uncontrolled outcomes.



PHILIP HARE

Toronto, ON, Canada

www.philiphare.com

Philip Hare is a mixed media artist working primarily with textiles. His work examines the politics of queer identity and gender through a very personal lens. He is a member of Propeller Centre for the Visual Arts and lives in Toronto.

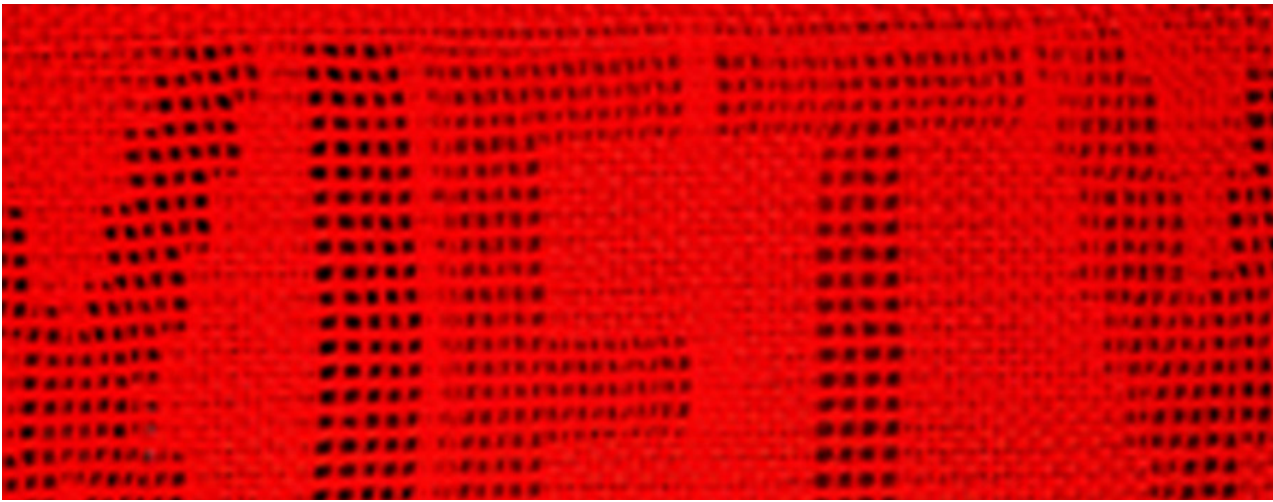
TERROR!ST

hand stitched felt

10 1/2' x 5', 2012

\$8,000

For much of the 1990's I was a very active participant in the wild and wonderful world of anonymous sex, especially in gay bathhouses. Lurking in the shadows (along with my horny brethren) was always the spectre of HIV. Thanks to my first boyfriend, whose first words to me were, "Hi, my name's Michael. I'm HIV positive," I learned early on the importance of "full disclosure". (By the way, my response to him was, "O.K., let's fuck!"). Today, anybody looking to hook up now runs the risk of a charge of sexual assault if they don't disclose their HIV status before engaging in sex - safe or otherwise. "TERROR!ST" points to that intersection of the personal and the political when it comes to sex, specifically that nexus where our desire for intimacy forces us to balance the heat of the moment with the cold truth of our mortality.



ALEXA HATANAKA

Toronto, ON, Canada

www.alexahatanaka.com

Alexa Hatanaka works in several disciplines. She has exhibited and participated in residencies internationally, including in Cairo, Egypt, Paris, France, and Guanlan and Nanjing, China. Alexa has created public artworks in Canada's arctic and is featured in an upcoming Nunavut Film art project. She holds a BFA from OCAD University.

TAKE TWICE DAILY

bead leno and plain weave: cotton, tencel, merino wool

29 x 120"

2013

The words woven into Take Twice Daily are the side effects of Effexor, a popular anti-depressant medication. It is red, making reference to the colour of the higher dose capsule. The piece connotes the physical comfort of soft cloth and questions the current pharmaceutical solution that dominates the hot topic grey area of mental health. The piece is a personal work in progress. When the work is complete it will list at least 71 known side effects of Effexor. I took Effexor for four years of my life and the experience has lead me to deeply mistrust the current methodology for treating depression and anxiety. It was a great struggle to be free of this medication and gain control of my mental health, and weaving Take Twice Daily represents the dedication required to combat the state of mental health in our society.



LYDIA HAYWOOD-MUNN

Toronto, ON, Canada

Lydia Haywood-Munn is an emerging artist whose focus is on drawing and needlework. Since receiving her BFA in 2011 from Mount Allison University she has completed residencies including: the NSCCD Summer Development Residency, Basement Works at STRUTS Gallery, and at the Bruno Arts Bank in Saskatchewan.

MEL

embroidery on cotton muslin
14" x 10"
2011

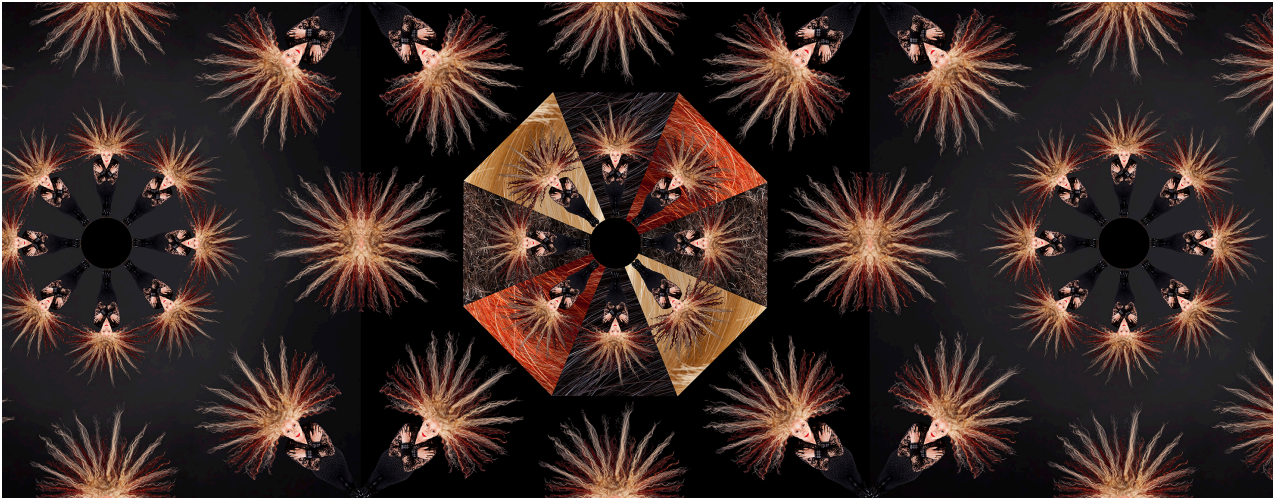
BRUNO

embroidery on cotton muslin
14" x 10"
2013

OLD MADER

embroidery on cotton
broadcloth
14" x 10"
2013

Placemat Series is an ongoing project which investigates everyday objects and explores the impulse to form collections of commonplace items of nostalgic interest. Through the act of selection, the act of collecting, these mundane objects are often imbued with a greater sense of value. Disposable paper placemats are collected from restaurants and then replicated in embroidery, elevating them to a place of greater assumed intrinsic value. Through the process of embroidery the purpose of these everyday objects begins to blur and shift between objects of function and objects of decoration. The completed placemats are then brought to a restaurant and eaten off of, thus returning them to their original purpose as objects of utility. I am interested in what happens to these placemats once they have been used, and whether restoring them to their original purpose can also include their newfound transformation as objects of value and or beauty.



FIONA KIRKWOOD

Durban, South Africa

www.fionakirkwood.co.za

Alexa Hatanaka works in several disciplines. She has exhibited and participated in residencies internationally, including in Cairo, Egypt, Paris, France, and Guanlan and Nanjing, China. Alexa has created public artworks in Canada's arctic and is featured in an upcoming Nunavut Film art project. She holds a BFA from OCAD University.

FLOATING BUT CONNECTED

digital print on polyester fabric

16' X 5.5', 2012

\$2500 USD

The words woven into Take Twice Daily are the side effects of Effexor, a popular anti-depressant medication. It is red, making reference to the colour of the higher dose capsule. The piece connotes the physical comfort of soft cloth and questions the current pharmaceutical solution that dominates the hot topic grey area of mental health. The piece is a personal work in progress. When the work is complete it will list at least 71 known side effects of Effexor. I took Effexor for four years of my life and the experience has lead me to deeply mistrust the current methodology for treating depression and anxiety. It was a great struggle to be free of this medication and gain control of my mental health, and weaving Take Twice Daily represents the dedication required to combat the state of mental health in our society.



DANA KLETKE

Winnipeg, MB, Canada

Winnipeg-based mixed media artist Dana Kletke holds a Bachelor of Fine Arts with Distinction from the University of Manitoba. She has participated in exhibitions throughout Manitoba and at The Rooms Provincial Art Gallery, St. John's, NL.

STONE COLD COMFORT

mixed (Prismacolor pencil drawing on stone, woolen blanket, cotton, thread, commercial knitting needles, hair)

approx. 8" x 8" installed, 2013

\$500.00

While working in a small knitting factory I discovered the world of textiles. Multiples and repetition became my way of working. I mourn the loss of the factory. In my recent small sculptural work I am exploring themes of memory, the notion of fragility and the process of decay. These two small figurative pieces are made from a woolen blanket. The first woolen blanket that I used in my work belonged to my grandmother. She told me that when she was a little girl her mother would send away woolen clothing to a factory that re-processed the fibers and sent back a blanket. I love the idea that the blanket I used contained the clothes worn by my great grandmother. Blankets also imply intimacy; they cover the body and are used for warmth, they comfort us, reminding us of human contact.



VALERIE KNAPP

Toronto, ON, Canada

www.valerieknapp.com

Graduating from Sheridan College School of Design in 1975, Valerie Knapp went on to design textiles, maintain a studio practice, exhibit frequently, garner many awards and head the Textile Studio at Sheridan College. She is represented at David Kaye Gallery and Le Pai Gallery. Collections — Canada, USA and Italy

PRESSING MATTERS

embroidery, relief print, drawing, assemblage, paper, pressed plants, thread, on Japanese kozo cards

4" x 6" ea

2013 - 2014

Unframed 350. - 450. Ea

Framed in shadowbox, add 125. approx.

An installation of postcards embroidered and embellished with freesia and words and motifs and other materials impulses of the intimate emotional and personal a look at the inside.



DEBORAH KOENKER

Vancouver, BC, Canada

Vancouver-based artist Deborah Koenker's work explores social and feminist issues. For the past three decades she has exhibited prints, drawings, sculpture and mixed media installations in public galleries and artist-run centres in Canada, the USA and Mexico. She was a founding member and first Director of Malaspina Printmakers Workshop.

I'VE REACHED THE BREAKING POINT," SHE SNAPPED.

hand embroidery on ribbon, tulle, steel

48"h x 36w x 39" d, 2013

\$1,800.00

The ridiculous notion of a tutu supported by a steel armature references the pun-format of the embroidered text—a domestic narrative, as follows:

"I've reached the breaking point," she snapped.

"Use your own toothbrush," she bristled.

"My knife is dull," she said pointed.

"The clothes are ironed," she pressed.

"Get me something to drink," she said drily.

"All I do is work," she droned.

"I'm back from my lobotomy," she said absentmindedly.

" , " she said blankly.

I forgot what to buy," she said listlessly.

"It's the maids night off," she said helplessly.

"Get away from the dynamite," she exploded.

"I have an MFA," she said with a degree of concern.

"I'm impotent," she said softly.

"Coquo, irgo sum," she simmered.

"Eating uranium can cause strange effects," she said brightly.

"I'm dying," she croaked.



MEGHAN MACDONALD

Toronto, ON, Canada

www.meghan-macdonald.com

Meghan Macdonald holds an Advanced Honors Diploma in Textiles from Sheridan College and a BFA from NSCAD University. Meghan has exhibited her work in Toronto, Halifax and North Carolina where she recently completed a residency at Elsewhere The Living Museum in Greensboro. She lives in Toronto.

PRESSING MATTERS

free motion embroidery on dissolvable stabilizer, gouache, watercolour, ink and pencil on paper

dimensions: varying dimensions

2012 - 2014

What Remains in the Drawer is a collection of forgotten paper ephemera re-imagined in thread and paper. Inspired by the life of a mysterious recluse, rumoured to be a multi-millionaire with a mean streak, these embroidered objects offer a glimpse into an intimate world left behind after his passing. In this installation, personal objects are linked with memory, uncovering layers of time and place for the viewer, allowing them to piece together a story and draw their own conclusions about the muse.



TIM MANALO

Scarborough, ON, Canada

Tim Manalo graduated from the Ontario College of Art and Design in 2010 with a Bachelor's in Fine Art with honours and distinction. Tim has worked as an in-house sculptor and studio assistant and has become a facilitator for arts-based workshops for priority and newcomer Filipino youth.

IMPERIAL FLOODS

resin, fibreglass, twine (polypropylene, nylon, cotton, jute, sisal, manila), bleach
8' x 10', 2014
\$5,000

The pieces, all hand woven, were inspired by textiles from the Philippines. Born and raised in Canada and descended from Filipino artisans, I focused on the work of Filipino indigenous people and drew inspiration from their intricate diamond patterns, stripes, and blocks of vibrant and contrasting colours. I looked to them as the source of my own ability to make and create as an artist. Like many other cultures around the world, their stories also include a history of Western colonialism and imperialism that have influenced the economy and culture of textiles. In *Imperial Floods*, I soaked the bottom half of each piece with bleach to indicate that, as I design and weave these pieces that derive from my Philippine heritage, I am conscious of this history of colonialism and imperialism as part of my Filipino identity and of the way I continue art traditions.



DEBORAH MARGO

Ottawa, ON, Canada

www.deborahmargo.ca

Montreal-born Margo lives in Ottawa and has exhibited internationally. During 2013 she had a solo installation in Topographies at Patrick Mikhail Gallery (Ottawa) and collaborated with Devora Neumark on the forest installation, Present with the Wind, as part of a residency in Clarence Fahnestock State Park, Hudson Valley, New York.

AT THE ALHAMBRA

knitted wool and turned wood

2013

\$4,950.00

ITALIAN DIAMONDS

knitted wool and turned wood

2013

\$4,750.00

WALKING PRAGUE'S SIDEWALKS

knitted wool and turned wood

2013

\$5,500.00

THE COLOUR OF WAITING

knitted wool and turned wood

2013

\$4,750.00

THE COLOUR OF BEGINNINGS

knitted wool and turned wood

2013

\$4,750.00

Deborah Margo is represented by Patrick Mikhail Gallery

www.patrickmikhailgallery.com

Deborah Margo's work combines different disciplines including sculpture, drawing and ephemeral installations, questioning architectural and historical contexts of public and private spaces. Focusing on processes and materials relevant to these different contexts, a conversation takes place between a specific site and the materials she works with. Her working process is both conceptual and intuitive, based on research yet open to so-called accidents. Time, change and touch are key preoccupations.



COLLEEN MCCARTEN

Toronto, ON, Canada

www.colleenmccarten.com

Colleen McCarten is a textile artist and designer based in Toronto. She recently graduated from OCAD University, receiving a medal for her thesis work in Material Art and Design. Prior to attending OCAD Colleen studied Horticulture at Niagara College and received a degree in Fashion Design from George Brown College.

DRAWING/WEAVING

silk yarn, parchment paper, marker

36" x 108"

2013

My work investigates the intersection of textiles and assumed value. I employ a recurring technique of line and repetition to signify the basic components of textile construction. This exploration asks: "does changing the material, scale, or technique alter the value of the piece"? If so, is it a historically sexist devaluation of a medium, or merely about the ability to understand the time and effort put into another process?



KATE MCGRANN

Toronto, ON, Canada

www.katemcgrann.tumblr.com

Kate McGrann is an artist and lawyer living and working in Toronto. She spends a lot of time thinking about feelings and a lot of money on economy-sized balls of acrylic yarn.

WHAT HAPPENED TO US?

acrylic yarn

4' x 6' ea

The piece consists of two large knit banners approximately 4 feet high and 6 feet wide. Knit from pastel baby yarn, they spell out the words “You” and “Me.” They are displayed more than six feet apart, but in a way that still allows for their simultaneous viewing; the space between them creates a tension in the relationship implied by their identical appearance. The texture of the banners suggests warmth and comfort, inviting the viewer to touch. These comfortable feelings are contradicted by the size and the physical distance between the banners. “You” and “Me” are thus as much together as they are separate, giving the message an ambiguity that raises the question of “What happened to us?” As with all of Kate’s work, this question is left to the audience to both articulate and answer, allowing for interpretations of the work as myriad as individual experience of intimate relationships.



JOYCE MELANDER-DAYTON

Santa Fe, New Mexico, USA

www.joycemelanderdayton.com

Joyce Melander-Dayton was born in Warrenton, Virginia, educated at the University of Minnesota and Carleton College, Northfield. She has shown internationally and her work is held by public and private collections. She lives and works in Santa Fe, New Mexico and is represented by June Kelly Gallery, New York.

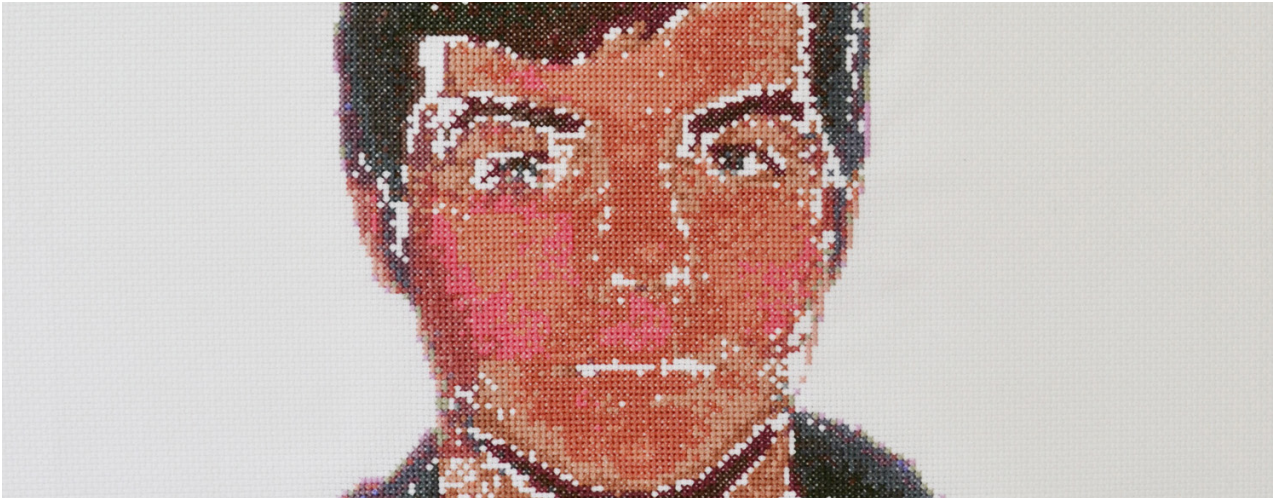
BOUNTY

\$2,500

OFFSPRING

\$8,000

An artist's work is a reflection and documentation of her interactions and responses to the world she inhabits. All encounters, whether they be with close family, the general public or with nature are intensely personal and the artist uses her media to explore these relationships and discover meaning through them. Art is the vehicle through which the individual defines an ethos, a perspective and means of exploration. The choice of media is also demonstrative of the artist's commitment to the rigors of thinking through these complex interactions. Fiber based art, with its laborious demands of time and execution, affords the artist the space and the time to fully examine one's place in the world. The result is a body of work that explores the complexities, the nuances, the tender and dramatic moments that comprise a life.



SHAWNA MUNRO

Winnipeg, MB, Canada

www.shawnamunro.com

Winnipeg artist and instructor Shawna Munro received her BFA from the University of Windsor and her MFA from the University of Manitoba. Her work focuses on her relationships with family and friends, specifically her mother. She also explores themes involving romance novels, sexuality, and subversion of traditional craft practices.

ATTENUATION - 87%

Funded by the Manitoba Arts Council

cross-stitching on aida cloth

18" x 21", 2013

NFS

ATTENUATION - 77%

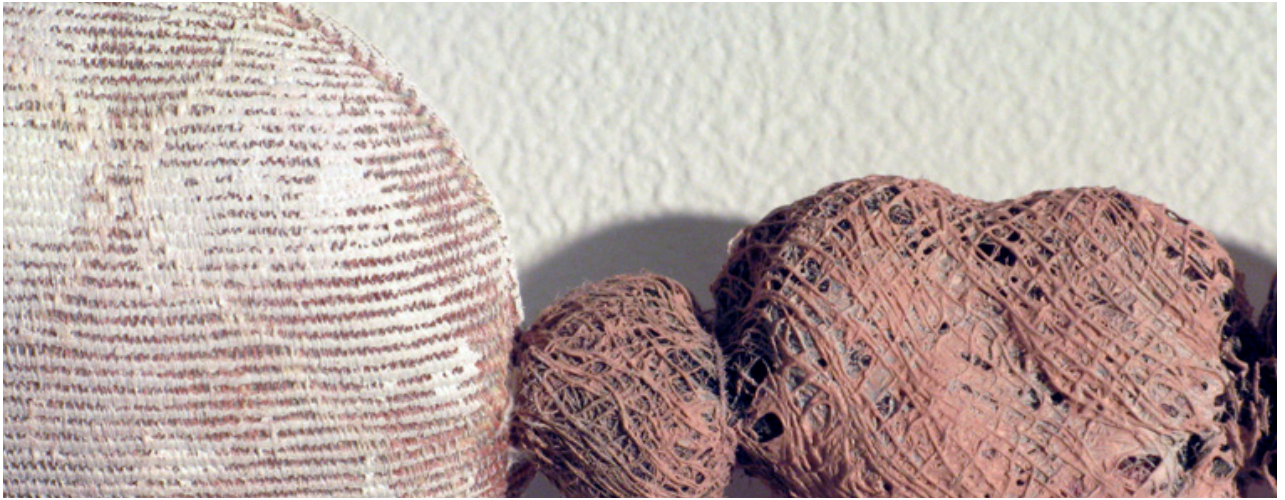
Funded by the Manitoba Arts Council

cross-stitching on aida cloth

18" x 21", 2013

NFS

For the past two years I have been exploring the relationship between me and my mother through various craft practices. I have been examining the parallel actions we take in our daily lives that are obsessive and escapist in nature. My mother's obsession is her passion for reading Romance novels, while mine is the repetition and labour-intensive quality of using domestic craft as a medium in my studio practice. This work is funded by a grant from the Manitoba Arts Council <http://artscouncil.mb.ca/about/logo-standards/>



LOIS SCHKLAR

Toronto, ON, Canada

www.drawingcenter.org/viewingprogram/index.cfm

Lois Schklar's Drawing Installations have been chosen for many juried exhibitions and in 2011 she had a retrospective exhibition, *Lois Schklar, Thirty Years of Dolls*. Lois has received numerous grants including Toronto Arts Council Grant to Individuals, the Ontario Arts Council Project Grants and OAC Exhibitions Assistance Grants.

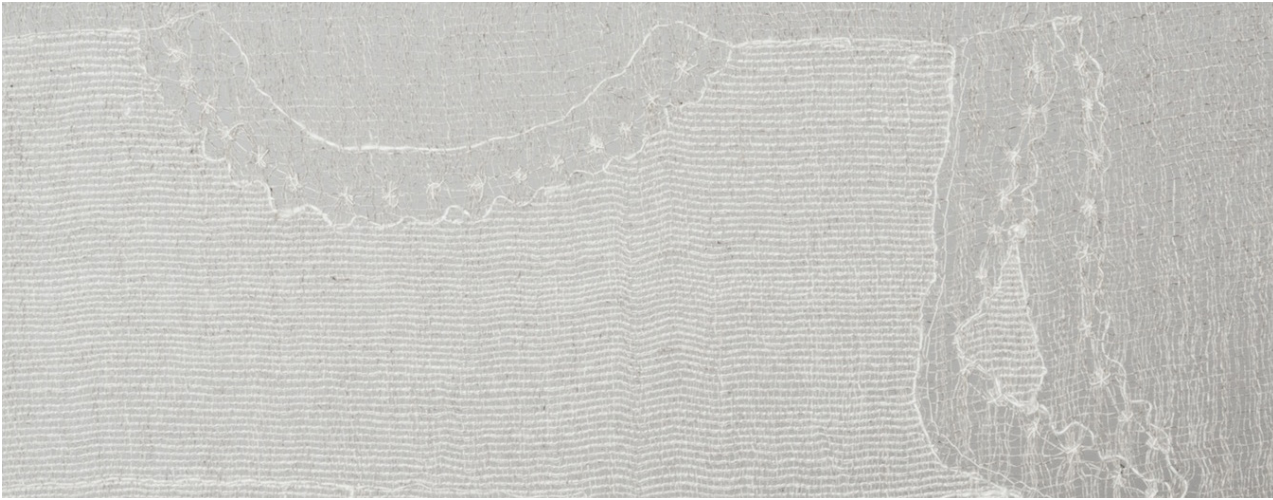
HANGING ON: BALANCE

three pieces

2013

\$350 each

Fibre has played an important role in the development of my work. I am drawn to the rich variety of materials and the relationship between form, colour and surface. My dolls are small personal objects that can be held or touched. They provide access for processing my thoughts and feelings intuitively and technically. I like their intimacy and potential to elicit both an emotional and intellectual discourse with the viewer.



JOANNA SCHLEIMER

Toronto, ON, Canada

Joanna focuses on creating delicate, personal and nostalgic textiles. Graduating from OCADU in 2011, Joanna received a university medal for Best in Program. She subsequently worked in Harbourfront's textile studio and with the Contemporary Textile Studio Co-Op., exhibited widely in Ontario and has produced work for private commissions and collections.

SLIP

Hand woven silk
24" x 32" framed
\$1600

Joanna Schleimer strives to create intimate, delicate work through cloth which communicates feeling, memory and emotion. Through the lengthy process of handweaving with fine materials, Joanna is constantly exploring methods of embedding images into cloth. The processes of inlay and embroidery are both effective and poetic means to portray her imagery, which explores tangible objects such as heirlooms and intangible experiences such as anecdotes, lessons and advice associated with being a woman.



SILKY SHOEMAKER

Watkins Glen, NY, USA
www.epicjoys.com

Drawing from my experience as a queer activist and community organizer, my work imagines the everyday life of its subjects. I strive to create magical environments and creatures using cheap, accessible, recycled materials. My long-term goal is the creation of the world's first and fabulous "gay wax museum"!

PHOENIX

fabric, sequins
5'6"
2014
\$4000

Phoenix is a hand-sewn sequined life-size doll that represents the cycles of my personal transformation through solitude and community. As an activist I think I owe my life and my sense of identity to my chosen family. As an artist, though, my practice is largely reclusive. "Phoenix" is born of this duality—the push/pull of humans knowing each other. Hand-stitching each individual sequin is painstaking and solitary (hundreds of hours clocked already). The piece manifests as a public spectacle, a magnanimous creature that leaps forth into the world from its own ashes to share itself with others. Practice/product, solitude/community—two hands holding one another. A multi-media artist and performer, I make work that explores personal identity and the position of "outsider" next to social structures. I explore these identities through real and fantastical realms, using a theatrical hand-built aesthetic that comes to life in sculpture, painting, costume.



SKETCH

Toronto, ON, Canada

www.sketch.ca

SKETCH is a community arts initiative based in Toronto engaging young people who are homeless and on the margins. SKETCH creates opportunities for diverse young people to experience the transformative power of the arts, to develop their leadership and self-sufficiency and to cultivate social and environmental change through the arts.

RAVELLING / UNRAVELLING

thread, dissolved cornstarch

72" x 48", 2013

NFS

Using Solvys – a water soluble film used as an embroidery topping – our Textile Studio will be stitching, designing and piecing together a light weight, text-inspired wall hanging that visually expresses the words of poetry of young people who attend our Spoken Word sessions. This wall hanging will be composed of pieces of poems and stories that narrate and convey thoughts, feelings and experiences of living young in Toronto.



DAVID WOODWARD

Toronto, ON, Canada
www.davidwoodward.ca

David Woodward recently received a BFA from Queen's University and the Queen's University Medal in Art. In 2012 he was the recipient of the Sunnyside Beach Art Exhibition First place award. David is a member of My Face is Your Face and has exhibited in Kingston, Toronto and Peterborough.

ALL I AM IS WHAT I'VE FELT

embroidery on 10 pairs of men's cotton underwear
6' x 3'
2013

I am drawn to self-disclosure as a method of mapping the private and public self. I am interested in using a visual language to unravel the restraints with which we tie ourselves - our longing for acceptance and love, burdened by an appetite for shame. Experiences of emotional height, moments of the mundane and the symbolic lens through which I see the world inspire the content of my work. All I Am Is What I've Felt stems from the struggle to reconcile and rehabilitate notions of self with the interruptions of interpersonal bonds. Speaking to the limitations of romantic love and the futility of ideals, this work is extracted from my own personal history and from an obsessive need to bear witness to the beauty of possibility and the loss of failure and regret. The arduous process of embroidery reinforces my commitment to the words and images rendered.

GLADSTONE
HOTEL