

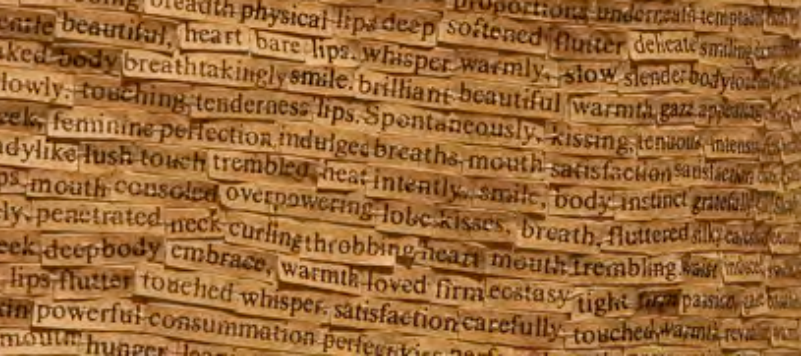


THE GLADSTONE HOTEL'S ANNUAL  
JURIED SHOW OF TEXTILE & FIBRE BASED ART

# HARD TWIST 6 OBSESSION

NOVEMBER 25, 2011 – JANUARY 29, 2012

**GLADSTONE**  
HOTEL



## HARD TWIST 6 – OBSESSION

Hard Twist 6 — Obsession presents textile and fibre based works, which reflect or explore obsessive ideas, acts, or fixations through medium, technique, or concept. Textiles attract obsessions. Fiber's infinite detail, infinite repetition, infinite complexity seduce the intense focus and preoccupation of obsession and draw the artist into a place where time evaporates in pursuit of the promise of perfection – a perfection that is eternally one stitch, one wrap, one bead, one twist away.

Hard Twist has become an important annual event within the Canadian textile art community as well as being a signature event for the Gladstone.

### 2011 PARTICIPANTS:

George-Ann Bowers; Kate Busby; Maggie Butterfield Dickinson; Robert Davidovitz; Holly Gabel; Sarah Gotowka; Miriam Grenville; Philip Hare; Peter Hiers; Anna Kuchel Rabinowitz; Ariane Lavoie; Laura MacAulay; Meghan Macdonald; John Paul Morabito; Shawna Munro; Hitoko Okada; David Ross; Rachael Speirs; Keiley Stewart; Barbara Sutherland; Allison Tunis; W Collective; Sarah Waldman-Engel; Jennie Wood; Erin Wootten; Nancy Yule

### 2011 JURORS:

Mary Sue Rankin – Director, Edward Day Gallery  
Judith Tinkl, Artist, retired Associate Professor OCAD, Past President OCC  
Angela Iarocci – Artist/Designer and Educator  
Helena Frei and Chris Mitchell – Hard Twist Curators



# STRIATION

Weaving

60" x 52"

2005

[gabowers@earthlink.net](mailto:gabowers@earthlink.net)

[www.gabowers.com](http://www.gabowers.com)

## GEORGE-ANN BOWERS

I combine multi-layer pickup weaving with modified tapestry technique — both rather laborious and time-consuming techniques — to create imagery inspired by my life-long obsession with nature's colors, texture, structure and patterns. Exploring the intimate details of subjects such as tree bark, rock formations, or plants in close-up, I create woven compositions which reflect discreet moments in a dynamic and continuous cycle of creation, destruction and change.

*Berkeley, California textile artist George-Ann Bowers has created woven artwork for exhibition and commission for over 25 years, showing her nature-based weavings in venues throughout the United States as well as internationally. She has completed artist residencies at US National Parks in Oregon, Arizona and Maine, and her work is represented in several public and private collections.*



# 3,600 (BEATS)

Cotton, linen, velveteen, silk, wool, floss

60" x 60"

2011

[kate@kateb.ca](mailto:kate@kateb.ca)

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

## KATE BUSBY

Kate's passion for craft stems from her desire to create a connection between people and their belongings. Her blankets and quilts are collage-based and explore both the functional and decorative in textile design. Current work focuses on geometric pattern, bold colour, a playful mixture of prints, and a range of textured fabrics and hand stitched embellishments. Her pieces use vintage, hand dyed, and hand printed materials. Kate strives to apply traditional craft practices to a more contemporary aesthetic.

*Kate Busby is a graduate of the Crafts and Design Program at Sheridan College, and holds an Honours B.A. from the University of Toronto with a specialist in Visual Studies. Kate now works out of - and was one of the founding members of - The Contemporary Textile Studio Co-operative in Toronto. Kate owns and operates kate B. Textile Design, creating interior based work for both retail and gallery exhibition.*



# MAGGIE BUTTERFIELD DICKINSON

## THE GATHERER

Machine stitching on canvas

16" x 11.5"

2011

43 colours of thread were used in this piece.

## AFTER THE RAIN

Machine stitching on canvas

10.5" x 7.5"

2011

38 colours of thread were used to create the beetle resting on a leaf after a storm.

## OTHERWORLD

Machine stitching on canvas

10" x 12"

2011

51 colours of thread including 21 shades of green created the dragonfly and hosta leaf detail.

[maggie@mabudi.com](mailto:maggie@mabudi.com)

My lifelong fascination with the world's flora and fauna is reflected in my art. Using my photographs for reference and inspiration I create fabric landscapes or animals and embellish with thread, usually by hand.

An "obsession" with thread is mandatory. The pieces in this show are created by painting my photographs with multiple layers and colours of thread, a technique I learned from Carol Shinn. I love the rich dimension this has given my work.

*I have been a professional actor, quilter and photographer for over 30 years. I have an insatiable urge to create and try new ways to express my artistic soul. My large quilts are usually an array of many, many diverse fabrics that ultimately work together. The source for the thread paintings in this show are the insects and animals that my beautiful Toronto Beach garden lures to be photographed.*





# ROSEPATH IN BRILLIANT VIOLET AND RED

Acrylic on plywood

6' x 6'

2011

Generously Supported by:

The Ontario Arts Council is an agency of the Government of Ontario.

[info@robertdavidovitz.com](mailto:info@robertdavidovitz.com)

[www.robertdavidovitz.com](http://www.robertdavidovitz.com)

## ROB DAVIDOVITZ

My work combines two media: paint and textile. I use the traditional technique of hand weaving to create paintings. The process begins with extruded strands of acrylic paint that, once dry, are manually interlaced into a woven painting.

Contrasting in colour, pattern and texture, these tactile objects explore a craft process that reflects upon labour, ritual and time. As the process unfolds, various paradoxes arise, including: paint vs. textile, contemporary vs. traditional, art vs. craft

*Robert Davidovitz is Toronto based artist who received his B.A. in Visual Arts from York University in 2007. Since then, he has been exhibiting his work on a local and national level. His woven paintings have been shown at Hard Twist / New Twist - 4th Annual Juried Textile Exhibition at the Gladstone Hotel, the biennial '2009 Juried Exhibition' at the Thames Art Gallery in Chatham Ontario, and Oakville's 2009 World of Threads Festival exhibition.*



# MY GREAT GRANDPA MAY HAVE BEEN A VIKING.

Textiles, paper collage, information about 194 ancestors

Size varies

2010-2012

[h.lebag@gmail.com](mailto:h.lebag@gmail.com)

## HOLLY GABEL

My creative process mirrors the way in which I played as a child. I begin with a found object and experiment by recontextualizing it and imagining a new life for it, investigating every possibility. Much like a child with a toy, I spend hours creating dialogues between materials. It always seems to come down to obsessive making. I feel like nothing is complete, unless I have investigated it obsessively.

*Holly Gabel is an emerging artist and recent graduate of the Brock University Visual Arts program. Her work is primarily textile based, rooted in her strong family history of working with fabrics. She works by experimenting and playing with materials that are tied to her childhood, including fabrics, found objects and imagery from children's books. By reverting to childhood inspirations she recontextualizes the adult world for her childlike self.*



# INSEPARABLE

Hand woven jacquard, cotton.

39.5" x 11.5'

2011

saagoto@gmail.com

## SARAH GOTOWKA

I approach my work as a documentation of contemporary North American culture. I investigate the unattainability of our culture's romantic ideals through lyrics of popular songs, the passive aggressive nature of our mating rituals through emails and text messages, and our common distant relationship with cloth through hand woven and embellished textiles. I translate ephemeral words into cloth, something tangible, to better understand the way romantic love currently functions in Western society.

*Sarah Gotowka was born in South Korea in 1984, and grew up in the suburbs of Rochester, New York, where she spent her childhood memorizing R&B songs. She received her BFA in Fiber from the Cleveland Institute of Art and is now seeking her MFA degree at Concordia University.*





# TWENTY

Textile assemblage/stitching in embroidery hoops

21.5" x 47 1/2"

2011

[miriam@grenvilledesign.com](mailto:miriam@grenvilledesign.com)

[www.grenvilledesign.com](http://www.grenvilledesign.com)

## MIRIAM GRENVILLE

I am very interested in the relationship between money and art. By making money myself, I have created a different kind of monetary system where value is determined by artists rather than elites. Since 2009 I have made over \$10,000.00 in bills of various denominations and techniques. Money in and of itself is so beautiful and intricate, and then there is all the meaning attached to it!

I'm a little obsessed.

*Miriam Grenville graduated from the Ontario College of Art in 1987. After the birth of her first son, Miriam began her own company, producing designs for the wall covering and textile industry. In 2003 she began creating artwork to be printed in a new, large format digital process. She is looking forward to exhibiting her "money for buying other people's art" at the designboom mart at the ICFF in New York, in May, 2011. Recently, her work has been seen at City of Craft, the Gladstone Hotel's 2010 PieceWork show, and the 2010 Interior Design Show in the Studio North area.*



# FLYWHEEL

Silkscreen on cotton, buttons

51" x 77 1/2"

2007

[philip@philiphare.com](mailto:philip@philiphare.com)

[www.philiphare.com](http://www.philiphare.com)

## PHILIP HARE

In the late 1990s I worked as an attendant in the now-defunct Barracks bathhouse on Widmer Street in Toronto. To maintain my sanity through mind-numbingly repetitive twelve-hour shifts I made paper cutouts. Eventually I amassed hundreds of delicate designs comprised of flying phalluses and horny faeries. In 2007 I silk screened some of these designs onto cotton, adorned them with embroidery and buttons and framed them to create "Bathhouse Quilts, Confessions of a Towel Hag", which I have shown at Propeller Centre and Gallery 1313. My submission, "Flywheel", comprises 24 framed squares, creating a "quilt" made of individual "cubicles", like a bathhouse.

*I have been working primarily with textiles since 2005. For the past three years I have become increasingly interested in installations. In 2009 I mounted "Towel Hag", a performance installation at offthemapgallery and in 2010, "Sweat Lounge" at Propeller Centre. I hope to remount both of these installations.*



# FOOD CHAIN

Found highway tire steel belt fragments, silverware  
19" x 26" x 2"

[philip@philiphare.com](mailto:philip@philiphare.com)  
[www.peterhiers.com](http://www.peterhiers.com)

## PETER HIERS

Using rubber-encased twisted-wire from blown tires, the artist explores the obsession of consumerism and consequent constant transportation of goods around the planet. Food is no longer produced by its consumers, but instead transported from far away. This consumer fixation follows from the American Dream's obsessive ideology in which fulfillment can somehow be attained through the pursuit of "more, bigger, better, quicker, faster, easier for me now." Ripped tires metaphorically show the violence of this lifestyle.

*Peter Hiers has been represented by galleries since 1986 and has exhibited internationally, in 10 states and over 15 California cities. He is represented by The Ernesto Mayans Gallery in Santa Fe, NM, and the Carmel Art Association, Carmel, CA. He has shown at the National Art Museum of China, Grounds for Sculpture in Hamilton, NJ and at the San Jose Institute of Contemporary Art, and has spoken about his work at numerous exhibitions.*



# QUEEN ELIZABETH II

Cancelled postage stamps, japanese paper

20" x 29"

2011

[akr929@verizon.net](mailto:akr929@verizon.net)

[www.annakuchelrabinowitz.com](http://www.annakuchelrabinowitz.com)

## ANNA KUCHEL RABINOWITZ

I am exploring the incorporation of a long-standing love of traditional needlework into my artwork using non-traditional materials. I have created a series of small quilts pieced from cancelled postage stamps dating from 1910 to the present. I am fascinated by the images of what is chosen to commemorate. Stamps celebrate the history of our lives, good and evil and remind me of how much has changed in the past hundred years.

*I am a sculptor living and working in New York City. My surroundings are urban, energized and filled with the emotions of life. Sculpting is a liberating and challenging art form and it is exciting to me to explore the shapes, movement and energy of the human body in clay, plaster, wax and bronze. As I sculpt, I enjoy making connections between the image and a narrative.*



# GOUTTE D'HUMANITÉ

Cotton threads

6 to 15 inch each drop

[lavoie.ari@gmail.com](mailto:lavoie.ari@gmail.com)

## ARIANE LAVOIE

My work functions as a kind of portraiture, a response to my questionings around multiple subjects. I explore my roots, where I come from. I explore human behavior through body, language and communication. I strive to depict invisible concepts with gesture, mark making, movement and repetition to explore the individual, the connexions that bind us together. I am interested in the language that allows us to communicate. Details, texture and delicacy are intertwined and characterise my work.

*Ariane Lavoie lives and works in Montreal. She is a multidisciplinary artist who uses sculpture, painting, in-situ installation, fibres textile and video. She is inspired by the nature of life, the human being. Her approach begins with the questioning of self-identity to the relations that bind individuals together and help them to communicate. She also explores the senses. Currently she is completing a BFA at Concordia University in Fine arts.*





# HIVE WITH ITS MISSING BEES

Embroidered cyanotype on cotton muslin

3' x 3 ¼' x ½'

2011

thetrickisto@gmail.com

## LAURA MACAULAY

Each of my creations begins in an everyday enigma, when an otherwise mundane phenomenon suddenly swells with its own unique mystery. My response is tactile: the gliding of pen on paper, the snipping of scissors, the poking of a needle through fabric. These gestures run intuitively around the mystery until certain material and pictorial patterns begin to emerge. The resulting artwork gives concrete shape and form to a secret so that it can more easily be shared.

*Laura MacAulay was born in 1986 in Ottawa. She studied design and studio arts at Concordia University in Montreal, earning a BFA in 2009. Her current practice is based in drawing, watercolour, and fibre and explores plant, animal, and word morphology. She views her art-making process as extra-logical communication that is rooted in her body. Her work is in part influenced by West African dance, which she has been studying since 2006.*



# WHAT REMAINS

Free-motion embroidery

dimensions vary

2011

[meghanamacdonald@hotmail.com](mailto:meghanamacdonald@hotmail.com)

[www.meghan-macdonald.com](http://www.meghan-macdonald.com)

## MEGHAN MACDONALD

For this work I have used the theme of obsession to create embroidered objects that narrate an imagined history of a life lived in a single room in which years of obsessive collecting have produced an accumulation of domestic objects that mingle with found treasures.

I aim to link objects with memory, uncovering layers of time and place for the viewer.

*Meghan Macdonald is an emerging artist working primarily in textiles. Currently enrolled in the BFA Textiles Interdisciplinary program at NSCAD University, she is a recent graduate from Crafts & Design at Sheridan College. She is interested in exploring themes of collections, memory and the found object.*



# STRIP CONSTRUCTION

Silk, rayon, weaving, burning, wooden armatures, gesso

92" x 54"

2010

[john.paul.morabito@gmail.com](mailto:john.paul.morabito@gmail.com)

[www.johnpaulmorabito.com](http://www.johnpaulmorabito.com)

## JOHN PAUL MORABITO

My recent works are concerned with the actions of hand weaving and systematic burning. Inherent to this work is the compulsory behavior of the obsessional. I am particularly interested in how this behavior relates to the death drive and it is this thanatological compulsion that is the impetus of the work. There is a need to make and a need to destroy, neither can be ignored.

The hand that makes is the hand that destroys.

*Artist John Paul Morabito hand weaves and deconstructs cloth. Employing ritualistic methods of making and unmaking his works that marry the creative with the destructive and seek to find meaning in the act and the artifact. His work has been exhibited throughout the United States and has been reviewed in publications such as Fiberarts Magazine and American Craft. He holds a BFA in Fibers from the Maryland Institute College of Art in Baltimore, MD.*



# SHAWNA MUNRO

## RED LETTER CAPE

Hand-sewn text on cloth

32" x 40"

2009

## WARM EMBRACE

Cotton floss hand-embroidered on cotton fabric

57" x 41"

2011

[shawna\\_munro@hotmail.com](mailto:shawna_munro@hotmail.com)

[www.dinendashed.com](http://www.dinendashed.com)

I have always had an obsessive personality. Much of my work is drawn from that obsessiveness; I create situations where I am obliged to do repetitive tasks in order to create my work in a systematic fashion. By my own choosing, my work is very labour intensive. I like to have fun and include a bit of irony to cut the harshness that can bring. I carefully use craft to create art objects with a poignant title—the work becomes beautiful, sculptural pieces layered with meaning that leave the viewer smirking.

*Shawna Munro was born in Windsor, Ontario. She completed her BFA at the University of Windsor in 2009 and has recently completed her first year in the MFA program at the University of Manitoba. Shawna enjoys working with traditional crafts and juxtaposing them with humorous, often sexual content. She obsesses over everything and works too hard.*



# HITOKO OKADA

## BLING! 1

Screen printed on cotton jersey, cotton muslin, wool, ribbon, thread  
10" x 15"  
2011

## BLING! 2

Screen printed on cotton jersey, cotton muslin, wool, ribbon, thread  
10" x 15"  
2011

## BLING! 3

Screen printed on cotton jersey, cotton muslin, wool, ribbon, thread  
10" x 15"  
2011

[info@hitokoo.com](mailto:info@hitokoo.com)  
[hitokoo.com](http://hitokoo.com)





# DAVID ROSS

## UNTITLED COSTUME 1

Fabric  
5' 6" x 2'  
2008

## UNTITLED COSTUME 2

Fabric  
5' 6" x 2'  
2008

[davidross8@hotmail.com](mailto:davidross8@hotmail.com)



# THE GHOSTS OF CHILDHOOD

Scrap fabric, embroidery, paper, gouache, acrylic and ink on birch panel.

42" x 42"

2011

Generously loaned from the private collection of Mr & Mrs Suzuki

[rachaelspeirsart@gmail.com](mailto:rachaelspeirsart@gmail.com)

[www.rachaelspeirs.com](http://www.rachaelspeirs.com)

## RACHEL SPEIRS

Through my pieces I use the art of folk-tales and storytelling to communicate a message or an experience through metaphor. I use scrap fabrics, paper and embroidery in my pieces; there is freedom in my work and within it I discover my identity and answers to my questions. The art-making process is cathartic to me and I believe individual experience is the source of authenticity, no one can interpret an experience in the same way.

*The artwork of Rachael Speirs uses unconventional materials and plays with texture and imagery without restraint. Her fine art pieces are entirely made up of scrap fabrics textiles and embroidery. As self-taught artist, she enjoys creating folk tale inspired images where meanings shift depending on the viewer's experience. This forces the viewer to dust off the cobwebs of their imagination, embrace puzzlement and enter into a childlike frame of mind, where some things happen 'just because'.*



# KEILEY STEWART

## LION'S HEAD

Felted; sheep and camel's wool  
23.5" x 15.75"  
2011

## HARE'S HEAD

Felted; wool, flax  
31.5" x 10"  
2011

## FOX'S HEAD

Felted; wool  
8.25" x 6.7"  
2011

leikey@leikey.com  
www.leikey.com

The versatility and tactile qualities of raw fleece have inspired these felted sculptures. Using barbed needles, soap and my hands I methodically sculpted strands of animal hair into a life-size wearable animal heads. Symbolizing ideal qualities, these animal heads are worn to mask my own neurotic insecurities and act as a manifestation of the meticulous and cyclic process of felting.

*Keiley Stewart is a Canadian textiles artist and graduate of the Craft & Design program at Sheridan College. Her artistic focus is in felting; exploring the versatility of raw wool. Keiley combines her skills in felting with a genuine concept of fear: social and emotional anxieties, and transforms them into wearable dimensional forms. With an ingrained sense of optimism, her work often reflects a humorous tone that mirrors her own sensibility.*



# SWAG

Cloth, thread, steel

48" d x 72"

2010

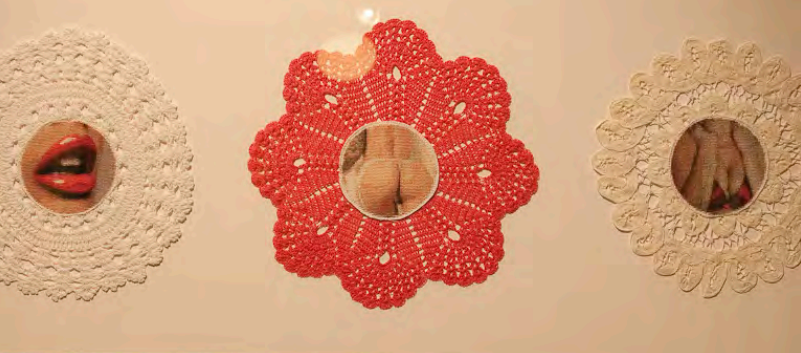
[kitka.bas@gmail.com](mailto:kitka.bas@gmail.com)

<http://web.me.com/kitka.bas/Sutherland/home.html>

## BARBARA SUTHERLAND

Cloth informs my work by way of process, materiality and social history. I am drawn to the notion of recollection as a means of fuelling and developing a corporeal and spiritual awareness. While working with cloth I think about its history as part of our intimate lives, but also of its place in the development of the spaces around us; the architectural forms within which we live, work and play

*Barbara Sutherland is an MFA graduate from NSCAD University in Halifax, Nova Scotia. She has been an instructor in the Fibre Department at the Alberta College of Art and Design. She has received numerous awards including a SSRHC Graduate Scholarship and a Governor General's Academic Medal. Her work has been exhibited across Canada, in Europe and Australia and she has worked in collaboration with other artists and composers.*



## HIPS, LIPS AND TITS (SET OF 3)

Cross-stitch on Aida cloth, with vintage doilies

9" d, ea

2011

[allison.tunis@gmail.com](mailto:allison.tunis@gmail.com)

### ALLISON TUNIS

My pieces focus on our obsession with body image, social aesthetics and the conscious and unconscious desire to be desired. These works develop a discourse around cultural conditioning, but also are a way for me to explore my own personal feelings of disgust and attraction with my own body, and my obsession with the superficial. The technique of cross-stitch emphasizes the obsessive quality of the work, and also reinforces the concept of cultural stereotypes of femininity.

*Allison Tunis is a Bachelor of Fine Arts graduate from the University of Alberta. She works exclusively in cross-stitch and fiber arts. Her work questions society's obsession with body image and female stereotypes, while exploring her own struggle with Obsessive Compulsive Disorder and body image. She has had her work featured in a number of media articles, and will be featured in the book Hoopla: The Art of Unexpected Embroidery, by Leanne Prain in Fall 2011.*





# EVOLUTION UNFURLS

Crochet

First piece is 6x6" last piece is 9"x10"

2011

sarahwaldmanengel@gmail.com

## SARAH WALDMAN-ENGEL

As a young artist I have developed a passion for the elderly art of crochet. I plan to push it to its limits in new and untraditional ways. I am absolutely mesmerized by both colour and texture. My fascinations and obsessions are fabricated into my work; I love the contrast between the repetition of crocheting, and the constant change and adaptation of each final piece.



# W COLLECTIVE

## NURTURING

Wanki An

Felted silk, egg shell, basket woven thread, industrial felt

## DECEIVE, THE DELIBERATE MISREPRESENTATION OF THE TRUTH

Hoi Yee Wong

Kozo paper, gel medium & organza

## YOU ARE AN OBSESSION. YOU'RE MY OBSESSION

Ko Park

Merino felt, denim, plexiglas, sterling silver

## FACEBOOKS

Martina Edmondson

Silk organza, digital print, natural dyes, accordion folded

## DELIVERANCE

Vanessa Li

Cotton, organic membrane

## THE HONEYCOMB MOSAIC

The Collective vs. The Individual in the grid of the social landscape  
Obsession: a persistent disturbing preoccupation with an often unreasonable idea or feeling

Compulsion: an irresistible persistent impulse to perform an act (i.e. excessive hand washing)



# W COLLECTIVE

w@wcollective.com  
www.wcollective.com

## WAN KI AN

A beehive's honeycomb waxy structure consists of a matrix of adjacent hexagonal cells constructed as a precisely controlled environment most suitable to a thriving colony.

Wan Ki condenses these concepts to create a piece of work from handcrafted silk-felt pumpkin kernels, each and every one of them carefully placed on a wool-felt hexagon like sowing seeds in the soil pads of a tabletop greenhouse. Each cell is a shelter for nurturing these fragile seeds.

*Wan Ki An is an active fibre artist and rug designer who holds a B.F.A degree from South Korea and a Diploma in Fibre Art from Ontario College of Art & Design. She has been awarded the Kingscraft/Lady Flavelle Award and Mary Diamond Butts Award in Embroidery through the Ontario Crafts Council, and received the Yarns Plus Award from Ontario Handweavers & Spinner Guild and the Juror's Award from Society of Canadian Artists.*

## HOI YEE WONG

We all know: "Blinded by love". This blindness can go both ways: Not only the lover obsessing can lose their true north but also the object of the obsessive emotion can run astray if he or she becomes entangled in a network of conflicting sensations. Hoi Yee utilizes a digitally reproduced negative image of a woven Kozo structure to express the memory of a past relationship which had ensnared her mind, some time ago.

*Hoi Yee Wong was born and raised in Hong Kong. Wong attended OCAD (Ontario College of Art & Design) and graduated with a "Friends of Fibre" award in 2002. Her work has been in invitational and juried group shows in Canada and internationally.*

## KO PARK

With wild bees, often only the queens survive winter. Each of these individuals will start by building a primary nest, usually the size of large



walnut or a hen's egg with room for just enough honeycomb cells to hatch a small workforce to support her colonizing efforts.

Ko creates a plethora of primary nests, tough handmade felt mimicking the paper-pulp shells and colourful acrylic representing the individuality of the and silver accents emphasizing their preciousness.

*Ko Park earned her BDes in Jewellery and Metalsmithing from [HYPERLINK "http://www.ocad.ca/"](http://www.ocad.ca/) Ontario College of Art & Design in 2005. Park started her career in fashion jewellery industry in Toronto as a design assistant and now runs her own business. Her work has been in invitational and juried group shows in Canada and internationally.*

## MARTINA EDMONDSON

The obsession with virtual social networks manifests in the compulsive need to check in on others' existences and to share our own little slices of life, verbally or visually often every hour...

Martina distils these notions into the production of over a hundred hexagonal "face books" with each honeycomb containing combinations of different faces representing the population of her social network.

*Martina Edmondson was born and raised in Amsterdam, The Netherlands. Edmondson graduated from the Material Art & Design Program at the Ontario College of Art and Design (OCAD) in 2002 with honours in Fibre. Her work has been in invitational and juried group shows in Canada and internationally.*

## VANESSA LI

In uncertain times, looking back into the past can provide us with the sure footings we need to move forward: The less certain the future, the more comforting the past.

Vanessa traps memory trinkets within pockets of natural gut and layers these in a cage of fabric. Windows allow us to gaze into these memory vaults unveiling multi-faceted colourful objects, which amassed form a map of the past with an outlook into the future.

*Vanessa Li was born and raised in Hong Kong. Li attained her post secondary education in the Material Art & Design Program at the Ontario College of Art and Design (OCAD) in 2002. Her work has been in invitational and juried group shows in Canada and internationally.*



# ERIN WOOTTEN

## CONTROL

Silk, wool, silver chain, medical gauze, faux flower petals, fabric stiffener  
14.5" x 7.25" x 2.5"

## MOUTH GUARD

Wool, glass/coral beads, silver chain, cotton thread, fabric stiffener  
11" x 5" x 2.25"

## SELF MEMO

Wool, silk, medical gauze, mouthpiece, silver chain, aluminum, fabric stiffener  
9.5" x 9" x 2"

## BELT

Cotton, silk, wool, sewing machine needles, sterling silver, belt buckle, fabric stiffener  
1.5" x 13.5" x 2.75"

## RESTRAINT

Wool, cotton, silk, silver chain, sterling silver, straight pins, door hinge, industrial bolt, fabric stiffener  
13.5" x 13.5" x 6"



# ERIN WOOTTEN

erinwootten@gmail.com

<http://erinwootten.blogspot.com/>

My work investigates the beauty ideals, gender roles, and aesthetic façades that have become an inherent part of being a woman. I focus primarily on the female form and the shapes and objects that adorn the body. This series in particular addresses the psychological and physical drive to reach an unattainable and culturally derived beauty ideal and the inherent danger this obsession poses.

*Erin Wootten recently received her BFA from Savannah College of Art and Design. Using mostly silk, wool, cotton, glass beads and metal, her final pieces evoke a feminine fragility despite their actual solid construction. The softer matter represents the inherent delicacy and vulnerable nature of femininity, while the metal subsists purely to give form, structure, and stricter boundaries. Referencing suggested wear and the un-wearable, Erin's pieces bring forth female issues with self-control, obsession, and obstruction.*





# TRANSFER

Vinyl, lutradur, paper, organza, computer printed fabric, thread  
108" x 54"  
2011

jenniewoodesigns@gmail.com  
www.jenniewoodesigns.com

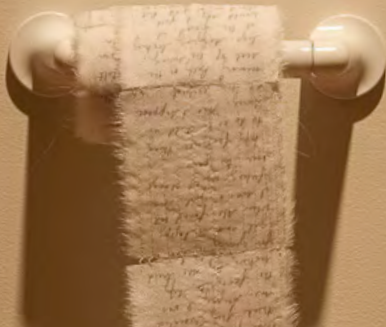
## JENNIE WOOD

Collecting TTC transfers quietly became obsessive!

As a newcomer I used to get into trouble forgetting to take a transfer! This started the habit of taking a transfer whether I needed it or not! I liked the sequential dates on the tickets, the station names and time. Could I eventually collect one for every day of the year or every station or for every hour of the day? I imagined that one day these little graphic pieces of paper could be 'recycled' and integrated into a journal quilt.

*With a background in exhibition design Jennie lectured before moving to Hong Kong, where she was introduced to patchwork and quilting.*

*On returning to the UK, Jennie completed City & Guilds Patchwork and Quilting, taught quilting and is now a member of the Quilters' Guild of the British Isles and the Contemporary Quilt Group. She has exhibited at international quilt exhibitions, the national quilt museum in York, UK and in Ontario.*



# MY LIFE: GOING DOWN THE TOILET

Silk organza, graphite, cotton, cardboard

4" x 242" x 3 1/2"

2011

[nancy@nancyyule.com](mailto:nancy@nancyyule.com)

[www.nancyyule.com](http://www.nancyyule.com)

## NANCY YULE

We all have an intimate relationship with fabric during our lifetime. Life begins swaddled in a blanket and ends in a burial shroud. Although we take cloth for granted, I am enamored of all of its qualities: fluidity, texture, tactility, and colour.

My artistry developed through self-experimentation with fibre to create variations in texture and I feel the journey has only just begun. At the heart of each project, is my love for colour!

*Nancy has been working with fabric and fibre almost all her life, working her way from clothing to quilts. During her quilting period she started to realize that there should be no rules in her work and she started experimenting. Anything and everything that will take a needle is fair game. Today her work ranges from exhibition pieces to functional items and fashion accessories.*