



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

Edited by Michele Hardy, Timothy Long, and  
Julia Krueger

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# Prairie Interlace

Weaving, Modernisms, and the  
Expanded Frame, 1960–2000

Edited by Michele Hardy, Timothy Long, and Julia Krueger

## Prainie Interlace

## ART IN PROFILE

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and Julia Krueger

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Art in Profile Series  
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## MINISTER'S MESSAGE

Ministre  
du Patrimoine canadien



Minister  
of Canadian Heritage

Ottawa, Canada K1A 0M5



The arts have the power to transform us, expand our horizons, and help us to better understand the world around us.

The ambitious project *Prairie Interlace: Weaving, Modernisms, and the Expanded Frame, 1960 – 2000* highlights the ingenuity of Canadian artists and brings to life a period of importance in the history of art in our country.

Our government is proud to support this project that allows Canadians to explore our rich culture and heritage.

Congratulations and thank you to everyone involved.

Les arts ont le pouvoir de nous transformer, d'élargir nos horizons et de nous aider à mieux comprendre le monde qui nous entoure.

L'ambitieux projet *Prairies Entrelacées : Tissage, modernismes et cadre élargi, 1960 - 2000* met en lumière l'ingéniosité des artistes canadiens et fait revivre une période importante de l'histoire de l'art dans notre pays.

Notre gouvernement est fier de soutenir ce projet qui permet aux Canadiens d'explorer la richesse de notre culture et de notre patrimoine.

Félicitations et merci à toutes les personnes impliquées.

L'honorable / The Honourable Pascale St-Onge

Canada



## ACKNOWLEDGEMENTS

*Prairie Interlace: Weaving, Modernisms, and the Expanded Frame, 1960–2000* examines fibre-related connections across the Canadian Prairies (Alberta, Saskatchewan, and Manitoba) and reflects on the conditions that contributed to the rise and decline of this expansive textile movement. Central to this collaboration between Nickle Galleries, University of Calgary (Calgary, AB) and the MacKenzie Art Gallery (Regina, SK) was the desire to connect generations of artists, artists' groups, guilds, scholars, and collectors by facilitating the sharing of their inspiring artwork and stories. We were particularly keen to introduce younger generations to the fibre-related dynamism on the Prairies in the second half of the 20th century and to jump-start future related research. To achieve these goals, *Prairie Interlace* evolved into a travelling exhibition, symposium, website ([www.prairieinterlace.ca](http://www.prairieinterlace.ca)), and publication. The exhibition featured 60 artworks by more than 48 artists and drew on public and private collections from across Canada; many of the works were shown for the first time or for the first time in decades. Building on the success of the tour and opening symposium, it is our hope that this publication and the related website will open space for a wider public to appreciate anew how beautifully the artists wove into every fibre of their extraordinary works what they value about art, craft, history, culture, politics, and the land.

This project, of course, is one that owes a debt to the many people who helped it flourish. To the many artists, friends, family members, and collectors who opened their hearts and homes to us, we express our deepest gratitude. Research and the locating of works for *Prairie Interlace* began in 2019 when institutions were closed due to the COVID-19 pandemic, but thanks to the extraordinary support of private and institutional collectors who worked from home and creatively problem solved, we were able to locate more than 350 Prairie works for consideration. We are especially grateful to the following individuals who assisted us during the research phase of this project and who facilitated loans or shared resources from their respective collections: Alberta Craft Council; Wendy Bakgaard; Melanie Berndt, Red Deer Museum + Art Gallery; Jacqueline Bell, Walter Phillips Gallery; Yohance Campbell, Athabasca University; Jillian Cyca, Remail Modern; Neil Devitt; Caroline Dugré, Canada Council Art Bank; Rhys Edwards, Surrey Art Gallery, Culture Division; Nicole Fletcher, Winnipeg Art Gallery; Patricia Grattan; Gale Hagblom; Kim Hallis, Public Art, City of Calgary; Belinda Harrow, SK Arts; Amy Jenkins, Canada Council Art Bank; Mackenzie Kelly-Frère; Alex King, University of Regina President's Art Collection; Robin Lambert, Red Deer College Permanent Art Collection; Gail Lint, Alberta Foundation for the Arts; Janet Lipsett, The Glencoe Club; Kathleen MacKinnon, Confederation Centre of the Arts; Daniel Matthes, University of Winnipeg Archives; Marcus Miller, Mann Art Gallery; Gail Niinimaa; Marie Olinik, MacKenzie Art Gallery; Cassandra Paul, Illingworth Kerr Gallery; Nick Radujko; Andrea Reichert,

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We wish to thank the teams at Nickle Galleries and the MacKenzie Art Gallery who worked tirelessly to realize this project from conception to finish. Thanks, in particular, go to Nickle Galleries' Christine Sowiak, Marina Fischer, Lisa Tillotson, John Hails, Doug McColl, Marla Halsted, and Aaron Sidorenko who (sometimes literally) moved mountains to make the magic happen; additional thanks go to the MacKenzie's dedicated team of John G. Hampton, Larissa Berschley MacLellan, Corey Bryson, Leevon Delorme, Anastasia Ferguson, Nikki Little, Jackie Martin, Crystal Mowry, Kara Neuls, Nicolle Nugent, Marie Olinik, Christina Prokopchuk, John Reichert, Christy Ross, Brenda Smith, Mackenzy Vida, and Allison Weed, among many others. We would like to thank those at Mann Art Gallery (Prince Albert, SK) and Art Gallery of Southwestern Manitoba (Brandon, MB) for enthusiastically hosting the exhibition and introducing us to their vibrant communities. For their expertise and dedication, we would like to thank textile conservator Gail Niinimaa, and students, Emily Croft and Camille LaFrance as well as City of Calgary Public Art conservators: Elisa Contreras Cigales, Sophia Zweifel, and Caitlin Young.

Thank you to all the researchers who contributed to the project and this publication. Curatorial Research Assistant Bailey Randell-Monsebrotten was instrumental in researching the Indigenous artists in this exhibition and we are grateful for her research, openness, community driven approach, and curatorial eye. Research Assistant Yolande Krueger was instrumental in digitizing material for the exhibition, website, and publication, and for gathering all the documentation for this lavishly illustrated book ensuring that the publication moved forward in a timely manner. We are also thankful to everyone who worked on producing the publication, including Brian Scrivener, University of Calgary Press Director and his outstanding team. Photographic services were provided by Dave Brown and Andy Nichols, LCR Photo Services and Don Hall with design provided by Rhys Jolly, &Then, and University of Calgary's Melina Cusano.

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In closing, we wish to thank all the artists and families of those artists who have passed for their creativity and vision, enthusiasm, and generosity. It has been an honour to learn from you. To our family and friends, thank you for your love and support and we ask forgiveness of those whom we have failed to mention.

**Michele Hardy**

Curator, Nickle Galleries

**Timothy Long**

Head Curator, MacKenzie Art Gallery

**Julia Krueger**

Independent Curator and Craft Historian



## EXHIBITION ITINERARY

**Nickle Galleries, University of Calgary, AB, Canada**  
September 9–December 17, 2022

**Mann Art Gallery, Prince Albert, SK, Canada**  
April 14–May 27, 2023

**Art Gallery of Southwestern Manitoba, Brandon, MB, Canada**  
July 6–September 10, 2023

**MacKenzie Art Gallery, Regina, SK, Canada**  
November 4, 2023–February 18, 2024

[www.prairieinterlace.ca](http://www.prairieinterlace.ca)



Installation view of *Prairie Interlace: Weaving, Modernisms, and the Expanded Frame, 1960–2000*, Nickle Galleries, 2022.





Installation view of *Prairie Interlace: Weaving, Modernisms, and the Expanded Frame, 1960-2000*, Nickle Galleries, 2022.

Left to right: Carol Little, *Furrow*, 1976 (cat. 29), Whynona Yates, *Hanging*, 1974 (cat. 59), Susan Barton-Tait, *Nepenthe*, c. 1977 (cat. 5)



Installation view of *Prairie Interlace: Weaving, Modernisms, and the Expanded Frame, 1960–2000*, Nickle Galleries, 2022.



Installation view of *Prairie Interlace: Weaving, Modernisms, and the Expanded Frame, 1960–2000*, Nickle Galleries, 2022.  
Kaija Sanelma Harris, *Sun Ascending* (12 of 24 panels), 1985  
(cat. 21)



Installation view of *Prairie Interlace: Weaving, Modernisms, and the Expanded Frame, 1960–2000*, Nickle Galleries, 2022.

Left to right: Mariette Rousseau-Vermette, *Anne-Marie*, 1976 (cat. 47), Katharine Dickerson, *West Coast Tree Stump*, 1972 (cat. 11), Ilse Anysas-Šalkauskas, *Rising from the Ashes*, 1988 (cat. 3)



Installation view of *Prairie Interlace: Weaving, Modernisms, and the Expanded Frame, 1960–2000*, Nickle Galleries, 2022.

Ann Newdigate, *Then there was Mrs. Rorschach's dream/ You are what you see*, 1988 (cat. 39), Phyllis Green, *Boob Tree*, 1975 (cat. 18), Mary Scott, *Imago, (viii) "translatable" «Is That Which Denies»*, 1988 (cat. 52), Margreet van Walsem, *Inside Out*, 1977 (cat. 57)