

BOW VALLEY FIBREARTS

November 26, 2011 to January 29, 2012



Barbara J. West, *Faux Fedora (A Detail of Drinking Games)* textile, 2011.

This exhibition of 14 fibre works is a snapshot of some of the energy and creativity present in the Bow Valley today. Featuring original designs in silk painting, quilting, felting, knitting and wearable art, eight artists have been chosen for this exhibition. The youngest is Mihoko (Miho) Maeno-McGrath who draws from her rich Japanese heritage to create wearable art out of vintage kimono fabric. On display is her wedding dress and a reversible jacket. Dana Roman, Barbara West and Ilse Anysas-Salkauskas are members of the 80 year old Alberta Society of Artists and are each represented here with a new direction in their practice. There is silk painting that sumptuously deceives the eye (Roman), social commentary through soft knitted sculpture (West) and an abstract felt creation inspired by a summer storm (Anysas-Salkauskas). But of all the ways in which fibre and textiles are used in the Bow Valley, the most common is quilting. From Waltraut (Wally) Kraemer, Francis Rawson and Roseanne Tarnowski are works of imagination and ambition.

The Whyte Museum of the Canadian Rockies gratefully acknowledges the support of



Mary Garnham Andrews, *Untitled Gamp Sample*, fibre weaving, mercerized cotton, 1960's, Whyte Museum of the Canadian Rockies.

MARY GARNHAM ANDREWS (Banff, AB)

Mary has been weaving for over 50 years and during that time has participated in weaving programs all over Canada. She began weaving when she was head of Occupational Therapy at a Quebec hospital. Mary studied weaving in Japan and Korea while serving with the Canadian Red Cross, helped develop the Ontario Government Home Weaving Service and was Director of Handicrafts at Labrador's famous Grenfell Mission. In 1962, she came to Banff and taught for fifteen years at the Banff School of Fine Arts (now The Banff Centre). Mary obtained her Master Weaver Certificate in 1975 and for many years she served as examiner on Master's tests for the Canadian Guild of Weavers. At the age of 95, she still lives in Banff and continues to work with fibres. Mary collected weaving samples from everywhere she went and from everyone she met. Her weaving takes us on a trip around the world.



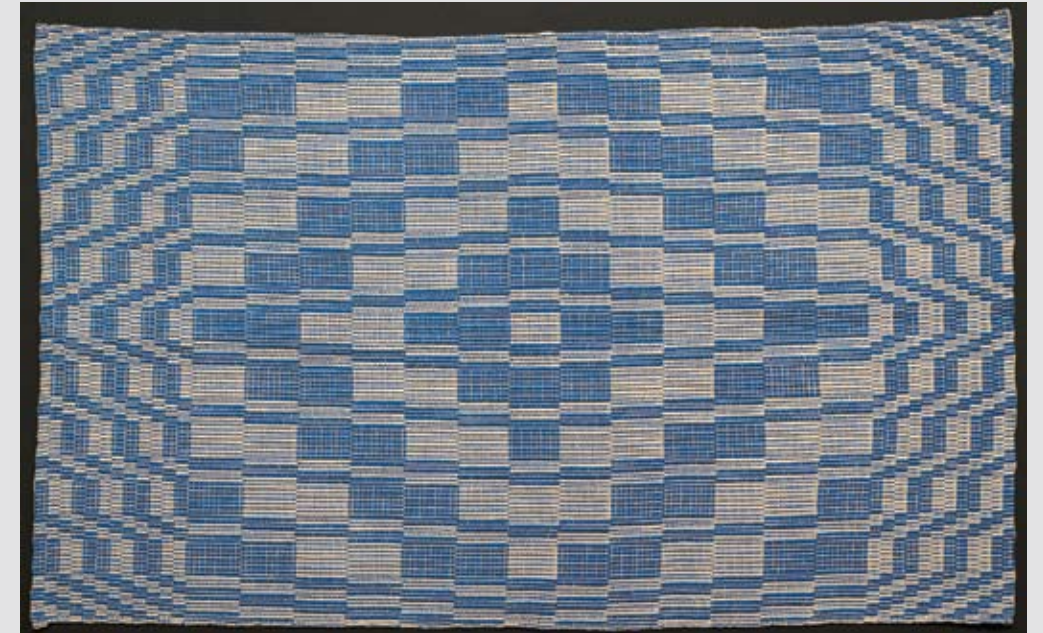
Mary Garnham Andrews, *Untitled Sashes*, fibre weaving, cotton, 1970's, Whyte Museum of the Canadian Rockies.



Mary Garnham Andrews with her weaving and looms, 2011, Whyte Museum of the Canadian Rockies.

WOMEN OF FIBRE: Mary Garnham Andrews and Articulation

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Mary Garnham Andrews, *Untitled Sample*, fibre weaving, cotton and linen, 1950's-1970's, Whyte Museum of the Canadian Rockies.

WOMEN OF FIBRE: *Mary Garnham Andrews and Articulation* features a broad selection of the weaving of Mary Garnham Andrews, 95-year-old Banff artist and Master Weaver. While Mary's work anchors the exhibition in the tradition of weaving, the contemporary works of Articulation, an eclectic group of fibre artists, illustrates the ongoing vibrancy of fibre arts across Canada. The works of Articulation are inspired by the Whyte Museum's collection.

Articulation

Formed in 2004, Articulation is a group of nine women from across Canada whose focus is to use textiles in an expressive, contemporary fashion. *Women of Fibre: Mary Garnham Andrews and Articulation* includes the textile art of six Articulation members.

In 2008, members of Articulation visited the Whyte Museum of the Canadian Rockies and researched the museum's collection with the goal of creating new works of textile art. In 2009, members of the group spent time in residence at The Banff Centre's Leighton Artists' Colony, each working on new pieces informed and inspired by what they had seen at the Whyte Museum.

Ingrid Lincoln, *Illusion*, free motion machine lace with various threads, 2010, collection of the artist.



Donna Clement, *Preserved Impression 4*, inspired by the Burgess Shale fossils, silk screening, rust dyed on cotton, 2010, collection of the artist.



Gloria Daly, *Robe of Right*, inspired by Mary Schäffer's jacket, hand beaded, hide tanning, tassel making using elk hide and beads, 2010, collection of the artist.



Ingrid Lincoln, *Bullseye*, inspired by Mary Schäffer's jacket, beading, machine stitching using deer skin, ribbon, beads, cotton and paint, 2010, collection of the artist.



Vickie Newington, *Ice Water*, inspired by spring break-up in the mountains, hand felting, glass fusion using glass, mohair and wool, 2010, collection of the artist.



Lesley Turner, *Valuing Women's Work*, composting, hand stitching on cotton, 2010, collection of the artist.



Wendy Klotz, *Glacial Blanket (detail)*, inspired by the Angel Glacier, applique, needle felting, blanket stitch on melton cloth, 2010, collection of the artist.

DONNA CLEMENT (Calgary, AB)

It is the play aspect of the design process that Donna most enjoys; working with materials in search of the happy accident that will best inform her design. She uses layers of unexpected materials to texture her work and encourages the viewer to look more closely. One thing she has learnt about herself is her passion for texture – “I find I am always drawn to a touchable surface; one that involves the senses.” She enjoys the play of light, the layers of colours, the juxtaposition of combining different tactile fibres and she strives to always present a visual feast for the viewer.

GLORIA DALY (Duncan, BC)

From her studio on Vancouver Island, Gloria creates innovative fibre art for both private and public patrons. She teaches and demonstrates at textile forums and art gallery workshops. Her works combine traditional methods with contemporary design and materials. Gloria is well known for her ability to capture the essence and spiritual message of her subject.

INGRID LINCOLN (Winnipeg, MB)

Ingrid has been interested in embroidery for many years. She has exhibited in Alberta, British Columbia, Manitoba, Ontario and the United States. She works in both hand and machine embroidery techniques. She holds a certificate in design and embroidery from the City and Guilds of London Institute and is presently enrolled in the BA (Honours) course in stitched textiles with the Julia Caprara School of Textile Arts, a division of Middlesex University in London, England.

VICKIE NEWINGTON (Calgary, AB)

Traveling to other countries made Vickie realize how much she enjoys architecture, especially the crumbling, deteriorating kind. Mother Nature and man-made architecture inspire much of her work. She finds she is working more with lines, form and especially texture. These new pieces are inspired by the many colours of a leaf, the texture of a rusty piece of iron, or the lines of an old sidewalk with leaves fallen on it. Today, Vickie works full time as a fibre artist and has works in several private collections. She shows regularly in venues as geographically diverse as Vancouver, British Columbia, Wellington, Ontario and Edmonton, Alberta.

LESLEY TURNER (Victoria, BC)

Lesley is a trained teacher who holds certificates from the City and Guilds of London Institute in embroidery and design and from the University of Calgary in Visual Design. She is currently a student in the BA (Honours) Embroidered Textiles program in the Julia Caprara School of Textile Arts, Middlesex University, London, England. Lesley is also a Fine Arts Textiles instructor at the Victoria College of Art, Victoria. She takes inspiration from her environment and her work is also fueled by her travels which provide her with the opportunity to observe people interacting with their environment.

WENDY KLOTZ (Calgary, AB)

Born in England, Wendy has lived in Canada since 1967. She has a background in pottery and quilting but presently works predominantly with silk and organza enjoying their translucent and reflective qualities. She combines surface design techniques, layers and stitch to give dimension and depth to her wall hangings and three-dimensional pieces. She is currently exploring different presentation mechanisms to place physical separation between some of the layers. Wendy takes inspiration for her work from the natural beauty of Canada together with ecological and social issues that speak to her heart.