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## Spanning

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A thesis submitted in partial fulfillment of the requirements for the Master of Fine Arts degree in Visual Arts

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## Abstract

This dossier consists of three chapters. Chapter 1 is a comprehensive artist statement describing my system for spirit communication that leverages the latent power of wool processing tools. This system borrows strategies from varied sources including living history, paraconceptualism, and bricolage. Chapter 2 visually documents my studio practice over the two years of my MFA candidacy at Western University. Chapter 3 is a case study of Luanne Martineau's 2009 drawing, *Who are they you salute, and that one after another salute you*. This case study addresses Martineau's engagement with Modernism's legacy and discusses how her work builds an equitable space for both fine art and craft to occupy.

### Keywords:

Wool, spinning wheel, knitting, Spiritualism, paraconceptualism, Susan Hiller, Luanne Martineau, Sol LeWitt, grid, drawing, history, craft, intuition

## Lay Summary

This dossier contains three distinct chapters. Chapter 1 describes a system for communicating with spirits by uncovering the hidden powers of wool processing tools such as spinning wheels. Chapter 2 contains images of the artwork created over the two years of my MFA candidacy at Western University. This collection of artwork was inspired by knitted objects and knitting charts and includes drawings, sculpture, and garments. Chapter 3 is a case study of Luanne Martineau's 2009 drawing, *Who are they you salute, and that one after another salute you*. This case study addresses the way Martineau's work engages with Western art history and discusses how she combines fine art and craft.

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## Introduction

The following extended artist statement, practice documentation, and case study, along with the exhibition, *Spanning* at the McIntosh Gallery from August 9<sup>th</sup> to September 6<sup>th</sup>, 2019, comprise a dossier of work completed in fulfillment of the requirements of the Master of Fine Arts degree at Western University. The components of this dossier reflect my interest in historical textile production, particularly non-industrial processes, and my desire to activate the attendant functions of wool processing tools. My research has revealed the spiritual potential that exists in the spinning and knitting of wool and points to labour as the key element in harnessing this power.

This work exists in the complex divide between fine art and craft. Craft's association with rote, repetitive labour continues to complicate the perceptions of its value within visual art practices. My project deploys specific craft techniques in a process of "spiritual re-skilling" that harnesses labour as the intuitive force that makes communication across time possible. It has been a transformative project in that it has changed my understanding of what it means to be spiritually expressive and has generated potential for interacting with history in more dynamic and emotional ways. Without my on-going labour, none of this would be possible.

Chapter 1 of this dossier is a comprehensive artist statement framed in the structure of an experiment. It outlines the hypothesis, methodology, and results of my efforts to devise a system for spiritual communication. I assert that the possibility of "collapsing time" exists within the repeated use of my body in the transformation of raw wool into yarn. As I spin wool, I can draw the past and the future closer to the present. My system for achieving this goal draws from various sources such as living history and re-enactment, Susan Hiller's paraconceptualism, and Catherine Clement's philosophical

descriptions of syncope. I also discuss the importance of bricolage within the system. Bricolage is important for two reasons: its historical connection to Victorian female Spiritualists who employed it as a strategy for constructing séance spaces within their homes, and its role in my studio practice where it was employed in the alteration of tools such as a spinning wheel and a yarn winder.

Chapter 2 documents the past two years of studio research beginning with the close analysis and alteration of knitted garment forms as a means of acquiring facility with their specific textile language. Time was spent examining knitting grids as both a form and a language, as well as exploring the types of repetition inherent to garment production. This was followed by specific re-skilling wherein I learned the stages of non-industrial wool processing, mastering techniques that rely on interaction between my hands and the material. This research helped me to experience textile-related work as a spiritual process and the related tools as communication devices. My performance strategy evolved during the second year of my candidacy, arriving at what I now describe as “activation”. Activating the spiritual communication system is not scripted and unfolds intuitively. It is different each time. The constant elements are the repetitive work of my body and the use of my voice to reach out to a spirit.

Chapter 3 is a case study of Luanne Martineau’s 2009 drawing, *Who are they you salute, and that one after another salute you*. I feel a kinship with Martineau because she creates work that examines our relationship with history and that points to the absurdities of the fine art vs. craft debate. The case study uses *Salute* as a salient example of meaningful engagement with art’s Modernist inheritance, outlining how critics like Clement Greenberg contributed to our suspicion of craft-related labour. Martineau’s work acknowledges the historical complexities of the relationship between fine art and craft but does not make allowances for any further scaffolding of the hierarchy that divides them.

## Comprehensive Artist Statement

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For the moment, I am still aware of my body as I spin. I am waiting to disappear. The lights on the wheel move in concert with my body's exertion of force – the shadows are cast by my body but impact it equally. They move into the wall and back into me. They circle. Hypnotically.

The craft is a transmitter. I send out signals in the hopes that something comes back, that someone with a connection to me, an ancestor, will hear it and be able to respond. There are fleeting seconds when awareness of my hands evaporates. They know what to do. My mind stays focused on the rhythm of my foot against the treadle and the power of my body to make it move up and down. The wool that I work is coarse and uneven. Lots of debris remains – I can feel it on my fingertips as the rolag stretches and twists. Much of it gets embedded in the yarn. Sometimes I pick it out afterwards, but the fibres fight me. Tiny granules of soil and poo and grass fall into piles on the wheel body and the floor. I am able now to spin very thin yarn. It accumulates on the bobbin quickly, but my perception is that it is a slow process despite the speed of the wheel. The treadle creaks with each press of my foot – it is a quiet sound: leather rubbing against wood. The wheel creaks too as it rotates. The music in the method.

There is potential within textile technology to collapse time and escape the corporeal body. Releasing that potential requires specific, repetitive physical engagement and subtle perversions of the technology's intended function.

The transformation of raw wool into garments, when using hand-operated technology, has remained essentially unchanged by the passage of time. Nor is it likely to change in the future, given that each step in the process is directed by the nature of the fibre itself. Wool must be cleaned gently and not shocked by dramatic temperature changes during washing or it will shrink and felt. It must be teased apart to release hidden debris and to separate the long fibres from the short. Prior to spinning it must be combed or carded so that the strands of fibre are aligned parallel and can be fed into the wheel or spindle smoothly in an infinite twist. It must be spun, the fibre encouraged to grab hold of itself and not let go, its microscopic barbs linking elbows in a tenacious bond. Spun strands must be plied together in an opposing twist to counteract the energy of the original spin and to increase the yarn's tensile strength. Then it can be knit into something useable. Then it begins again.

The bodily actions involved in using each of the wool processing tools have not changed over time. In enacting this process, I am participating in a system that exceeds the boundaries of my own time and place. The use of historical tools and processes within my practice allows me to exist in the past and the future at the same time. When my hands are in the wool, I am simultaneously occupying a moment that has already happened and that is yet to come. The process of working wool by hand refuses the linear progression of time and the notion that we are only ever moving forwards. Temporality is collapsed in these processes. The insistent, repeating gestures allow muscles to take over and the mind to wander. Around, under, and through. Again and again.

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Based in research, my practice lends itself to borrowing methodologies from science and history. In the context of my current project, historical inquiry provides a number of possible entry points. Locating intersections between experimental archaeology and living history provides a generative space for the development of performance strategies and a process framework. Experimental archaeology begins with questions and hypotheses; what can the materials and methods of past peoples tell us? An embodied knowledge of history arrives through an engagement with historical tools and modes of making. The goal is to uncover why and how things were done. The process often involves re-making tools as accurately as the archaeology allows and then employing them in contexts that are as historically accurate as possible. Reflecting on the results of these experiments brings insight and clarity to specific questions about the historical processes. In contrast, living history uses what we “know” to design and publicly enact narratives with our bodies. The performance of a living history storyline tends to be cyclical and repetitive, tethered to a set of facts. Enactors stay in the recreated history, embodying the past via clothing, tools, and spaces. Viewers see specific moments come alive through a process that, much like theatre, enacts a narrative at a 1:1 ratio. Rather than the representation occurring on a canvas or a screen, re-enactment/living history presents the past in the same scale as our daily lives. The distinction between past and present is blurred because the immersive space of living history and the space of the present are continuous.<sup>1</sup>

I see these two methods intersecting in their reliance on tools and performance, and as such my project centres on them. My intention is to hybridize performance and theatre in the context of wool processing, creating opportunities for a temporal leap. The perceived space that separates the past and

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<sup>1</sup> Sven Lutticken, *Life, once more: forms of reenactment in contemporary art.* (2005): p. 40.

the future will collapse. As that gap closes, I will seek to access persons long dead; they will hear me and answer. This concept of spirit communication does not involve a physical manifestation of a ghost. Witnessing the ghost's response requires an opening of perception and a willingness to see layers of meaning within simple phenomena. Spirit presence may take the form of subtle changes in the environment or quiet coincidental events. Both archaeology and history attempt to uncover facts about the dead, and to generate space where the dead can speak to the living, but they do not instruct the living in how to observe these responses. Experimental archaeology attempts to build authentic spaces for ghosts to inhabit, while living history sees reenactors assume the roles of the ghosts themselves. Both processes lack a mechanism for listening, which my system seeks to rectify. It will occupy the space at the intersection between archaeology and history, because, as Sven Lutticken suggests, "art can examine and try out – under laboratory conditions as it were – forms of repetition that break open history and the historicist returns of past periods; it can investigate historical moments or eras as potentials waiting to be reactivated, in forms that need not resemble anything".<sup>2</sup>

Susan Hiller's work provides an example for engaging with the paranormal via homemade systems. Her frameworks bridged the gaps between Conceptual art, Anthropology, and Psychoanalysis. It "disturbs the kind of research that scientists do," by giving credence to human experiences that may be dismissed by empirical study, particularly experiences with the paranormal.<sup>3</sup> Hiller described her process as "a kind of archaeological investigation, uncovering something to make a different kind of sense of it".<sup>4</sup> For her event *Dream Mapping*, 1974, seven participants slept for three nights within the boundaries of "fairy rings" in the English countryside and then recorded the content of their dreams in graphic form.

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<sup>2</sup> Sven Lutticken, *Life, once more: forms of reenactment in contemporary art*. (2005): p. 60.

<sup>3</sup> Rachel Withers, "Susan Hiller: Close encounters," in *The Guardian*, Jan 22, 2011,  
<https://www.theguardian.com/artanddesign/2011/jan/22/susan-hiller-exhibition-tate-britain>.

<sup>4</sup> <http://www.musemagazine.it/paraconceptual/>

The resulting drawings, made on transparent ground, were stacked on top of each other to create a single map object. It was a performance without an audience, intended to be “intensely serious and very funny”.<sup>5</sup> This work relied on a conceptual framework that produced results akin to those generated in an experimental lab. “At the same time, they license(d) the visionary and voluptuous forces in art that conceptualism strove to suppress.”<sup>6</sup> In refusing to submit entirely to the strictures of Conceptualism, Hiller shifts a power dynamic, redressing surrealist notions of the unconscious within a practice that still employs rigorous systems of action and language. She denies the seeming objectivity of empirical systems because, after all, “objectivity is a sham”.<sup>7</sup>

I borrow from Hiller’s strategies of harnessing the potential of everyday experiences and researching interaction with the paranormal when considering how to develop my own system for spirit communication. I want to engage with historical examples of paranormal belief and bring them forward in time. Victorian Spiritualism is particularly fascinating to me because its practitioners constructed specific systems and tools for speaking to ghosts. Séances were theatrical events and mediums were performers. While the spectacle of these endeavours at times bordered on the absurd, at their core they were enacted as sincere gestures to quell grief through a shared experience. Colin Dickey suggests that Spiritualism’s appeal lay in its social qualities: “it was a means of bringing together a community over a shared grief or curiosity, in an intimate and emotionally intense setting.”<sup>8</sup> Dickey describes Spiritualism as a “DIY religion” through which many women found agency and empowerment:

...since the spirit world was accessible to all, Spiritualists saw little need for the men who traditionally controlled organized religion. In short order Spiritualism became dominated by

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<sup>5</sup> Rachel Withers, “Susan Hiller: Close encounters,” in *The Guardian*, Jan 22, 2011, <https://www.theguardian.com/artanddesign/2011/jan/22/susan-hiller-exhibition-tate-britain>.

<sup>6</sup> Ibid.

<sup>7</sup> Ibid.

<sup>8</sup> Colin Dickey, *Ghostland: An American History in Haunted Places*. (2016): p.71.

women: for one thing, they were generally acknowledged to be superior mediums, and many saw in Spiritualism an antidote to the patriarchal misogyny of traditional religion.<sup>9</sup>

Framing Spiritualism as a feminist practice is helpful. Acknowledging that it was a predominantly feminine realm encourages me to use tools that are historically associated with women's domestic labour. In employing a spinning wheel my system calls to mind nostalgic scenes of women and girls hard at work inside the home. It brings emotional labour into the process through the care that was taken to create garments for family members completely by hand. My system is subjective and driven by relationships.

I am interested in the tension between privileged systems of investigation and those more likely to be dismissed. Objective systems of research have historically been legitimized and have been taken up by Conceptual artists within their practices. Bringing these "legitimate" modes of understanding into an art-making framework lends the process a certain gravitas. Susan Hiller was adept at embracing the structure of empirical systems without submitting entirely to Conceptualism's detached objectivity. While I am hopeful that the appropriation of empirical research methods, when applied to alternate realities, may unearth compelling evidence, I am wary of any system that claims to be devoid of emotion. When the census records fail to reveal key information related to family history, imploring the ghosts of ancestors to help answer your questions may be the only logical action.

My system for speaking with spirits employs three main strategies: bricolage, re-skilling, and repetition. When I use the term bricolage, I am referring to a process of employing materials that are readily at hand to make or modify objects to suit one's purposes. It is an assembling of readymade objects which

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<sup>9</sup> Colin Dickey, *Ghostland: An American History in Haunted Places*. (2016): p.74.

subverts their original use and opens them to new possibilities. In employing bricolage, I am referencing and taking up systems used successfully by late Victorian Spiritualist mediums. Female mediums in the Victorian era are sometimes described as bricoleurs because they constructed séance spaces from what was available within their domestic spheres. For example, a textile, when strung across the corner of the room or behind a door, would become a “spirit cabinet”.<sup>10</sup> This was a space where the medium could enter a trance in order to contact, and be embodied by, her spirit guide. This was a process known as a full form spirit manifestation, a possession of the living person by a ghost, and it allowed the medium to portray a character, in some cases behave inappropriately, and speak freely about politics and social issues. Spirit cabinets are an example of how women constructed their own apparatus with items available to them within their homes. “The bricoleur’s cabinet was a temporary structure assembled from odds and ends and very often made using women’s shawls.”<sup>11</sup> A spirit cabinet provided a temporary space wherein female mediums could cross social and psychic boundaries while still physically occupying a domestic, and or, personal space. I find it compelling that the item most often used by female mediums to create a spirit cabinet is a textile. A medium transforms herself when she steps behind the shawl into a space where she can bridge the spiritual divide. This is made possible by the simple repurposing of a garment.

As an object, the temporality of the bricoleur’s cabinet signifies both presence and absence; life and death; exteriority and interiority; materiality and immateriality; the hidden and the manifest. Materials used in the construction of a bricoleur’s cabinet become powerful because they can function as both signs and symbols; they trigger emotion and conflate the past with the present.<sup>12</sup>

The action of bricolage allows tools and materials to be in the past and present at the same time. Each item brings with it an individual history, which, upon assembly or repurposing, is superimposed onto its

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<sup>10</sup> Elizabeth Lowry, “Gendered Haunts: The Rhetorical and Material Culture of the Late Nineteenth-Century Spirit Cabinet,” in *Aries* 12, no. 2 (2012): p. 222.

<sup>11</sup> Ibid: p. 224.

<sup>12</sup> Ibid: p. 231.

new temporality. Given women's historic association with the domestic sphere and their limited agency within the public domain, bricolage becomes a particularly feminine mode of transmission.<sup>13</sup> In using bricolage, women's understanding of their world was tied to the history of each object and material they employed. Upon assembly these items coalesced into a complex matrix of understanding, and a means of transmitting their embodied knowledge. Bricolage "... rests on a science of the concrete ... by using the remains and debris of events, ... fossilized evidence of the history of an individual or a society."<sup>14</sup> In order to leverage this feminist history, the bricolaged tools that I activate must operate on an individual level within a carefully constructed, "purpose-built" space. A spinning wheel is designed for one specific task within the wool processing cycle; I have hybridized it in such a way as to release its latent powers of communication. When lights are attached to the wheel it is transformed into a trance-inducing device. Séances relied on technology. Tools and toys were essential to the process as evidenced by the number spirit communication devices available for purchase by the end of the nineteenth century. Ghosts are certainly about gadgets.<sup>15</sup> My system also relies on technology to function. In order to not only be casting my glance backwards through history contemporary technology must be present. Ubiquitous communication tools such as cell phones are employed in the system to capture and amplify the paranormal signal. The ubiquity of the items is important – some were common in Victorian households and others in our contemporary lives. Spinning wheels and cell phones, in their pairing, have the potential to be extraordinary.

Assemblage/bricolage emerged as a strategy of employing non-specialized materials in order to "set up open systems in which new relations between art and the everyday could be articulated."<sup>16</sup> Ironically, I

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<sup>13</sup> Ariane Fennetaux, "Female Crafts: Women and Bricolage in Late Georgian Britain, 1750–1820," in *Women and Things, 1750-1950: Gendered Material Strategies*. (2009): p. 105.

<sup>14</sup> Ibid: p. 104.

<sup>15</sup> Colin Dickey, *Ghostland: An American History in Haunted Places*. (2016): p.75.

<sup>16</sup> Anna Dezeuze, "Assemblage, Bricolage, and the Practice of Everyday Life," in *Art Journal* vol. 67 (2008): p.33.

employ bricolage as a strategy for creating the tools, which are highly specialized, around which my work revolves. It is an essential and subversive component of my work. In perverting the textile tools I am creating specialized materials without which the system could not function. The tools, in their hybridity, evoke the paranormal within the everyday. Each action is performed by hand. The engagement of my body is essential to the process. As my hands transform raw wool fibres into a garment, they simultaneously pull the expanded coil of history tighter and tighter into itself until moments, previously separated by time and space, sit stacked on top of one another. This proximity provides access to the spirit.

My project is rooted firmly in a process which connects it to a broader system of re-skilling. John Roberts positions deskilling and re-skilling within a “modernist dialectic of negation”.<sup>17</sup> Modern artists did not merely transform the aesthetic traditions they inherited but blew them to pieces before reshaping them into something new.<sup>18</sup> Judgement of art changed under this paradigm of negation; how effectively had the artist/work of art dismantled and adulterated the system of inherited skills? Painting began to eat itself: “the introduction of the readymade into painting links negation for the first time to the development of non-artistic techniques, such as collage and assemblage.”<sup>19</sup> This had consequences for perceptions of artistic competency and labour. An artist’s choices began to hold more critical value than their skillset as makers, thus dismantling “the metaphysics of the hand, of handicraft, of the handmade”.<sup>20</sup> While these deskilling gestures may have democratized the modernist studio by supplanting painting, the rejection of skill as central to an artist’s practice simply prolonged the denigration of craft within modern art discourse. The cycle continues, and so we are now in a moment

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<sup>17</sup> John Roberts, “Art after Deskilling,” in *Historical Materialism* vol 18 (2010): p. 93.

<sup>18</sup> Ibid, p. 81.

<sup>19</sup> Ibid, p. 82.

<sup>20</sup> Ibid, p. 83.

when artists are dismantling the inherited tradition of the deskilled studio and reimagining the role of the handmade.

Susan Hiller's paraconceptualism sits within this process of negation. She refused to operate a purely conceptual practice. In doing so she provides a touchstone that implores me to embrace subjectivity. While I am drawn to artwork that is driven by concept, language, and systems thinking, in my own practice they are not enough. My hands must be engaged in making. It is disheartening that associations with craft and the handmade have historically been avoided within conceptual practices given the inherently rigorous and repetitive nature of so many craft processes. One of my goals is to stitch a seam between a skilled practice and one that is interested in systems.

The result of my re-skilling, the repeated engagement of my hands in the process of transforming wool, will be an altered state of mind: the sensation of a dissolution of my body in the pursuit of other-worldly communication and receptiveness to the response that may be elicited. If the action of hands engaged in craft can impact the physical environs, "the materiality of the place," so too will their action impact the psychic space around the performance.<sup>21</sup> As facility with the craft develops, my hands will move mechanically, without the aid of consciousness, and consciousness will therefore be transported. The maker is rendered invisible. I create a moment of syncope, disappear, and the craft becomes an object of mystery. Achieving this state of timelessness and disembodiment requires the marriage of "specialized materials" and "specialized dexterity", the terrain of the skilled artisan.<sup>22</sup> Catherine Clement argues that syncope is essential to the artistic process and describes it as an "eclipse that

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<sup>21</sup> Maureen Daly Goggin and Beth Tobin. *Women and things, 1750-1950: gendered material strategies*. (2009): p.4.

<sup>22</sup> Noah Becker, "Handmade," in *Canadian Art* vol 28 (2011): p.102.

“fractures consciousness,” without which, artists could not make new work.<sup>23</sup> Facility with the process of turning wool into yarn and then into a garment is essential in order to escape my body and achieve what Clement describes as the “dissolution of the subject”.<sup>24</sup> Each muscle will perform in rote, mechanical repetition, thus freeing my mind from the process completely. Clement elaborates:

... drive a long time on the freeway, stare too long at a radar screen where an endless line is circling. Empty the body – of sleep, of nourishment, of conversation; insomnia, fasting, and isolation eventually cause one to lose consciousness. The desert does the same thing, but also twilight, dawn, and prayer... How do we make sense of it? A harsh shock brings on syncope, but so does repetition; physical disturbances cause syncope, but so does the banal regularity of the sun that rises and sets.<sup>25</sup>

Embodied knowledge of the technology leads to disembodiment of the maker. I must use my body in order to escape it. The development and refinement of skill requires repetition, digging deeper and deeper into the process until muscle memory takes over. Repetition is inherent to the physical gestures associated with textile tools and to the systems wherein they are employed. Each tool elicits a bodily rhythm; foot against treadle, hands extending fibres, fingers directing needles. Perverting their intended functionality while using them within repetitive artistic gestures, has the potential to lull both the maker and viewer into a disembodied state of mind, much like a hypnotic trance. Perceptions of time change; any sense of it passing is lost. Time doesn’t exist when you are working with your body in an immersive, repetitive way. “In the midst of the continuing order of things, the artist is a *casualty of time.*”<sup>26</sup>

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<sup>23</sup> Catherine Clement, *Syncope: The Philosophy of Rapture*. (1994): p.236.

<sup>24</sup> Ibid.

<sup>25</sup> Ibid, p.12.

<sup>26</sup> Ibid, p.238.

**iii**

Several drawings made during the first year of my candidacy sought to explore the modernist grid within a craft context. I attempted to work in the manner of artists like Sol LeWitt and Agnes Martin. Rather than using the grid as a flattening strategy or location for spiritual transcendence I was trying to represent a physical process in a graphic way. *Gauge Swatch* (2017) is comprised of two separate drawings installed vertically, one image hanging directly in front of the other. One drawing is suggestive of a warp (vertical lines), the second a weft (horizontal lines). Their making was privately performative; each line was made as a slowly drawn single stroke working in succession from top to bottom and then left to right as a weaver ties on a warp and then weaves in the weft. They were drawn with graphite pencil on translucent vellum so that when layered, a knitting grid emerges from the “woven” ground. They form a translation between weaving and knitting.

The drawings roughly mimic the scale of my body. As I worked, I became very aware of my body – the impact that the gestures were having on my muscles and joints was painful. My arm and knees ached. My eyes strained to track the line accurately down the page. There was nothing automatic about the process. The nature of this performativity brought physical labour to the forefront, but it kept me grounded in my own body. Its reliance on modernist art history raised questions regarding its ability to offer up potential futures. This de-skilled mode of drawing was not satisfying and felt disingenuous.

I realized that I needed to formulate a more dynamic way to engage with history and a more personal starting point for my system. The seemingly objective process and subject matter maintained an emotional distance from the work. The answer was to have my hands right in the fibre. Rather than making work about a textile process, I needed to engage with the process itself. I started to conceive a

system for processing wool as durational performance. A typical wool-to-garment system has multiple steps or moments: cleaning, picking, carding, spinning, plying, designing, swatching, and knitting. Each step is associated with a specific physical gesture and/or specialized tool. Each step is a specific moment of labour. The work of communicating with spirits is also a specialized form of labour. Highly performative, séances required mediums to exercise emotional labour on behalf of the participants. Ursula Johnson's *Basket Weaving* (2003-2015), and Valerie Lamontagne's *Spiritualist Embrace* (2003-05), offer salient examples of performance that brings various labours into the gallery space. In both examples the labour is not residual or implied. The artwork is made during the performance, bodies are integral to the process, and the labour of the artist and collaborators is mesmerizing. During her performances of *Basket Weaving* Johnson systematically cocoons herself by weaving a basket around her body. She describes the weaving process as being magical and trance-like, often taking her cues from the materials themselves.<sup>27</sup> The repetitive labour of weaving the strips of ash through one another lulls Johnson into an altered mind-state. Similarly, the work of a spirit medium involves moving through different physical and mental states. Dr. Marilyn Rossner performed as medium during *Spiritualist Embrace*. Lamontagne describes Rossner's actions:

Rossner moved dynamically throughout the circle, responding viscerally and dramatically as spirits were channelled through her presence. She enacted a spectrum of emotions ... Physically demanding, this spirit conjuring choreography was as intense and unpredictable as the different energies of the channelled participants.<sup>28</sup>

The creation of these artworks required specialized, physical skills. The outcome of the enactment of the skills was an altered mental state. The action of the body impacted the mind. My performance, *Calling Henry* (2018), took up some of the strategies employed by Johnson and Lamontagne. A spinning

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<sup>27</sup> Lizzie Hill, "Ursula Johnson: Weaving History," in *Visual Art News*, Spring, 2011. <http://visualartsnews.ca/2017/06/ursula-johnson-weaving-history/>.

<sup>28</sup> Valerie Lamontagne, "Spiritualist Embrace," in *Technologies of Intuition* (2006): p.64.

wheel was activated as a tool for sending a signal to the ghost of my ancestor. In a form of pared-down bricolage, LED closet lights attached to the wheel cast shadows evocative of the dancing lights of Victorian shadow play. The shadows were formed by what I refer to as a liminal sweater – a small garment knit from the hand spun yarn created on the spinning wheel, whose form is part fishing guernsey and part ectoplasm. Simultaneous to the shadow casting was the projection of a short video of woolen yarn accumulating on the spinning wheel's bobbin and an accompanying soundtrack of "Jock Jams", circa 1991. This performance clarified for me the importance of loops. The shadows cast across the liminal sweater moved in a never-changing circular motion and the music was set to repeat indefinitely. My thinking also often feels like a loop. I tend to occupy the space around the beginning of an idea and get stuck there, unable to move out of the cycle to reach a conclusion. These starts come fast on the heels of one another, one loop quickly replacing the previous, pushing a resolution further and further away. There is a parallel here to how I imagine ghosts occupying physical spaces. They exist as a trace of action or energy that is stuck in an infinite loop. Much like a short cinematic reel, what we see of the ghost never changes. What does change is the wool. Perhaps as I cause these changes to happen in the wool, I can simultaneously disrupt the ghost's loop. As the wool moves from immaterial to material so does the spirit. There can be no ghost without wool.

iv

I rarely remember my dreams.

I do not wake with my head full of imagery and inspiration and I struggle to detect any residue of my sleeping mind's work. I am not visited by spirits.

So I work the wool and the body that I occupy, the one which ties me to the present moment, dissolves. I am opened. Transported.

## Practice Documentation

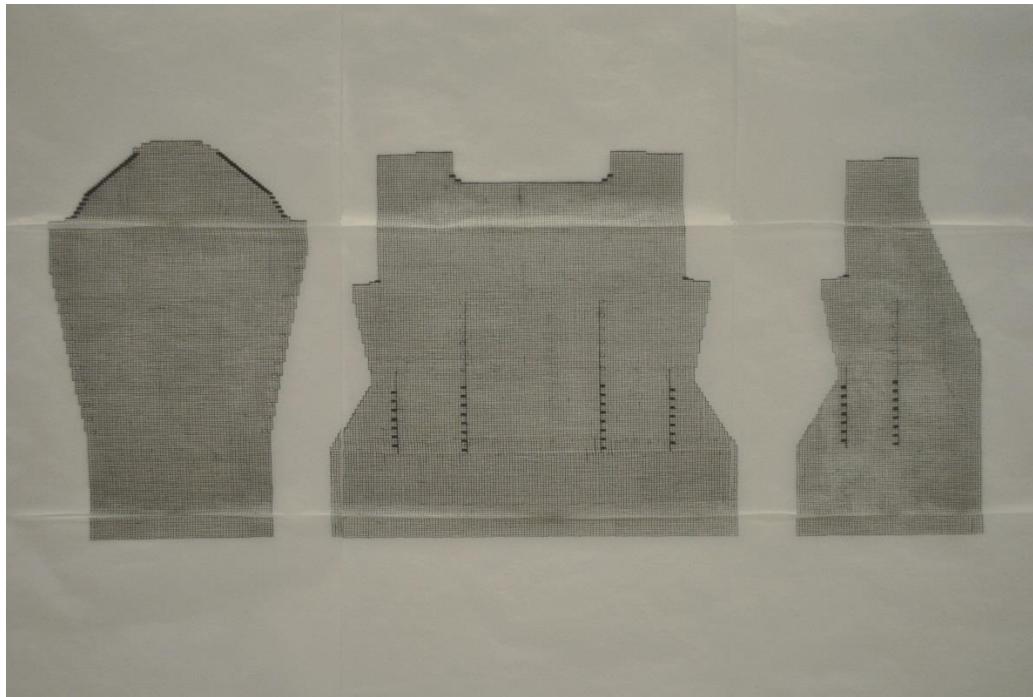


Fig. 1: *Grid*, felt pen on tracing paper, 91.5cm x 68cm, 2017

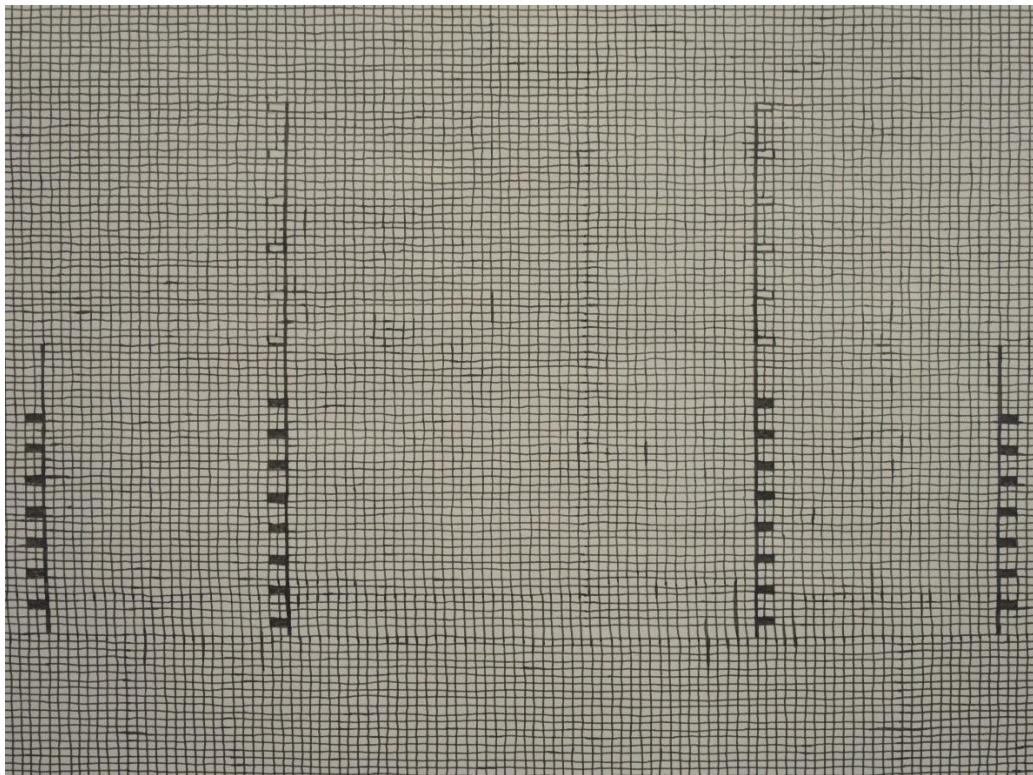


Fig. 2: *Grid (detail)*, felt pen on tracing paper, 91.5cm x 68cm, 2017

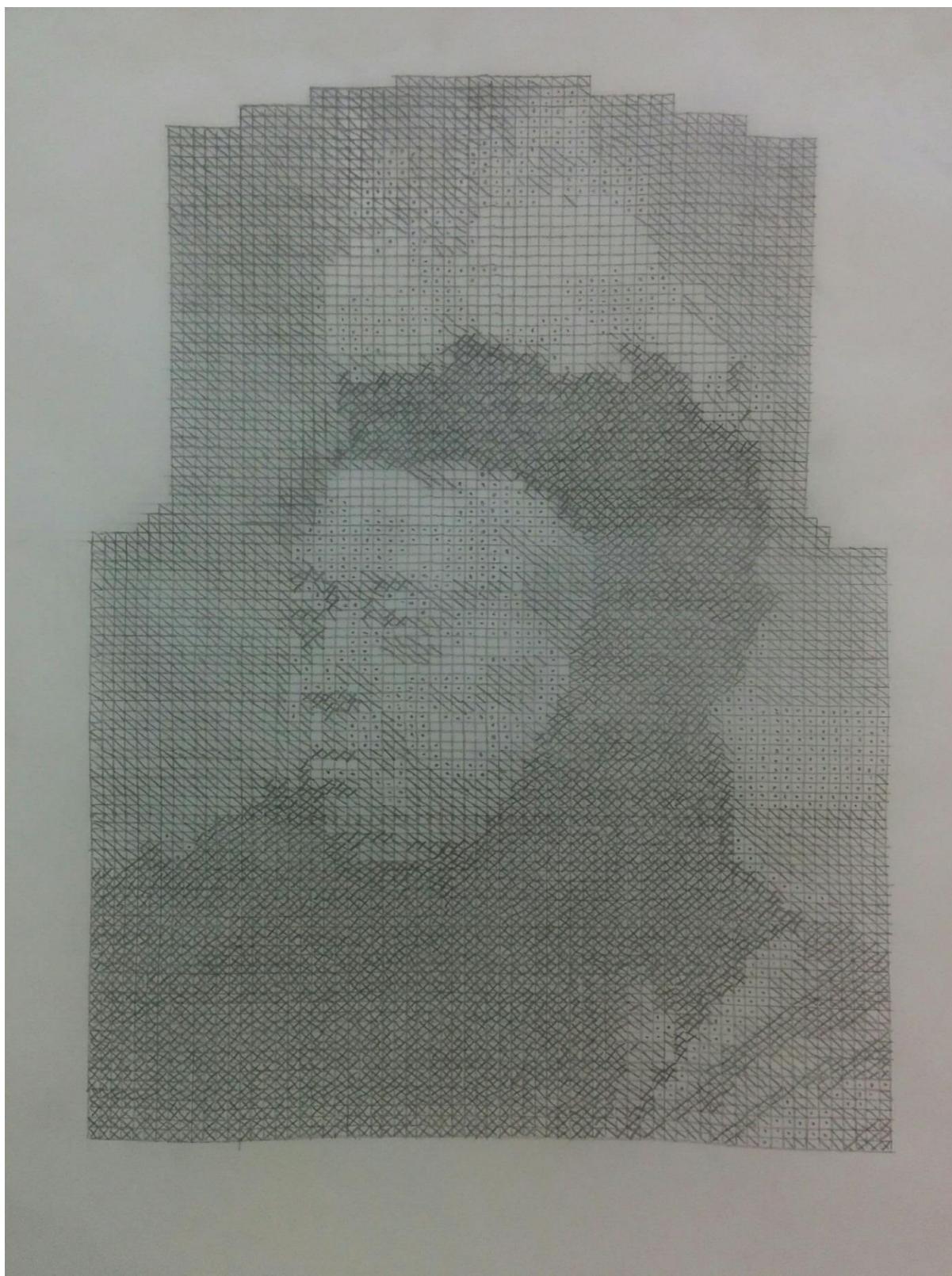


Fig. 3: *Victorian Sweater*, graphite on tracing paper, 30.5cm x 22.8cm, 2017

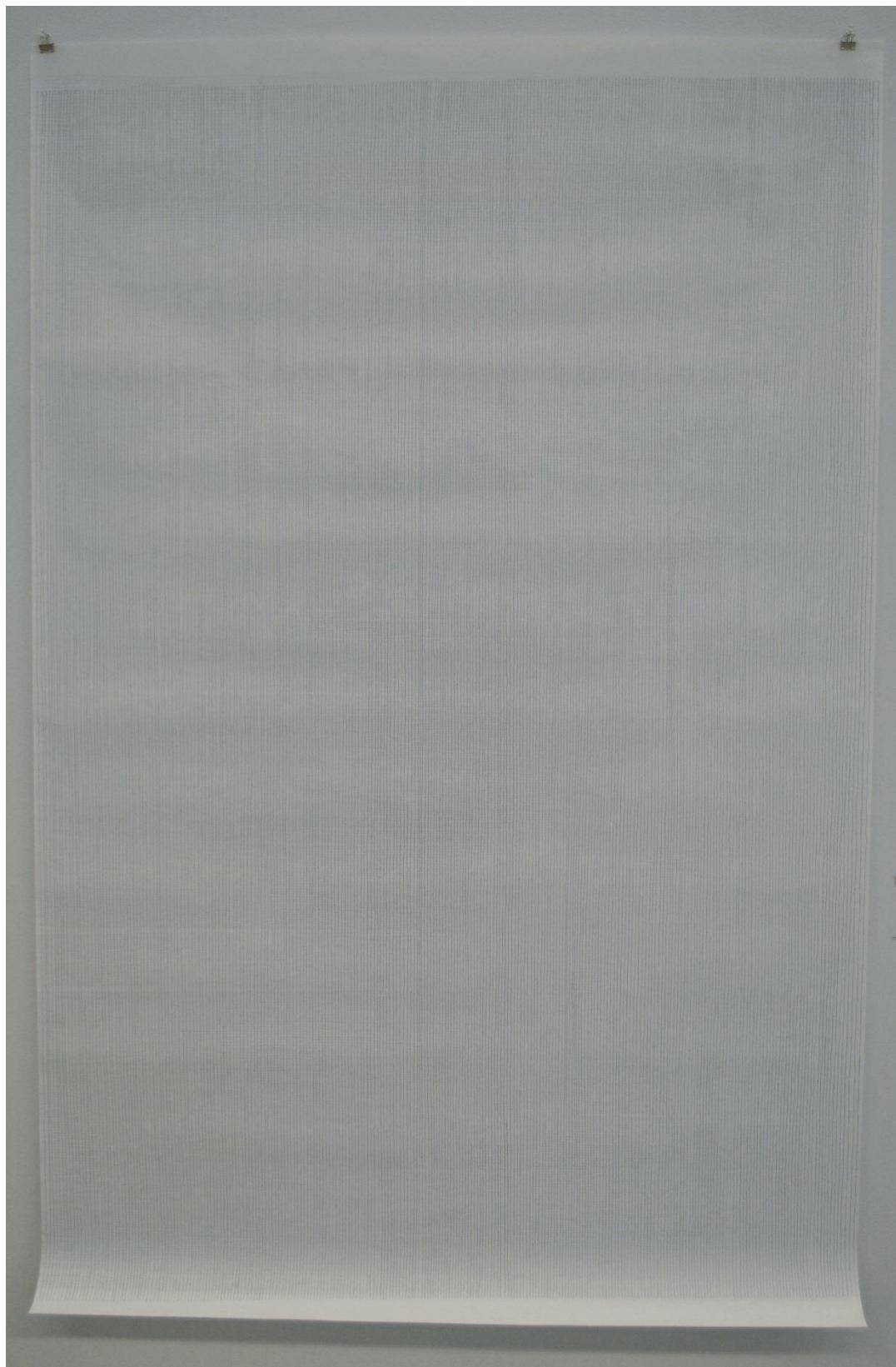


Fig. 4: *Gauge Grid*, graphite on drafting vellum, 140cm x 92cm, 2017

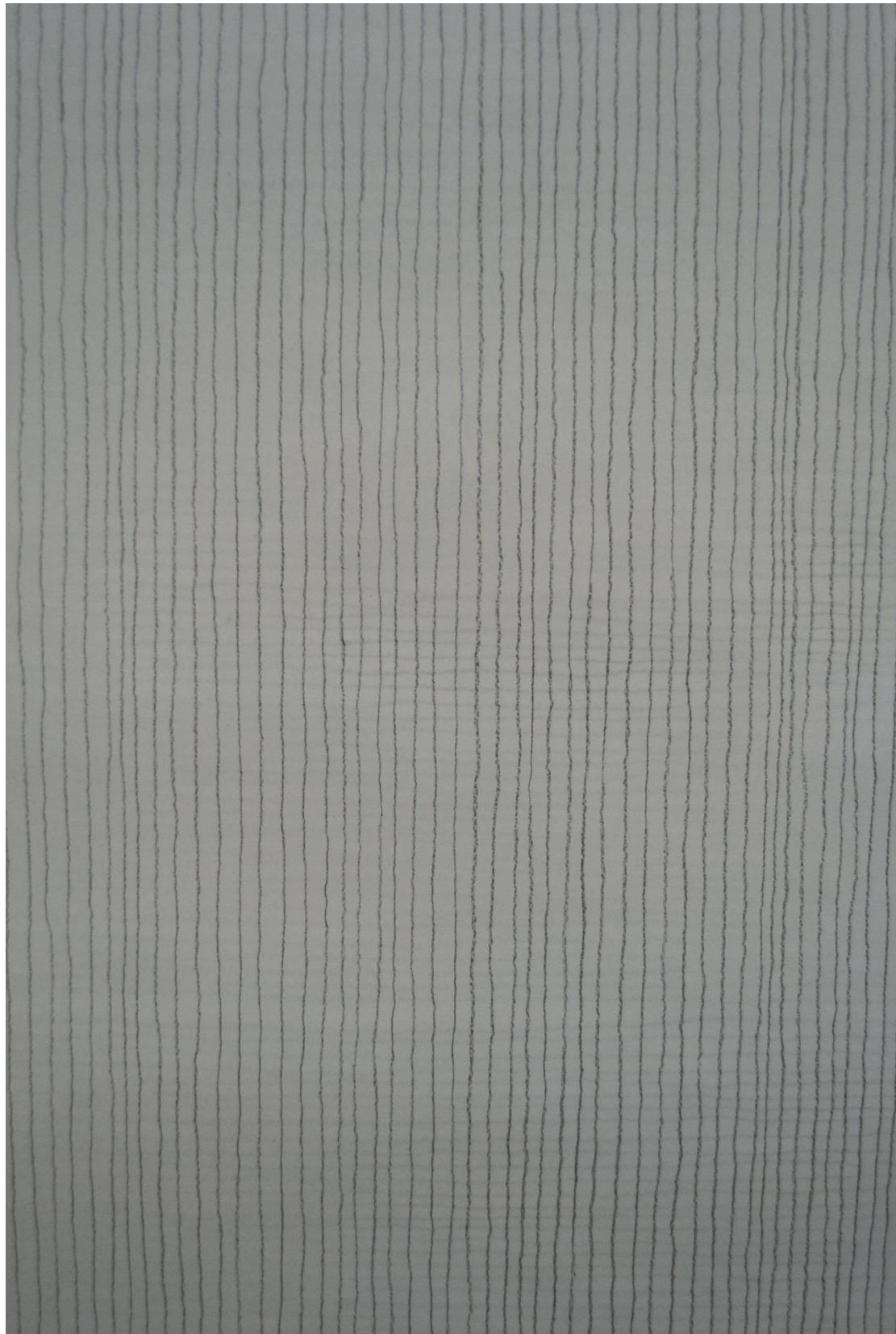


Fig. 5: *Gauge Grid (detail)*, graphite on drafting vellum, 140cm x 92cm, 2017



Fig. 6: *Loon Sweater, re-made*, found sweater, acrylic yarn, dimensions variable, 2017



Fig. 7: Roots Hoodie, remade, artist's own garment, cotton thread, dimensions variable, 2017



Fig. 8: No. 526 *BASIC PATTERN*, ink on mylar, thread, double sided tape, 216cm x 103cm, 2018



Fig. 8: No. 526 BASIC PATTERN (*detail*), ink on mylar, thread, double sided tape, 216cm x 103cm, 2018



Fig. 9: *Mary Maxim Grid*, hand-spun wool, black walnut dye, thread, 140cm x 92cm, 2018



Fig. 10: *Fraught System (performance still)*, wool, spinning wheel, LED lights, chair, carders, artist's own garments, dimensions variable, 2018



Fig. 11: *Calling Henry (performance still)*, spinning wheel, altered found furniture, hand-knit sweater, wool, LED lights, dimensions variable, 2018



Fig. 12: *Liminal Sweater*, hand-spun wool yarn, 42cm x 26cm, 2018



Fig. 13: *Driver's Seat*, felted wool on found chair frame, 57.3cm x 36.8cm x 39cm, 2018



Fig. 14: *Gauge Scope*, knit and felted wool, LED string light, wire, 33cm x 21cm x 13cm, 2018



Fig. 15: *Mesmerplies (installation view)*, wool roving, found objects, graphite on tracing paper, plexiglass, dimensions variable, 2019



Fig. 16: *Signal In/Out*, spinning wheel, LED lights, wool thread on burlap, 81cm x 102cm x 32.8cm, 2019



Fig. 17: *Receiver*, Knit and felted wool, found objects, 101.8cm x 98.4cm x 44.1cm, 2019



Fig. 18: *Signal In/Out and Receiver during activation*, dimensions variable, 2019

## Case Study

Luanne Martineau likes to play with the tensions between traditional craft and fine art practices in Western art. Her work is funny, antagonistic, saucy, and unafraid. It inserts itself into certain historical spaces where craft objects and art objects were ranked according to their value and insists that we reconsider this absurd and divisive system. Martineau has stated that she is “interested in the moments where that conflict [between art and craft] was believed and strongly felt...these are the kind of things that [she is] interested in picking apart, and [she does] it by bouncing back and forth between historically polarized forms in modernist history.”<sup>1</sup> I feel a connection to Martineau’s work through her material choices, her dialogue with fibre practices, and her engagement with history. Wool is a key material in much of Martineau’s artwork, as it is in mine. Wool is mysterious. It can hide small objects within it, keeping them invisible until the process of changing its physical state begins. Wool shifts from being seemingly immaterial to a more solid materiality very easily. This process is thrilling to watch. Its strength can be difficult to perceive but undeniable once witnessed. When employing wool as a sculptural medium, Martineau is playing in the area of conflict between art and craft. She is a guerilla craft warrior, planting deadly soft grenades inside the mechanisms of hierarchy. I know that I benefit from her warfare. The historical processes associated with textile production might still be on precarious footing within visual arts discourse, but so are notions of the supremacy of fine art forms like painting and sculpture. As I ask myself, “when is knitting a sweater art?” I hear Martineau answering, “now”.

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<sup>1</sup> Noah Becker, “Handmade,” in *Canadian Art*. Vol. 28 (2011): p.104.

Often crossing material boundaries within a single work of art, Martineau uses a hybridizing or “drulptural” strategy to undermine our understanding of drawing, sculpture, and craft. She provides an example of how to function as an artist who refuses to commit to a single mode of working and who doesn’t want to “follow the rules”, whether they be the value hierarchies of fine art or the traditional techniques of craft. In using this strategy to critique Modernist art history, she disturbs historical assumptions about the pedigree of certain artworks as they have been presented by critics such as Clement Greenberg, whose attitude toward craft was dismissive and reinforced hierarchical thinking.<sup>2</sup> Martineau describes her practice as re-skilled but not artisanal. This helps to situate her work within what John Roberts describes as the “interrelationship” between skill, de-skilling, and re-skilling.<sup>3</sup> It tells us that she is responding to a Modernist inheritance by choosing to assert the value of skill and craft within her work. Her engagement with this history is crucial to a forward-looking, craft-oriented practice.

This case study will focus on Martineau’s 2009 drawing, *Who are they you salute, and that one after another salute you* (hereafter referred to as *Salute*).<sup>4</sup> I selected this work because it crosses boundaries. It is a drawing that is sewn. It is sewing that is drawn. It doesn’t allow for quick interpretation. Martineau has brought the acts of drawing and sewing into one object, and with those actions come their respective traditions and histories. *Salute* has a bird-like form – the edges of the grid are reminiscent of feathers as they curl forward. But there is also an element of the human body present. The dimensions, at six feet across and just under five feet high, suggest the scale of an item of clothing or a blanket. It could be a coat or shawl that has been hung for display, or whose wearer has suddenly

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<sup>2</sup> Elissa Auther, “The Decorative, Abstraction, and the Hierarchy of Art and Craft in the Art Criticism of Clement Greenberg,” in *Oxford Art Journal* vol 27 (2004): 343.

<sup>3</sup> John Roberts, “Art After De-Skilling,” in *Historical Materialism*. Vol 18 (2010): p.92.

<sup>4</sup> TrepanierBaer. Photograph of “Who are they you salute, and that one after another salute you?” in *Canadian Art*, spring, 2011, [www.canadianart.ca/features/luanne\\_martineau/](http://www.canadianart.ca/features/luanne_martineau/).

turned their back to us. The horizontal band across the top edge serves as the outstretched arms, helping us to fully see the dramatic pattern. *Salute* was drawn with graphite on warm white “custom sewing grade paper” but a significant amount of the grid was also stitched together.<sup>5</sup> Threads hang loose at the row ends, alluding to its manner of construction. All the stitching was done by hand, a slow and non-industrial process often associated with female makers in domestic spaces. It is a drawing that appears to be about a textile process while simultaneously existing as that process made manifest. The method and form mirror each other. It suggests a patchwork quilt and it is the pieced pattern that really keeps my attention. Its alternating repetition of high contrast black and white shapes is alluring in its seeming simplicity. It is a patchwork, but it defies this single definition because of the pattern’s complexity. *Salute*’s grid doesn’t function the way we expect it to. It doesn’t truly obey any of the grid systems we might first see within it, for example a quilted nine-patch or a one-point perspective drawing. It calls these forms to mind but is neither. A traditional nine-patch quilt is comprised of squares that alternate between light and dark; *Salute*’s grid doesn’t contain any squares, only trapezoids. The horizontal rows are all equal in height which breaks the rule of diminishing perspective; this creates the sensation of space advancing and retreating at the same time and the illusion that the grid’s flat surface is simultaneously curving towards and away from us. Its perspective denies our desire for logical depth.

Martineau was born in Saskatoon in 1970. One might assume she would have escaped the spectre of Modernist art criticism growing up in the Canadian prairies, but Clement Greenberg’s influence was far reaching. Greenberg asserted his agenda within the arts communities of Saskatchewan via his participation in the Emma Lake artist workshops. Greenberg was perhaps the most notable figure to

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<sup>5</sup> <http://www.trepanierbaer.com/artistpiece/?artID=1488>.

lead a workshop at Emma Lake, arriving in 1962. April Britski describes how Greenberg's participation as a facilitator was significant to Saskatchewan's art community: "the inclusion of a major critic as a guest situated the workshops within a larger discourse. People listened to Greenberg because he was a well informed and influential critic, which Canada lacked."<sup>6</sup> Britski argues that Greenberg's engagement with Saskatchewan painters reflected his desire to chart the future of Modernist abstraction by locating artists outside of New York City where Abstract Expressionism was becoming derivative<sup>7</sup>. Work by Saskatchewan artists Kenneth Lochhead and Art McKay were included in Greenberg's exhibition of Post-Painterly Abstraction in 1963, a show that was criticized for being too narrow in its prediction of what the natural progression from Abstract Expressionism would be.<sup>8</sup> According to Greenberg, the future of abstraction was not Pop Art. He argued that Pop Art's decorative aesthetic was nothing more than a "form of surface attractiveness masquerading as art" and continued to advocate for the "primacy of easel painting".<sup>9</sup> Martineau's own observations tell how the Emma Lake workshops contributed to a polarization within Saskatchewan's artistic communities: "it was the local community that began to position itself as oppositional to what was happening at Emma Lake. That oppositional position was one that tended to be quite craft-heavy."<sup>10</sup> Looking back at this moment in her community's history, Martineau sees the division between art and craft being clearly delineated. From her perspective, the attention garnered by Saskatchewan's abstract painters, bolstered by Greenberg's support, was earned at the expense of the Prairie artists who opted to work in conversation with craft.<sup>11</sup> She describes how, "...history is very particular in terms of the big kids of abstract New York School painting coming to Emma Lake and sorting out the locals. They were coming at the point when New York was losing

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<sup>6</sup> April Britski, "The Edge of Painting; The Emma Lake Artists' Workshops and the Politics of Location." (2006): p. 34.

<sup>7</sup> Ibid, p.41.

<sup>8</sup> Ibid, p.43.

<sup>9</sup> Elissa Auther, "The Decorative, Abstraction, and the Hierarchy of Art and Craft in the Art Criticism of Clement Greenberg," in *Oxford Art Journal* vol 27 (2004): 341.

<sup>10</sup> Noah Becker, "Handmade," in *Canadian Art* vol 28 (2011): p.104.

<sup>11</sup> April Britski, "The Edge of Painting; The Emma Lake Artists' Workshops and the Politics of Location." (2006): p. 61.

interest in them. So they were seeking their own refuge, and dividing the community they found themselves running to.”<sup>12</sup>

I would argue that *Salute* engages with and challenges Greenberg’s assertion that a decorative aesthetic cannot be art. According to Elissa Auther, Greenberg viewed the decorative as feminine and argued that it be avoided. “The pairing of femininity and the decorative is a strategy Greenberg used throughout the 1940s and 50s to distinguish good from bad painting. The authority of his judgements in these cases rests upon deep-seated, unexamined cultural attitudes about women’s intellectual and creative capacities informed by the hierarchy of art and craft and the low status of women’s artistic production within it.”<sup>13</sup> Patchwork, a process and form associated with both decoration and femininity, is essential to *Salute*. Martineau’s choice to use a grid pattern, albeit an irregular and complex one, along with its essentially monochromatic colour scheme of graphite on cream paper, could also be seen as a nod to the grid’s artistic currency in the mid-20<sup>th</sup> century, and to artists who were moving away from “Greenbergian easel painting” towards more conceptual practices. *Salute*’s grid could be a device that positions Martineau at this particular moment in art history. Maybe not to align herself with these artistic predecessors but to sit within the timeline, looking backwards and forwards and posing her question, “who are they you salute, and that one after another salute you?”

Most Modernist grids call attention to the surface of the artwork, eliminating the perceptual divide between substrate, media, and subject matter. Rosalind Krauss described the grid this way:

Unlike perspective, the grid does not map the space of a room or a landscape or a group of figures onto the surface of a painting. Indeed, if it maps anything, it maps the surface of the painting

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<sup>12</sup> Noah Becker, “Handmade,” in *Canadian Art* vol 28 (2011): p.103.

<sup>13</sup> Elissa Auther, “The Decorative, Abstraction, and the Hierarchy of Art and Craft in the Art Criticism of Clement Greenberg,” in *Oxford Art Journal* vol 27 (2004): p.353.

itself. It is a transfer in which nothing changes place. The physical qualities of the surface, we could say, are mapped onto the aesthetic dimensions of the same surface. And those two planes – the physical and the aesthetic – are demonstrated to be the same plane: coextensive, and, through the abscissas and ordinates of the grid, coordinate.<sup>14</sup>

Artists such as Sol LeWitt employed the grid as part of a de-materializing strategy, centrally locating it within their practices. LeWitt's wall drawings demonstrate his interest in enacting a system of thought. "Taking his pencil to the wall for Wall Drawing #1, LeWitt exemplified his interest in two-dimensionality, in the plane's physically flat surface.<sup>15</sup> Gradations in wall texture become gradations in pencil lines. Subtle changes in the wall's surface are made internal to the drawing's form."<sup>16</sup> LeWitt's grids systematically demarcate space and are static.<sup>17</sup> Their dynamism exists in their seriality; no two grids are identical despite being rendered from the same set of instructions. Contrast this with *Salute*'s single grid. It certainly demarcates a physical space, but one that is fictional and appears to simultaneously retreat and advance. Martineau's grid is not flat – the edges of the paper curl forward and its pattern refuses to remain static. It is a very tactile object. Wrinkles on its surface evidence the pressure of Martineau's hand and call attention to the embodied processes that created it. In choosing to draw on sewing paper, an explicitly non-rigid support, Martineau insists that we notice the drawing's materiality. She makes the sewing internal to the drawing's form, just as LeWitt made the wall internal to his drawings.

When I think about grids my mind immediately turns to textile structures and processes. The most straightforward example is the warp and weft of woven cloth, but there are many others. In knitted fabric the grid is not always visible; it is suggested in the way knit stitches accumulate in rows and exists

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<sup>14</sup> Rosalind Krauss, "Grids," in *The Originality of the Avant-Garde and Other Modernist Myths*. (1985): p. 10.

<sup>15</sup> Saatchi Gallery. Photograph of "Wall Drawing #1". *Saatchi Gallery*, accessed June 15, 2019, [www.saatchigallery.com/artists/artpages/sol\\_lewitt\\_6.htm](http://www.saatchigallery.com/artists/artpages/sol_lewitt_6.htm).

<sup>16</sup> Christianna Bonin, "Between Wall & Paper: Rethinking LeWitt's Wall Drawings," in *Sol LeWitt: The Well-Tempered Grid*. (2012): p. 35.

<sup>17</sup> Ibid, p. 37.

in the visual language used to map out patterns and instructions for the maker. Rosalind Krauss argued that the modernist grid was impervious to language.<sup>18</sup> Yet, when the grid is a representation of a textile or textile-production process it is a language in and of itself. Those who can read this language are able to see each stitch within the printed grid. Textile grids make specific references to material, place, and labour as opposed to Modernist grids that are “antireferential”.<sup>19</sup> My interest lies in the exploration of grids that are bound within spaces such as a piece of fabric, a garment, or a drawing. These forms offer the possibility of infinite repetition. In fact, repetition is implicit within the textile grid’s structure and the instructions it communicates to the maker. The gestures of textile processes are also inherently repetitive: sending the weft shuttle back and forth across the warp, hooking and pulling fabric strips into a rug, and cross stitching through Aida cloth all require repetitive labour.

Martineau’s decision to employ hand stitching as a sculptural strategy intertwines domestic labour with artistic labour, bringing them into a shared space where skill can come to the forefront. Martineau has embraced the practice of what she refers to as re-skilling the studio: “...reskilling asserts the residue of labour and process, frequently elevating labour-intensive processes carried out by the artist as important and integral.”<sup>20</sup> Martineau refuses to subscribe to Modernist material specificity, just as she does not work in a “deskilled” way. Understanding the shifts in material behaviours when they intersect and how her own craft-related skillset can exploit this is evident in much of her work. Her 2012 article, “RESKILLING” explores the circumstances through which we arrived at what she calls the “trash and spectacle” of post-studio practice and the position that craft now occupies within it.<sup>21</sup> She cites deskilling as the critical force that has ironically propelled craft-oriented practices to the centre of much

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<sup>18</sup> Rosalind Krauss, “The Originality of the Avant-Garde: A Postmodernist Repetition,” in *October* 18 (1981): p. 51.

<sup>19</sup> Ibid.

<sup>20</sup> Luanne Martineau, “Reskilling,” in *ESSE* vol 74 (2012): p. 6.

<sup>21</sup> Ibid, p.5.

contemporary art. Artists like Martineau are wrestling with the inherited languages of craft, and are, as Nietzsche described, asserting themselves “in defiance of tradition”.<sup>22</sup> Working with craft presents many opportunities for defiance. It is a refusal of “high art” as the default language of artistic expression. It is a rejection of the sexism that was historically leveraged against female makers. Equally, engagement with craft can be oriented towards rejecting its own traditional rules and systems. It can reveal and deconstruct historical associations with capitalism and commodity. My own interest is in the deployment of craft techniques and objects in service of both utility and artistic concept. Handmade, “useful” objects that are subversive in their modes of production have tremendous potential to flatten the hierarchy. A suspicion of skilled craft still lurks, parallel to a desire to be mystified by skill-based processes. A viewer may be awe-struck by the amount of time, labour, and skill dedicated to a practice such as embroidery, but derisive if the artist allows the work to live too close to the edge of leisure. According to John Roberts, “the artist may choose to be a master of a given technical process – the manipulation of digital photographs, for instance, or weaving – but this does not determine our judgement of the artist’s skill overall.”<sup>23</sup> The more that craft is employed in service of concept, the higher it sits within art’s value hierarchy. While Martineau’s work does seem well placed in the service of concept, it also points to the absurdity of the ongoing devaluation of work. It is labour that anchors craft to a lower rung.

The roots of deskilling can be traced back to the readymade. As Roberts states, “with this declaration of the found, industrial object from which all artisanal (manual) process has been banished as the work of art, the collective production of the serialized, mechanical object took the place of the exceptional work

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<sup>22</sup> John Roberts, “Art After De-Skilling,” in *Historical Materialism*. Vol 18 (2010): p.81.

<sup>23</sup> Ibid, p.93.

crafted by the gifted virtuoso.”<sup>24</sup> Early elements of deskilling can be seen in the grids of Sol LeWitt as concept moved to the forefront and the artist’s labour was relegated to the periphery, if not completely outsourced or reduced to language. This is the crux for Martineau: “With deskilling came a degradation of work, a suspicion of craft, and a premium on time. Through deskilling, studio mastery became synonymous with tedium and lack of intellectual rigour, and despite the avant-garde’s socialist sympathies, deskilling distanced modernism from labour altogether.”<sup>25</sup> Deskilling moved away from Modernist ideas around material specificity and notions of pure abstraction. Removing material. Democratizing the studio. Martineau argues that deskilling was another step along a trajectory that further alienated labour within artistic practices but suggests that the pendulum is now swinging in the other direction. She talks about a reactionary trend to “rescue the making” – to find a “more direct and intimate model of material and social engagement” because the readymade can’t sustain us any longer.<sup>26</sup> She sees a need for greater accountability for the choices artists make with regards to materials and processes – the recent re-engagement with craft is one strategy being taken up.<sup>27</sup> And yet she is suspicious of artisanal production posing as the new craft. She says, “Artisanal craft is up to its armpits in objecthood, money, class, status, ancestral pedigree, and associated privilege. The evaluation of such presumed attributes is key in my own work.”<sup>28</sup> In other words, it’s not enough to simply return to making. The maker must be aware of the position they hold (economically, socially, etc.) and the choices they make as a result. Martineau holds herself accountable for her inheritances just as she calls out Modernism’s legacy, arguing that engaging with craft’s social history can clarify for each artist where they sit within the discussion.<sup>29</sup>

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<sup>24</sup> Benjamin Buchloh, “Deskilling,” in *Art Since 1900*. (2004): p.531.

<sup>25</sup> Luanne Martineau, “Reskilling,” in *ESSE* vol 74 (2012): p.5.

<sup>26</sup> Ibid.

<sup>27</sup> Ibid.

<sup>28</sup> Ibid, p.6.

<sup>29</sup> Ibid.

In *Salute* Martineau re-introduces a visual language associated with women's labour and domestic objects to a conversation from which they were excluded. She speaks openly of how her work engages with Modernism's troubled relationship with craft. "My interest was in the subservience of craft, the use-value of craft, the fact that craft has fought for legitimacy within the visual-arts realm. I'm interested in that discussion, not in whether craft is or isn't a fine-art medium."<sup>30</sup> The strength of *Salute* is its ability to be so many things at once. The ambiguity of the form – it's refusal to function as just a quilt, grid, drawing, or sculpture – is key because this allows it to exist in multiple spaces at once and to move back and forth through history. With *Salute* Martineau brings drawing and sewing together in one object and establishes a relationship where fine art and craft rely on each other as equals. It is a gesture that refuses hierarchy and points to a level future.

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<sup>30</sup> Noah Becker, "Handmade," in *Canadian Art* vol 28 (2011): p.102.

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## Curriculum Vitae

### EDUCATION

University of Western Ontario, Master of Fine Art Candidate, 2019  
 University of Toronto, Bachelor of Education, 1999  
 Concordia University, Bachelor of Fine Art, 1998

### SOLO EXHIBITIONS

- 2019 **Spanning**, McIntosh Gallery, London
- 2017 **Paisley Tartan**, Agnes Jamieson Gallery, Minden
- 2015 **Lab Culture**, Rotunda Gallery, Kitchener

### GROUP EXHIBITIONS

- 2019 **Selsun Blue**, ArtLab Gallery, London
- 2018 **not bad, considering**, ArtLab Gallery, London  
**Inward<=>Outward**, ArtLab Gallery, London
- 2017 **50**, Haliburton School of the Arts, Haliburton  
**Expressions 42** (curator), Kitchener-Waterloo Art Gallery, Kitchener
- 2016 **Expressions 41** (curator), Kitchener-Waterloo Art Gallery, Kitchener
- 2015 **Outside the Lines**, Rails End Gallery, Haliburton  
**Winter in Canada**, Agnes Jamieson Gallery, Minden
- 2014 **On the Wild Side**, Gallery 1313, Toronto
- 2013 **Carded**, Idea Exchange Design at Riverside, Cambridge  
**Grand Guild of Fibre Artists Annual Show and Sale**, The Mill, St. Jacob's  
**Expressions 38** (curator), Kitchener-Waterloo Art Gallery, Kitchener
- 2012 **Twenty 12**, Gallery Double T, Waterloo  
**A Sense of Wonder**, Greenwood Quiltery, Guelph  
**Insight 2012**, Wellington County Museum and Archives, Elora  
**Grand Guild of Fibre Artists Annual Show and Sale**, The Mill, St. Jacob's  
**Expressions 37** (curator), Kitchener-Waterloo Art Gallery, Kitchener  
**Some Kind of Wonder**, Homer Watson House and Gallery, Kitchener

RESIDENCIES, GRANTS AND AWARDS

- 2017 **ArtsSmarts Waterloo Residency**, Lester B. Pearson Public School, Waterloo
- 2016 **InSight Residency**, St. Bernadette Catholic School, Kitchener  
**Amy Hallman Snyder Textile, Fibre and Quilting Arts Award**, Arts Award Waterloo Region  
**Exhibition Assistance Grant**, Ontario Arts Council
- 2012 **Juror's Gold Award** for "Lamb (emptying)", KWSA Annual Juried Exhibition, Homer Watson House and Gallery

WORKSHOPS, LECTURES, AND VOLUNTEERING

- 2018 **Mixed Media Stitchery**, Adult Workshop, Haliburton School of the Arts
- 2017 **Mixed Media Stitchery**, Adult Workshop, Haliburton School of the Arts
- 2016 **Mixed Media Embroidery**, Adult Workshop, Kitchener-Waterloo Art Gallery  
**The Draw of Art**, Artist Talk, Haliburton School of Art and Design  
**Hand Printed Fabric**, Adult Workshop, Kitchener-Waterloo Art Gallery  
**Hand Sewn Infinity Scarves**, Adult Workshop, Kitchener-Waterloo Art Gallery  
**Education Committee Volunteer and Tour Guide**, CAFKA16
- 2015 **Papercutting**, Adult Workshop, Kitchener-Waterloo Art Gallery  
**Education Committee Volunteer**, CAFKA16
- 2014 **Infinity Scarves from T-shirts**, Adult Workshop, Kitchener-Waterloo Art Gallery
- 2013 **Introduction to Embroidery**, Adult Workshop, Art Gallery of Hamilton  
**Volunteer Tour Guide and Educator**, CAFKA13  
**Connections Café Volunteer Facilitator**, Collage Quilt Workshop and Artistic Collaboration, K-W Alzheimer's Society  
**Kids Can Talk About Contemporary Art Too**, Lunchtime Lecture, Kitchener-Waterloo Art Gallery  
**Introduction to Embroidery**, Adult Workshop, Kitchener-Waterloo Art Gallery  
**From Kew Gardens to Canadian Wildflowers: The Contribution of Women to the Art and Science of Botanical Illustration**, Lunchtime Lecture, Kitchener-Waterloo Art Gallery