

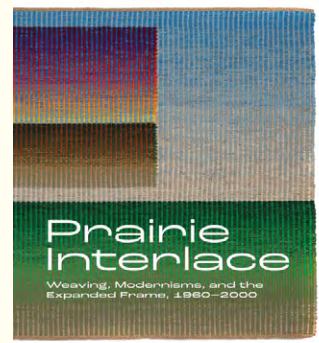
semble comprendre les raisons de cette critique, l'accusation formulée par l'auteur que le collectif fait preuve de « néo-extractivisme culturel » (p. 109) est injustifiée et très peu argumentée. Tout au long du texte, l'auteur se questionne, s'inspirant du philosophe Bruno Latour, sur ce que le chant de gorge *fait* à nos conceptions occidentales de la musique et nous *fait faire*. Or, il ne semble pas considérer ce que cette appropriation fait aux populations inuites, avec qui il ne paraît pas être en contact de manière significative.

La question de l'appropriation culturelle et de ses conséquences, qui revient à quelques reprises dans l'ouvrage, est abordée de manière beaucoup plus complète et nuancée ailleurs, en particulier par Laurent Bellemare dans le cas des orchestres gamelan en Amérique du Nord et par Marianne-Sarah Saulnier à propos de la danse cobra kalbeliya. Ainsi, le texte de Lefranc détonne de l'ensemble, ne démontrant pas la rigueur méthodologique, théorique et éthique qui caractérise le reste de l'ouvrage.

Autrement, on retient de l'ensemble de multiples manières de négocier la rencontre interculturelle in situ, un apport pertinent pour tout-e chercheur-se souhaitant agir de manière plus éthique sur son terrain d'étude. Au sein de plusieurs des chapitres, les auteur-rices abordent le sujet de manière sensible, et inspirent à adopter des pratiques plus égalitaires et ouvertes en recherche. L'écriture des essais à la première personne est plus que bienvenue, car les textes proposés mettent en valeur comment l'expérience vécue des chercheur-ses éclaire des enjeux épistémologiques importants.

Artiste-chercheur-se sur le terrain constitue, en somme, un apport fort pertinent aux questionnements autour de la recherche-création et en ce qui a trait aux questions épineuses du partage de l'autorité épistémologique et de la décolonisation. Les chercheur-ses en arts visuels et en histoire de l'art souhaitant effectuer une recherche sur le terrain ne manqueront pas de trouver, à travers les cas présentés, des conseils méthodologiques concrets, de même que des réflexions éthiques et théoriques pertinentes et actuelles.

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Michele Hardy, Timothy Long,
and Julia Krueger, eds.

*Prairie Interlace: Weaving, Modernisms,
and the Expanded Frame, 1960–2000*

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/ Sarah Quinton /

For much of the twentieth century, textiles remained at the margins of art history, regarded as craft rather than modernist innovation. In recent years, however, scholarship and exhibitions have begun to reframe weaving and fibre practices as central to stories of modernism and cultural production. Both the exhibition *Prairie Interlace: Weaving, Modernisms, and the Expanded Frame, 1960–2000* and its substantial catalogue help to crystallize this shift. Edited by Michele Hardy, Julia Krueger, and Timothy Long (who also curated the accompanying exhibition, which toured across the Prairies from December 2022 to February 2024), it situates textile practice within a broader rethinking of the region's cultural history.

As the first comprehensive analysis of Canadian handmade textile practices from 1960 to 2000, *Prairie Interlace* offers a robust and nuanced examination of Canadian textile arts during this period, positioning the Prairies as a vital site of artistic production and innovation. In the opening paragraph of their introduction, the editors state that the publication “...looks back to the explosion of innovative textile-based art on the Canadian Prairies during the second half of the 20th century.” Rather than a singular explosion, however, *Prairie Interlace* offers a

constellation of simultaneous and serial upsurges, bursts, and blasts of connectivity and innovation aptly reflected in the book's use of the term "modernisms." These modernisms document a series of breaks with established conventions and shifts away from steadfast allegiances to time-tested practices. In their place emerges a spirit of bold experimentation that includes new aesthetics and economies, as well as the ingenious handling of materials under evolving social, aesthetic, and cultural conditions.

The editors' introduction positions their research within regional, national, and international milieu. They discuss how major thematic exhibitions such as the Lausanne International Tapestry Biennials (Switzerland, 1962–95) and the International Triennial of Tapestry (Poland, 1975–) are examples of globally influential events concurrent with *Prairie Interlace's* time period. The popularity of these European exhibitions gave international exposure to inventive, expressive, and predominately large-scale textiles of the time: most importantly, they included artists from the Canadian Prairies. The modernisms described in *Prairie Interlace* were part of broader movements in Canada, Europe, and the US. American curators and writers Jack Lenore Larson and Mildred Constantine played a significant role in framing contemporary textile practices through two influential publications: *Beyond Craft: The Art Fabric* (1972), which features Mariette Rousseau-Vermette as the sole Canadian artist; and *The Art Fabric: Mainstream* (1981) which included seven Canada-based artists – Inese Birstins, Karen Chapnik, Theodore Hallman, Michele Héon, Mariette Rousseau-Vermette, Hilde Schreier, and Jackie Winsor – among over 100 contributors. These inclusions positioned Canadian fibre artists within an international context. Their global visibility was cemented by the Fibre Interchange program at the Banff Centre for the Arts (1979–88), which included workshops, lectures, and residencies. The program led to cross-pollination among the Alberta College of Art and Design (now Alberta University of the Arts) in Calgary, the Ontario College of Art and Design (now OCAD University) in Toronto, Halifax's Nova Scotia College of Art and Design (now NSCAD University), and other universities, colleges, and art schools across the country.

The book is organized into three sections. Section 1, "Recovering Histories," considers Indigenous textile arts and co-operatives, fibre art at the Banff Centre, large-scale architectural textile commissions, and feminist aesthetics that liberated domestic arts from ahistorical "women's work," drawing domestic textile practices into critical art-historical debate. Susan Surette's "Living and Liveable Spaces: Prairie Textiles and Architecture" takes up centuries-old discussions of textiles and architecture in several woven works in the exhibition, particularly European transplant Kaija Sanelma Harris's *Sun Ascending* (1985), a wool and linen tapestry composed of two sections of twelve vertical panels. Each section is an astounding four metres tall and spans approximately ten metres wide. Commissioned by Cadillac Fairview Corporation to hang in the public lobby of architect Mies van der Rohe's 1969 TD Centre in Toronto, *Sun Ascending's* warm striped hues and subtle colour blending capture the essence of a Prairie sunrise that not only warmed the lobby's interior but softened the acoustics of this glass-and-stone public space. Surette's focus on this large-scale corporate commission reveals how weaving on the Prairies intersected with the oil boom and corporate development that drove new building construction and population growth in the 1980s.

In "Marginalized Moderns: Co-operatives and Indigenous Textile Arts in Saskatchewan, 1960–1972," Sherry Farrell Racette addresses the government relocation of Indigenous communities onto reserves, shifting essential resources away from traditional hunting toward the development of new materials and markets for handmade rugs and blankets. She describes how hooked and braided textiles gradually replaced crafted objects such as buffalo robes, painted hides, and finger-woven rabbit skin blankets – examples of ongoing reinvention and adaptation to new markets in Saskatchewan's Qu'Appelle Valley and beyond. These ancestral practices, adapted to sustain a resilient economy and cultural identity, simultaneously supported and advanced First Nations and Métis artistic production of the highest quality in the face of colonial oppression exemplified through Ta-hah-sheena, the Sioux Handcraft Co-operative at Standing Buffalo Dakota First Nation. In her essay on Margaret Pelletier Harrison's

Margaret's Rug, Cheryl Troupe explores Métis stories, women's artistic labour, and personal accounts that informed the artist's imagery. Through a close visual analysis of Harrison's hooked rug (2005), Troupe describes in detail the image of the artist's family home in the Qu'Appelle Valley: a shared, personal record of community, artmaking, gardening, religion, and Métis nationhood. With ancestral ties to the region dating back to the mid-1800s, Harrison's work draws on a legacy of Métis women's textile arts, particularly the practices of her mother and aunts. These objects, made for local or family use or for sale outside of the community, form a strong genealogical record of artistic labour. With *Margaret's Rug* as a conduit, Troupe draws out a narrative of how relationships to the land suffered as families were displaced due to Canadian government policies that barred Métis land ownership. She celebrates *Margaret's Rug* not simply as a beautifully crafted textile but as a testament to the enduring power of multi-generational knowledge transmission and resilience, passed down through the women in her family. Concluding this section, Jennifer Salahub skewers the canon of capital-"m" Modernism with "Stand Back—Nothing to See—Move Along." The title of her article alone pokes at the ineptitude of early twentieth-century critics and scholars who were ill-equipped to discern innovation in handmade textile production, stuck as they were in the notion that weaving could only embody static traditions. These essays are a collection of intersecting perspectives on political policies, Indigeneity, immigration, land, feminisms, and the institutional and community frameworks that have shaped the development and dissemination of Prairie textile arts. They identify art historical blind spots and reveal social, cultural, and aesthetic biases that have contributed to the marginalization of textile practices and their practitioners within the broader scheme of contemporary visual arts.

Section 2, "Contextual Encounters," provides insights into the conceptual framework and practical challenges of the *Prairie Interlace* project. In this section, curators, weavers, and educators ground Prairie histories in an environmental context of wide-open space and infinite aesthetic relationships to horizon lines and vast skies, as well as to fields, farmlands, and natural landforms. Poet and scholar Alison Calder,

in her essay, "Six Ways of Looking at *Prairie Interlace*," reflects on a continuum of fifty years of creative writing from the region, a timeline that parallels the span of the publication, from 1960 to 2000. She identifies a historical capitalist view of the Prairies as land to be exploited for resource extraction such as oil, mining, and agriculture: a distinctly white-settler perspective. She speaks to how more recent writing, including contributions to *Prairie Interlace*, offers a critical turn that addresses the impacts of colonialism, environmental awareness, and Indigenous knowledge on Prairie art and cultural production. She values the importance of fellow writers whose diverse voices speak through lived experience.

Calder weaves together the work of textile artists with fiction, theory, and poetry to create a matrix of evolving history, politics, and land-based meaning-making. For example, she brings Florence Ryder's (Standing Buffalo Dakota First Nation) undated hooked rugs (1935–2005) into conversation with "Whereas," a 2017 poem by Oglala Dakota poet Layli Long Soldier, contextualizing both as acts of resistance and memorializing. Similarly, in his essay "Weaving at the Horizon: Encounters with Fibre Art on the Canadian Prairie," weaver and educator Mackenzie Kelly-Frère draws on personal experiences as both a student and professor at Alberta University of the Arts (formerly Alberta College of Art and Design) in Calgary. He highlights the work of Alberta weaver Pirkko Karvonen, who learned to weave from her stepmother in Finland during the aftermath of WWII, when utilitarian towels, rugs, and tablecloths were in short supply. Karvonen also developed loom-woven wall hangings that were unique studies of Prairie farmlands, such as her *Rapeseed Fields* (1974), while continuing to supply a market for her functional handwoven goods. Kelly-Frère notes the importance of seeing *Rapeseed Fields* in the context of the Prairie landscape, with its dominant horizon line that is delineated so convincingly by the grid structure of woven cloth.

In "Curating *Prairie Interlace*: Encounters, Longings, and Challenges," co-curators Michele Hardy and Julia Krueger focus on the material and affective complexities of curating such an ambitious exhibition. They reflect on the limitations imposed by the COVID-19 pandemic, such as restricted

travel and limited access to artworks and archives, and on the institutional conditions that have historically marginalized textile practices. They argue that the undervaluing of textiles within modernist art histories stems from longstanding associations with the domestic and the feminine. The physical fragility of textile works—vulnerable to light, dust, and touch—adds further challenges for display and conversation, which, in turn, can discourage institutional commitment. Hardy and Krueger describe this hesitation as “fear-based avoidance,” echoing Salahub’s critiques of the professional inexperience in the field of craft (or is it a form of amnesia by design?) by institutional historians, conservators, and curators. Because of their ephemerality and their large, materially complex scale, the textile works featured in *Prairie Interlace* demand careful engagement with both their commanding physical presence and their temporality. The catalogue’s editorial team rises to this challenge, making a compelling case for why these works, and the histories they carry, require new frameworks of value, care, and attention.

Section 3, “Expanding the Frame,” includes a single essay, “Weaving in an Expanded Frame,” by Timothy Long. Long positions woven textiles as a “thread” that moves within a multidisciplinary arena of sound, ceramics, film, and dance—the theoretical strength of which ultimately determines its inclusion in this expanded frame whereby the thread critiques hierarchies and omissions. Long cites South African cultural theorist Sarat Maharaj, French philosopher Jacques Derrida, and ancient Greek mythology to argue for the autonomy of textiles as a multidimensional artform that is both singular in its physical and technical attributes and expansive in its capacity to engage a wide range of theoretical positions. He affirms textiles’ interactions with tactility and the body (Aganetha Dyck), feminism and politics (Ann Newdigate), and dance (Françoise Sullivan), and asserts that “...weaving embraces what is marginalized, dispossessed, and devalued and restores it to the social body.” Long insists that the ancient and ongoing histories of global textiles and their ties to human experience prop open his expanded frame, a portal into woven futures anchored in history with prospects of new digital, material, and cultural perspectives. His line of inquiry eloquently unifies the contributions to this

publication, ranging from architecture and performance to museum presentations, and the productive tensions between art and craft within a dynamic forum grounded in cultural diversity, material innovation, and new technologies. This framework extends well beyond the year-2000 cut-off of the publication’s scope.

Those of us who studied textile arts in the 1980s will recognize many of the artists discussed in this publication, along with their peers across Canada (Mariette Rousseau-Vermette, Micheline Beauchemin, Inese Birstins, Ted Hallman); the United States (Sheila Hicks, Lenore Tawney, Ed Rossbach); and the global stage (Ritzi Jacobi, Olga de Amaral, Magdalena Abakanowicz). Yet the artists and histories discussed by Sherry Farrell Racette and Cheryl Troupe, for instance, were notably absent from those curricula. *Prairie Interlace* and its constellation of modernisms brings divided histories into shared conversation, filling a gap in post-secondary education at a time when fine art and craft programs across Canada face cuts or closures amid a broader crisis in college and university funding.

Co-editors Hardy, Krueger, and Long bring extensive expertise in craft, textiles, and art history, combined with years of experience in teaching, curating, and scholarly writing. Their work reflects deep specialized knowledge and has been recognized nationally and internationally. Their range of expertise has resulted in a publication that is rich with unexpected and overlapping perspectives that embrace the uniquely multilayered nature of textile practices. With its expansive format and spacious design, *Prairie Interlace* showcases more than 150 rich colour images of works in the exhibition, alongside archival black-and-white photographs such as the image of a weaving class at the Banff School of Fine Arts in 1950, or the 1933 display of hooked mats, embroidered linens, and woven blankets and floorcoverings representing nine provincial crafts guilds at The Canadian Handicrafts Guild’s Annual Prize and Competition Exhibition at the Montreal Art Association. These early images assert an established yet ever-evolving Prairie context of weaving practices that have influenced textile art forms for generations.

Prairie Interlace is a welcome contribution to the all-too-often isolated