
THE HAND
OF
Craft

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—Marcie Bronson

Curator at Rodman Hall Art Centre (St. Catharines, Ontario)

THE HAND OF Craft

An installation by

SHAKE -n- MAKE


THE HAND OF Craft
Workshop Participants/Contributors
Guest Sewists
Thanks to the following for hosting workshops:
Special thanks to:
This exhibition has been generously supported by
COTTON/FACTORY
The Hand of Craft speaks to the question of what is art and what is craft, while also exploring the hidden labour of "making" and women's work.
To bring this project to fruition, Shake-n-Make held free English paper piecing workshops throughout Hamilton and in Sackville, New Brunswick. Engaging the public and bridging craft and fine art communities, workshops were open to all skill levels, and all sewing completed by participants has been integrated into the 16' x 5' quilt top that spells the word LABOUR in contrasting fabrics. The project links individual community members' labour to a large-scale art installation that references the history of women working in textile mills like The Imperial Cotton Company (now The Cotton Factory).
The monumental line drawings of women's hands in various states of crafting evoke the spectre of the handmade: the cultural expectation to labour in particular ways. Furthermore, the industrial material of the line drawings—machine-cut adhesive vinyl on aluminum panels—is juxtaposed to the entirely hand-stitched quilt top, underscoring the contrast between the fabricated and the handmade.
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The Hand of Craft speaks to the question of what is art and what is craft while also exploring the hidden labour of "making" and women's work.

To bring this project to fruition, Shake-n-Make (Claudia B. Manley and Liss Platt) held free English paper piecing workshops throughout Hamilton, Ontario and in Sackville, New Brunswick. Engaging the public and bridging craft and fine art communities, workshops were open to all skill levels, and all sewing completed by participants was integrated into the 16' x 5.5' quilt top that spells the word LABOUR in contrasting fabrics. The project linked individual community members' labour to a large-scale art installation that references both the history of women working in the textile mills and the history of 1970s feminist artists, who were also exploring the tension between craft and fine art.

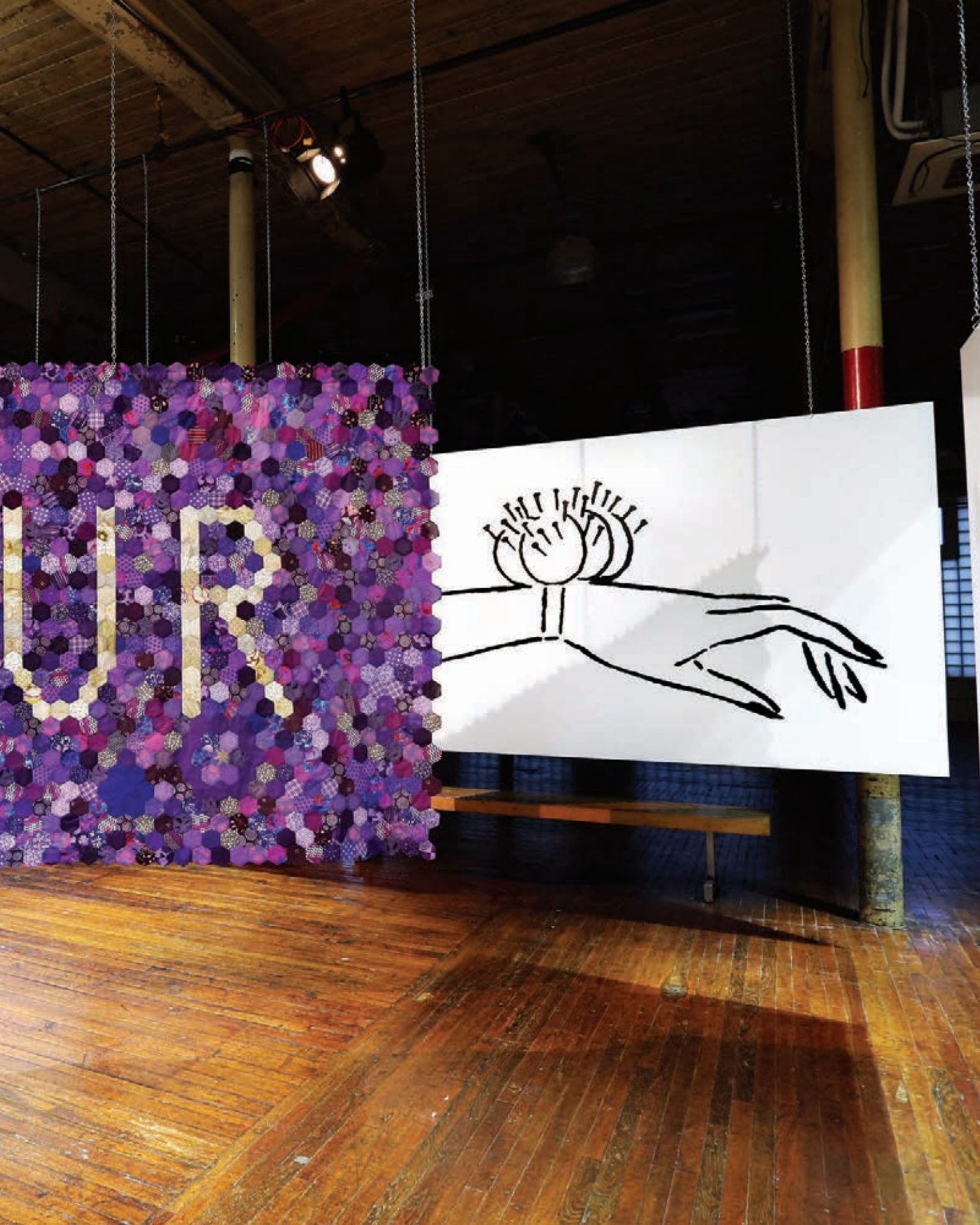
Popularized in the 1800s in England and then later during the Great Depression in the United States, English paper piecing is labour-intensive but accessible: it is relatively easy to learn and often utilizes scraps of fabric left over from other projects. English paper piecing has recently seen a resurgence in contemporary craft communities – it embodies a 'sew slow' ethos by embracing the handmade and reflecting an environmental consciousness around repurposing materials.

The monumental line drawings of women's hands in various states of crafting evoke the spectre of the handmade: the cultural expectation to labour in particular ways. The drawings are meant to overwhelm the viewer just as many makers and creative types feel overwhelmed by the current social expectation that "If you can make it, you should make it," which has been fostered by the elevation of crafts from utilitarian function to a hipster expression of authenticity. Furthermore, the industrial material of the line drawings - machine-cut adhesive vinyl on aluminum panels – is juxtaposed to the entirely hand-stitched quilt top, underscoring the contrast between the fabricated and the handmade.

The Hand of Craft connects a contemporary art practice with traditional crafts and seeks to elevate domestic and often debased craft to a place within fine art. The quilt top itself represents communal work as opposed to single authorship via both the art collective Shake-n-Make as well as the individuals who contributed to the piece.

- Shake-n-Make


LAMBO



The Hands of Craft

By Heather Anderson

ARRAYS OF SMALL, paper-backed fabric hexagons in purple hues and patterns, spread across tables awaited participants in English paper piecing workshops. Introduced to the technique by Liss Platt and Claudia B. Manley, who comprise the queer art collective Shake-n-Make, participants with varied sewing experience ironed and stitched hexagons of their choosing into composite shapes, all the while chatting with their neighbours. I was among the eager learners during a workshop offered as part of the sixth edition of A Handmade Assembly in Sackville, New Brunswick in October 2016.[1]

The hexagonal pattern was familiar from quilts I had occasion to admire or sleep under, but the doing of it was new to me. I welcomed this opportunity to be in the moment, to exercise hand-eye coordination, and revive (or forge new) neural pathways in practising this simple hand-sewing technique. Stitching colourful hexagons together has its allure, even addictive quality. Participants were further motivated knowing their completed shapes would be aggregated into a large-scale quilt top with individual colour-contrasting hexagons spelling out the word LABOUR as part of Shake-n-Make's exhibition project *The Hand of Craft*.

Shake-n-Make were ideal presenters for A Handmade Assembly, which has carved out a unique forum about the handmade through integrating artist-led workshops with panel discussions, artist talks, and other presentations. A Handmade Assembly is exemplary of a larger trend within

contemporary art where artists are seeking out traditional knowledge and learning new skills ("re-skilling") as an integral part or subject of their work. Where conventionally the public display of craft and art has privileged mastery, this approach embraces amateurism and the process of learning—with its occasional failures—such that knowledge and skill sharing become forms of social practice and are shared publicly.

Hearkening back to the tradition of quilting bees, Shake-n-Make also hosted workshops in their hometown of Hamilton, Ontario ultimately involving more than 80 sewists in realizing the quilt top. Cultivating collaboration across an informal geographically and temporally dispersed network, Shake-n-Make's project manifests craft's potential to bring together individuals of varied backgrounds and skills and to learn through doing within a collective framework. *The Hand of Craft* resonates with wider social trends of learning traditional craft techniques and skills for fun, self-improvement, sociability, civic engagement, and community building, and aligns with Pamela N. Corey's understanding of craft as "cultivated labor signifying tradition, locality, cultivation of the self, and…as a material meditation of abstraction and representation."[2]

The resurgence of craft is part of the D.I.Y. movement, but we can think about *The Hand of Craft* in the spirit of what Otto von Busch has termed D.I.T.: Do-It-Together. Citing artist Lisa Anne Auberbach's critique of D.I.Y.'s emphasis on individualism and consumerism (such as the glut of D.I.Y. supplies and resulting products we are encouraged to buy and the propulsion to brand and sell one's D.I.Y. wares),[3] von Busch is interested in how craft as a collective, connective activity can be a form of civic engagement, social activism, and build community. Exploring "how can we come to understand craft as a collaborative practice, and what conceptual models would render the capabilities of craft collaboration more visible?" von Busch proposes the analogy of super-organisms, whereby we think through the "the external relationships that form the bodyhood of craft" and "how skills interconnect to form larger wholes."[4]

Thinking through *The Hand of Craft* project and exhibition, what are some of these external—and internal—relationships or influences that shape a "bodyhood of craft" and that create a hive-mind or super-organism? The desire for greater agency within consumerist society, the sense that one's actions have the potential to critique and counter capitalism's debasement of skilled, gendered (and often racialized, outsourced) labour, the desire for a strengthened sense of community and connection, fulfillment in learning something new, of reviving a traditional form of knowledge and asserting its status as art, and of participating in something larger than oneself: all of these desires and affects resonate with the resurgence of craft in the wider culture.

The cyclical manner in which craft and the handmade have ebbed in and out of fashion highlights the parallels between the roles craft and the handmade have been called upon to perform in different cultural moments. English paper piecing was popular in England at the turn of the nineteenth century when the Arts and Crafts movement venerated hand-sewing and other crafts as "correctives" to modernization and its attendant feelings of alienation. The embrace of craft continued well into the twentieth century with the postwar studio craft movement and countercultural movements in the 1960s and 1970s.[5] The Industrial Revolution, counter-

“The resurgence of craft is part of the D.I.Y. movement, but we can think about *The Hand of Craft* in the spirit of what Otto von Busch has termed D.I.T.: Do-It-Together.”

Shake-n-Make hosts piecing party

cultural, Civil Rights, and women's movements of the 1960s and 1970s and the unprecedented growth and transformation of economic production and trade within globalization can all be seen as periods of economic, social, and cultural rupture, fluctuation, and modernization, and in each instance craft and hand making have been understood as ways of holding onto or recuperating cultural knowledge, resisting the pace of change, and asserting identity.

Foregrounding the ongoing pace of change and shifts in manufacturing and the economy, *The Hand of Craft* was exhibited at The Cotton Factory, a former cotton mill turned centre for art and culture in Hamilton, Ontario. The word LABOUR emblazoned across the 16 by 5.5 foot quilt top in various beige-toned fabric hexagons, tessellated within the overall purple composition, acknowledges the history of Hamilton's textile industry and its workers, as well as the contributions of many individuals in realizing the quilt top and overall *The Hand of Craft* project. Surrounding gleaming white aluminum panels with black vinyl-cut illustrations of hands demonstrating needlecraft techniques from a 1950s book *Needlecraft for the Home*[6] underscored the skill, gendered labour, and time involved in domestic arts, i.e. craft, and assert its place within contemporary art.

The embrace of craft since the 2000s, and its critical potential within contemporary art, function precisely because of craft's longstanding exclusion from art and its current underdog status. As Elissa Auther asserts in her book *String, Felt, Thread: The Hierarchy of Art and Craft in American Art* (2010), for feminist, post-minimalist, and Process artists in the 1960s and 1970s such as Judy Chicago, Eva Hesse, and Robert Morris (and we can add Canadians Nancy Edell, Evelyn Roth, and Joyce Wieland)—who cited ideas of labour, the domestic, and "low" culture in their use of craft materials, processes, and approaches—it wasn't simply a matter of reifying craft but rather one of wielding it as a subversive strategy. Attempts to simply assimilate craft into art or to transcend the boundary that has historically separated them leaves art's precepts intact. The deployment of craft *as craft* in *The Hand of Craft* is productive precisely because it challenges the limits of art. As Glenn Adamson observes, "craft is a frontier at which the aesthetic construct of modern art has often stopped short" and against which "art confronts its presumptions about itself."[7]

The collective, community-based creation of *The Hand of Craft* stands productively at odds with art's conventional presumption of singular (genius) authorship. Here a collective D.I.T. approach creates, as Otto von Busch describes it, "a kind of 'social making' and an interconnected mobilization of skills, spreading tools, patterns, and methods to enhance internal as well as external capabilities among users."[8] As Julia Bryan Wilson has highlighted, "Feminist craft in the 1970s involved collective projects, distributed authorship, social practice, and what Nicolas Bourriaud calls relational aesthetics, well before those terms were invented…one could say that craft has *driven* contemporary art and has motored some of its most groundbreaking tendencies."[9] Reflecting on my own experience in stitching together a dozen purple hexagons in Sackville in October 2016, and the collective agency of Shake-n-Make's project, I look forward to seeing more of what can be created by the many hands of craft.

1 A Handmade Assembly is organized by the Owens Art Gallery, Struts Gallery and Faucet Media Arts Centre with the support of the Fine Arts Department at Mount Allison University in Sackville, New Brunswick. The sixth edition was held 19-22 October 2016 https://www.handmadeassembly.com/2016-1/

2 Pamela N. Corey, "Beyond Yet Toward Representation: Diasporic Artists and Craft as Conceptualism in Contemporary Southeast Asia," *The Journal of Modern Craft*, 9, no. 2 (July 2016): 164.

3 Lisa Anne Auerbach is a Los Angeles-based artist know for creating knitted clothing pieces and sculptures. Her text "D.D.I.Y.—Don't-Do-It-Yourself" was published online in *The Journal of Aesthetics and Protest*, 6 (November 2008) and is cited in Otto von Busch, "Collaborative Craft Capabilities: The Bodyhood of Shared Skills," *The Journal of Modern Craft*, 6, no. 2 (July 2013): 135-146. It no longer appears to be available online.

4 von Busch, "Collaborative Craft Capabilities," 136.

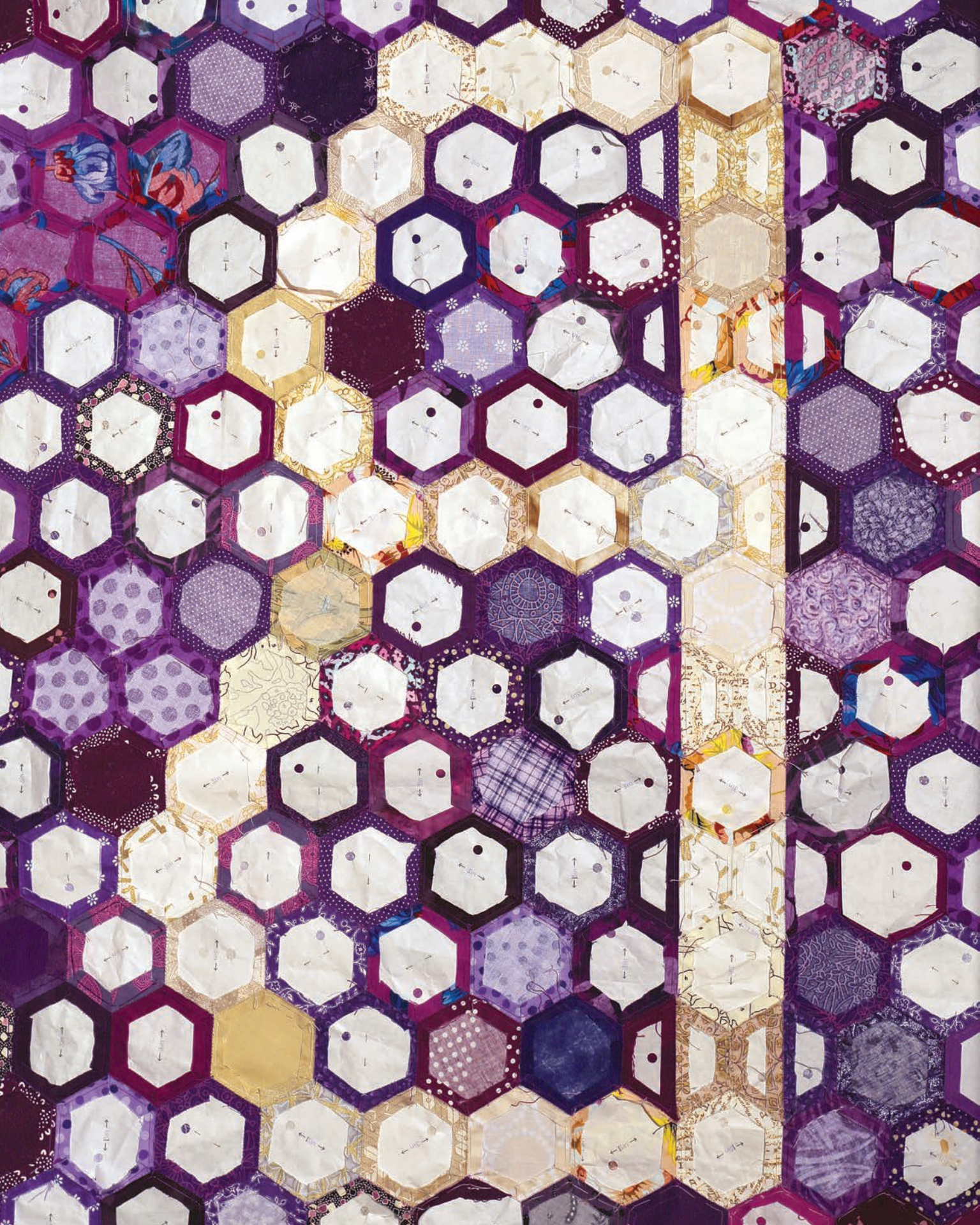
5 See Andrea Peach, "What goes around comes around? Craft revival, the 1970s and today," *Craft Research* 4, no. 2 (2013): 161–79.

6 Margery Shaughnessy (personal name; pseudonym Eileen Franklin), *Needlecraft for the Home*, edited by Miriam B. Reichl (New York: Homemaker's Encyclopedia, 1952).

7 Glenn Adamson, Thinking Through Craft (London and New York: Bloomsbury Academic and Victoria and Albert Museum, 2007), 2.

8 von Busch, "Collaborative Craft Capabilities," 144.

9 Julia Bryan-Wilson, "Eleven Propositions in Response to the Question: 'What is Contemporary about Craft?,'" *The Journal of Modern Craft* 6, no. 1 (March 2013): 9.



Against "The Stalled Revolution":

Labour, Gender, and Domesticity in The Hand of Craft

By Christine Quail

WITH THE HAND OF CRAFT'S 16-foot by 5.5-foot banner and its pronounced text, "labour", Shake-n-Make exposes the back of a quilt top, normally hidden from view. The exposure of the stitches requires us to consider the process of labour that went into designing the quilt—a process also normally hidden from view. Masking that an object is a result of labour exemplifies Marx's concept of the "commodity fetish,"[1] wherein the commodity form obfuscates the unequal labour relations that have created both the object itself as well as its value. In a mass-produced culture, commodity fetishization is invisible through its ubiquitousness. Quilter Kim Eichler-Messmer[2] makes this case when she relates a story about her work. Contracted by Pottery Barn Teen to develop a quilt for mass production, to be sold mass market, for mass market prices, the bold modern stripe quilt, based on a skyline, sold out almost immediately. Given its popularity, individuals began contacting Eichler-Messmer for commissioned quilt projects, wanting original skyline-designed quilts. Once they discovered that a commissioned original quilt would cost 10 times the Pottery Barn version, most people did not proceed with an order. This is precisely the fetish that *The Hand of Craft* articulates by laying bare the labour involved in the quilt. In the size, scope, text, and bare thread exposed at the back of the quilt, the installation insists that we acknowledge the labour involved in making quilts.

It is also necessary to interpret *The Hand of Craft* in terms of the gendered domestic labour of quilting, which is connected to systemic, structural devaluing of women's work. Feminist scholarship has long theorized and

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Workshop participant sewing hexies.

documented the material effects of feminized, unpaid domestic work—cooking, cleaning, sewing, child rearing, and the basic maintenance of a household. Women have carried the burden of domestic labour, or what Arlie Hocshchild[3] has called "the second shift," work that is undertaken in addition to an already full day of work. Sylvia Federici urges the "recognition of women's unpaid reproductive labor as a key source of capitalist accumulation."[4] bell hooks[5] writes that undervalued domestic gendered labour is also racialized and classed—or, intersectional[6]—with women of colour often reproducing not only their own households, but those of upper-class white women and families.

In the United States, intersectional gendered histories of quilting underscore deep racial and class divisions. Gloria Seaman Allen[7] argues that quilting must be understood in the context of slavery and slave labour. Slave women were forced to care for plantation owners in a variety of domestic (and field) contexts, including needlework. Many enslaved Black women were taught, by white plantation women, how to sew and quilt for the white slave owners (some had known African textile work as well). Slave women then used their skills, in their second-slave-shift, to make their own clothing and quilts, though, of course from used, threadbare materials and sacks, rather than the new fabric of slaveowners. Others slaves, however, were beaten when slave owners discovered that they were teaching themselves to sew, in order to keep them unskilled, lest they escape, "pass" as white, and be able to use their learned skills to live freely[8]. Contemporary African American women quilters have written about the legacies of slavery and traditional African American quilts have on their own devalued status as quilters—Sandra K. German connects the origins of the Women of Color Quilt Network with racial fetishization of some traditional African American aesthetics and their absence in many quilt organizations.[9] *The Hand of Craft*'s larger-than-life "labour" banner prompts us to ask questions about women's labour and how that labour may be understood intersectionally and in a historical trajectory.

There have been moves to elevate and professionalize, more broadly, undervalued domestic tasks. The rise of "Home Economics" as a field of study occurred in the U.S. where domestic chores became domestic arts and women domestic engineers[10]. While Home Ec has subsided, a new wave of professionalization discourse has been activated by women (mostly white, middle- to upper-middle class), who have become disillusioned with "superwoman syndrome" and "opt-out" of paid labour to stay-at-home.[11] Caryn Medved and Erika Kirby[12] have analyzed their professionalization rhetoric, which deploys corporate discourse to create value for domestic labour—they are the family's CFO or CEO. Of course, class, race, and relationship status determine which women have the ability to "opt out" —low-income women, women on welfare, newcomers in a global economy—do not have the same options to refer to themselves as the "family's CFO."[13] Additionally, corporate discourse normalizes corporate managerial encroachment into private lives[14]. Traces of professionalization of domesticity are seen in *The Hand of Craft* installation. The large printed images of hands from sewing books draw our attention to home economics texts, which are clearly relics of the past,

yet they continue to haunt[15] contemporary discourses and practices via professionalization discourse. The form of the panels (reminiscent of commercial signage), their placement (surrounding the "labour" quilt panel), and the scale of the installation all suggest this professionalization discourse.

In addition to the materiality of domestic labour, domesticity also involves affective and emotional labour[16] in the care taken to perform each of these duties. Emotional labour can be understood further when quilts are made by hand, together in a group, given as gifts, or donated to charity. *The Hand of Craft* is a project that Shake-n-Make worked on for several years, drawing together first-time-sewists at public workshops as well as more experienced sewists to help with specific tasks, teaching English paper piecing, and coordinating individuals to stitch the pieces together. This process magnifies the affective aspects of traditional quilting and the interactions between women during such collaborative works, including the Stitch 'n Bitch.

Kyra Clarke urges scholars to "recognize feminism's ambivalent relationship with domesticity and the ways this may change over time" and in different contexts.[17] The work of transforming gendered labour relations is a project that Hochschild has termed "the stalled revolution"[18] and Federici the "unfinished feminist revolution".[19] These calls are echoed in *The Hand of Craft* through the project's agitation of invisible labour, masked privilege, and unfinished social movements. *The Hand of Craft* as an activist project makes these connections and inspires those who encounter it to consider their role in contemporary global, local, intersectional gendered labour processes.

1 Karl Marx, Capital: A Critique of Political Economy, Volume 1 (New York: Penguin, 1867/2004).

2 Kim Eichler-Messmer, "Fine Arts to Functional Quilts," QuiltCon 2018 (Modern Quilt Guild: Pasadena, CA, February 22, 2018).

3 Arlie Hochschild, The Second Shift, Second Edition (New York: Penguin, 2012).

4 Sylvia Federici, Revolution at Point Zero: Housework, Reproduction, and Feminist Struggle (Oakland, CA: PM Press/Common Notions, 2012).

5 bell hooks, Feminist Theory: From Margin to Center (Boston: South End Press, 2000).

6 Kimberlé Crenshaw, "Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women," Stanford Law Review 43 no 6 (1991): 1241-1299.

7 Gloria Seaman Allen, "Slaves as Textile Artisans: Documentary Evidence for the Chesapeake Region," Uncoverings 22 (2001): 1-36.

8 Allen, "Slaves as Textile Artisans."

9 Sandra K. German, “Surfacing: The Inevitable Rise of the Women of Color Quilters’ Network,” Uncoverings 14 (1993): 136-168.

10 Hochschild, The Second Shift.

11 Mary Vavrus, “Opting Out Moms in the News,” Feminist Media Studies 7, no. 1 (2007): 47-63.

12 Caryn E. Medved and Erika L. Kirby, “Family CEOs: A Feminist Analysis of Corporate Mothering Discourses,” Management Communication Quarterly 18 (2005): 435-458.

13 Medved and Kirby “Family CEOs”; Radhika Gajjala, “When Your Seams Get Undone, Do You Learn to Sew or to Kill Monsters?” The Communication Review 18 no. 1 (2015): 23–36.

14 Medved and Kirby “Family CEOs.”

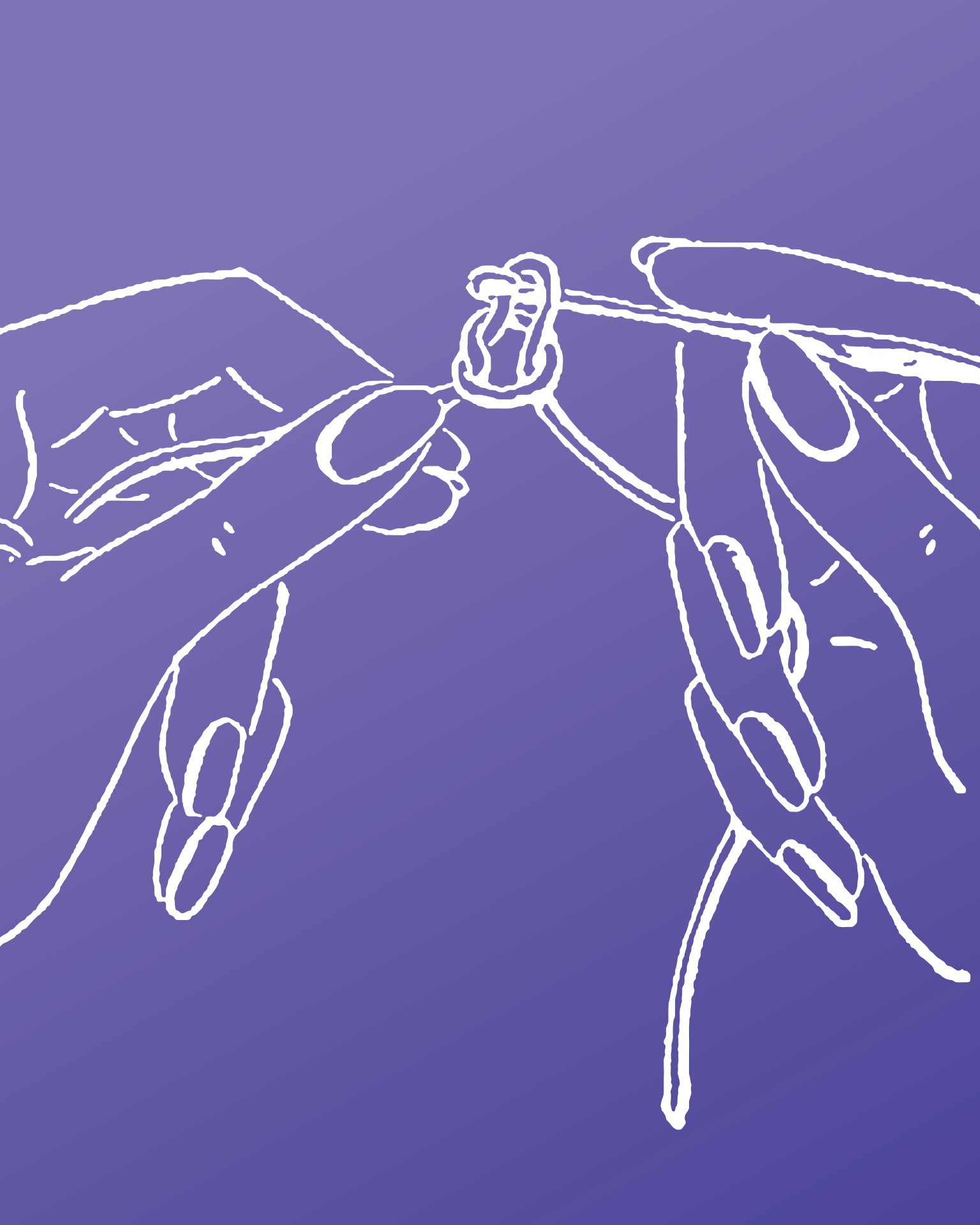
15 Avery Gordon, Ghostly Matters: Haunting and the Sociological Imagination (Minneapolis: University of Minnesota Press, 2008).

16 Sara Ahmed, The Cultural Politics of Emotion (New York: Routledge, 2004); Lauren Berlant, Cruel Optimism (Durham, NC: Duke University Press, 2011).

17 Kyra Clarke, “Willful Knitting?: Contemporary Australian Craftivism and Feminist Histories,” Continuum: Journal of Media and Cultural Studies 30, no. 3 (2016): 298-306, 303.

18 Hochschild, The Second Shift.

19 Federici, Revolution at Point Zero



Face to Face and Knee to Knee

By Karen Thiessen

REVOLUTION: the Beatles sang about it, the French, Americans, Russians, and even industry went through it, and it is possible that we are experiencing one again. For better or worse, we are in a cycle of social, political, and economic disruption and transformation. Throughout history artists have documented, criticized, and analyzed the mess, reform, and renewal that upheaval brings. Some artists incite disruption using art-based activism that will bring about meaningful change through community engagement.

Liss Platt and Claudia B. Manley form Shake-n-Make, a Hamilton-based art collective which seeks to elevate craft to high art through collaboration. They are change-agents who, with *The Hand of Craft* LABOUR banner, leveraged four late eighteenth century innovations that emerged during the French, American, and Industrial Revolutions: the English paper piecing technique; the labour banner form;[1] the work bee as site of peaceful protest and dissemination of information;[2] and the role of the artist as social critic.[3] Their banner is an act of activism using a domestic craft technique to be exhibited as high art in gallery settings.

The Hand of Craft installation is comprised of four elements: industrially fabricated panels that depict line drawings of women's hands engaged in various crafts, a large hand-stitched textile, an essay, and a list acknowledging the project's participants and contributors. The focus of the installation is a collectively made 16 foot by 5.5 foot banner that proclaims LABOUR with taupe capital letters set within a contrasting random all-over patterning of purple fabrics.

> “As a slow, repetitive, and meditative kinaesthetic practice requiring dexterity, patience, problem-solving, and focus, hand-stitching offers submission to and a direct relationship with materials, technique, and form.”

More than 2100 hexagons were basted and pieced by hand through mostly female volunteer effort, using the labour-intensive English paper piecing technique. English paper piecing is a mosaic one-patch design where one single geometric shape, in this case, a 1.5 inch regular hexagon, is repeated.

The textile came to fruition with the direction of Shake-n-Make, who devised the design and prescribed the form, technique, colour scheme, size, and the collective mode of making. They decided whose stitches would be reinforced and made aesthetic decisions about the arrangement of the pieced components.

Shake-n-Make hosted workshops with a goal of community formation while facilitating conversations about art and craft, specifically about the hidden labour of art making and women’s domestic work, neither of which is adequately acknowledged or compensated. Over two years, they held free English paper piecing workshops around Hamilton, Ontario and in Sackville, New Brunswick. The workshops were sites of reciprocity where all the fabric, templates, thread, and tools were provided, and in exchange what was made was contributed to Shake-n-Make. People of diverse skills, backgrounds, and experience gathered to work toward a collective goal that was fun and pleasurable.

They augmented this public labour by supplying ten guest sewers with kits containing the items necessary to create 3-hexagon-wide by 10-hexagon-long ‘bricks’ in the privacy of their homes. Later, Shake-n-Make hosted a series of work bees during which expert sewers joined the individual textile panels to make the larger banner. Fitting together the various components was like solving a giant jigsaw puzzle. As the banner grew to its completed size, the sewers worked closely, hand-stitching large unwieldy panels until they were knee to knee. Conversation became more intimate the closer they worked. Unlike piecing smaller components, stitching together large sections was not easy, and it required strength, coordination, and patience.


TRU VUE

The workshops and work bees offered settings in which to practice the skill of working together in community. In this digital age, we are becoming increasingly isolated by our devices, losing the art of face-to-face social interaction. English paper piecing is safe: with hands busy and eyes focussed on the repetition and accumulation of stitches, hand-stitching allows one to work in alternating silence and conversation. As a slow, repetitive, and meditative kinaesthetic practice requiring dexterity, patience, problem-solving, and focus, hand-stitching offers submission to and a direct relationship with materials, technique, and form. The act is immensely pleasurable, especially when working with beautiful fabrics and seeing tangible progress of accrued basted hexagons and pieced panels.

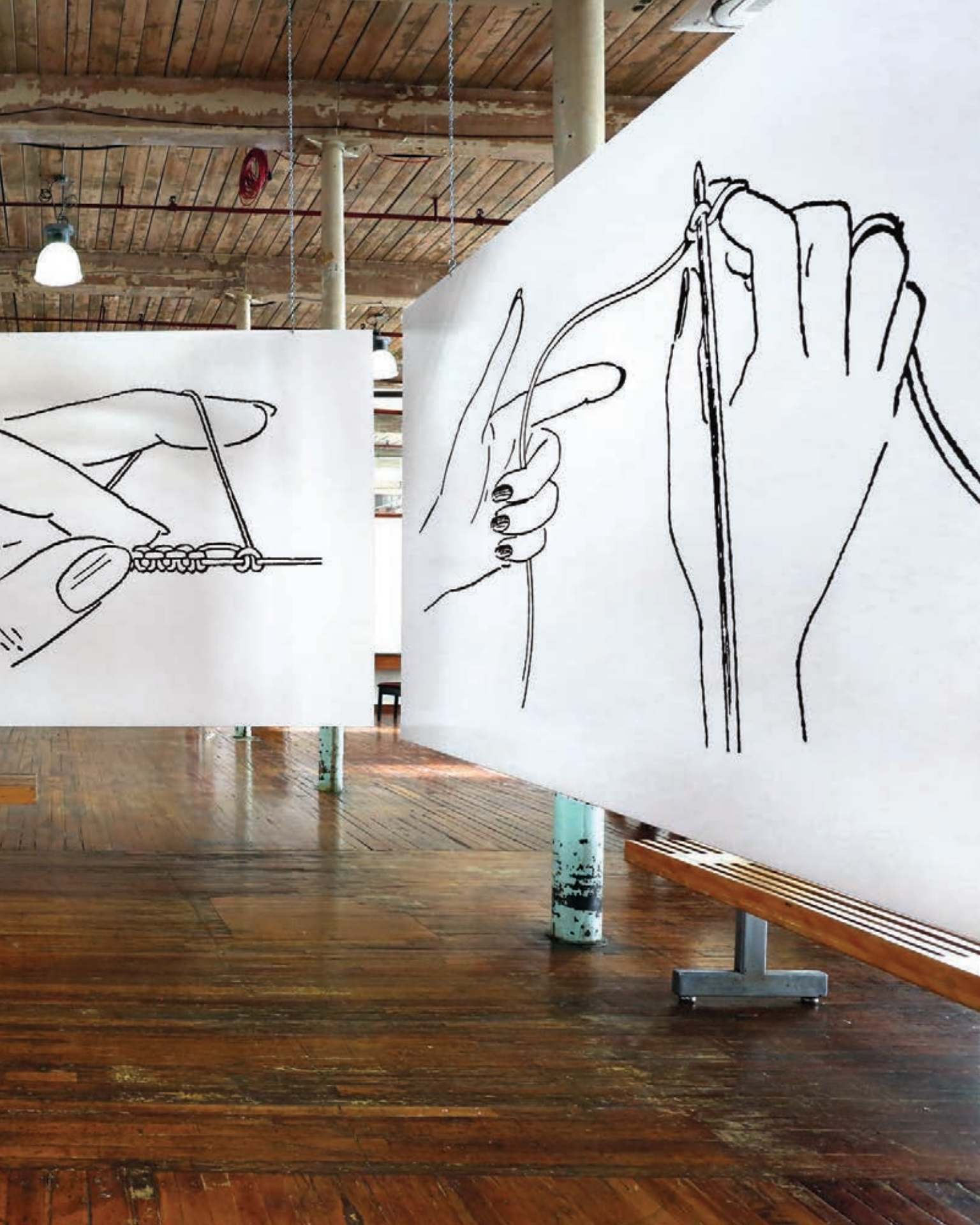
The LABOUR banner is an art object made using a labour-intensive domestic craft technique as an act of activism. It proclaims the cooperation and generosity of more than 90 volunteers, tangible evidence of time, skill, focussed attention, reciprocity, and community formation. To viewers who are not acquainted with labour-intensive textile work, it offers the «wow» factor, many of whom will assume that it is machine-stitched and be baffled why anyone would be audacious enough to make this large textile completely by hand.

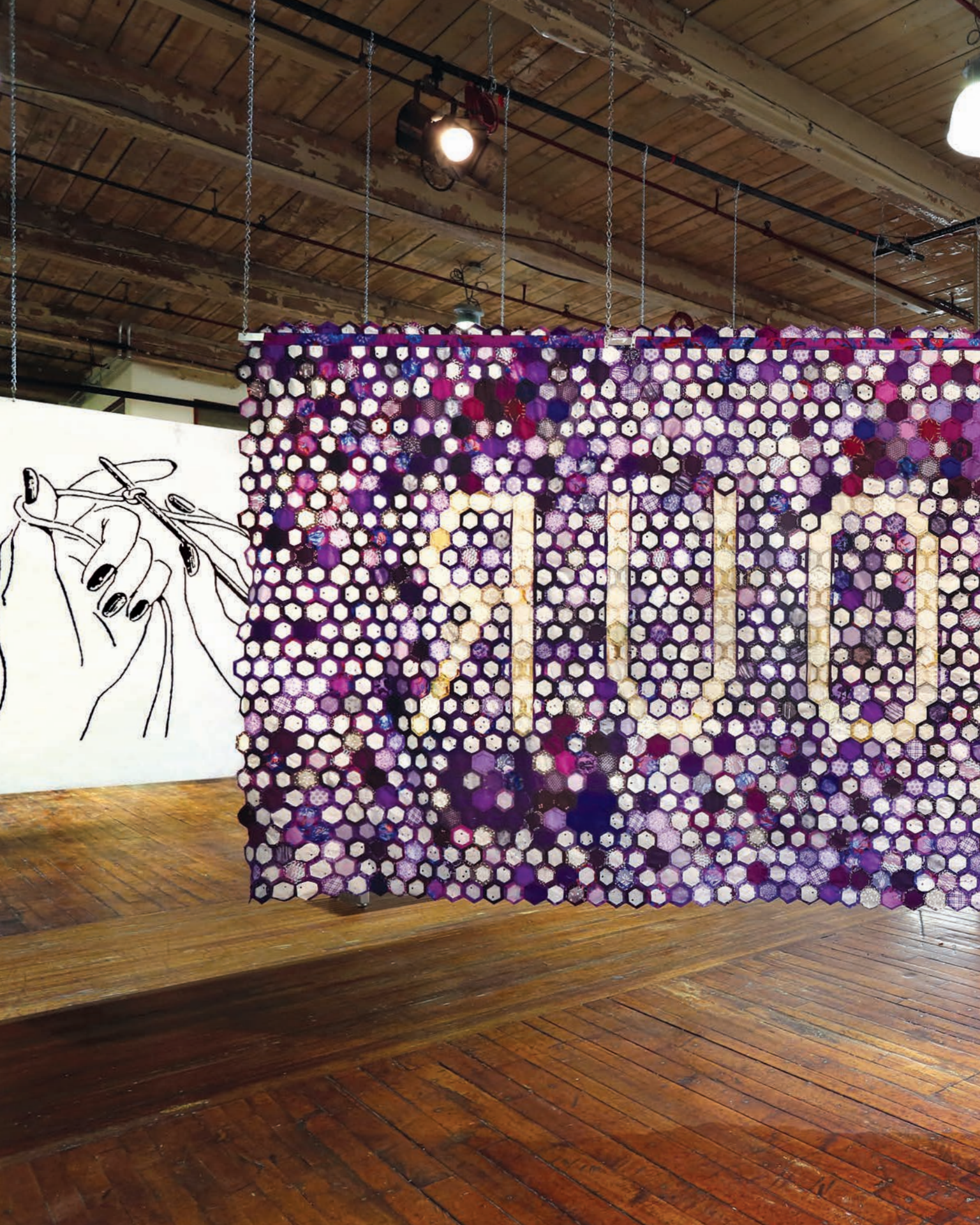
By listing the names of participants next to the didactic, volunteers can see themselves in it—their skill, labour, and intelligence commingled with those of over 80 others, not all of whom who have met. The LABOUR textile connects all those who developed and used this English paper piecing technique from 1770 to the present, to those who made textile banners to announce their causes, and to the formidable needlework skills of their forebearers.

1 The first textile trade union banners date back to the late 1700s. Banners were the communications method of choice for labour unions, churches, political parties, and other organizations. Using words and symbols, the textile banners communicated the identities of the organizations: who they were and what they wanted. These banners hung on the walls of the organizations when not used in marches. Source: http://www.bbc.co.uk/history/british/empire_seapower/banners_01.shtml

2 The earliest documented case of the word 'bee' appearing with this meaning was in 1769 during the American Revolution, when the Daughters of Liberty held a spinning bee to gather people to protest purchasing goods from Britain due to the high taxes on those items. Sources: https://www.todayifoundout.com/index.php/2011/06/what-the-bee-in-spelling-bee-means/ and https://en.wikipedia.org/wiki/Daughters_of_Liberty

3 Timothy Van Laar and Leonard Diepeveen. Active Sights: Art as Social Interaction. Toronto: Mayfield Publishing Company, 1998, p. 60-1. The role of artist as social critic emerged out of the French Revolution. "Art as a means of human liberation, a tool in the struggles against injustice, a way to transform the world."





Shake-n-Make

Claudia B. Manley

As an artist I am specifically interested in the intersection of craft, text, and creative expression. While my formal training is in fiction writing, for the past several years I have been expanding my professional creative practice into visual arts and performance. As an active member of Shake-n-Make, I create works that incorporate a range of '70s crafts as well as text and photo-based works. My work within the collective has focused on reverse appliqué, soft sculptures, macramé, beaded sculpture, string art, and photo-text work. An active canner, cook, and crafter, Shake-n-Make provides me with an opportunity to combine the DIY philosophy inherent in my day-to-day activities with my art practice.

Liss Platt

After a decade of creating queer camp short videos and photo projects, my more recent work engages with experimental approaches to personal narrative, particularly as informed by growing up in the '70s. Part of this project has involved making abstract works out of everyday gestures and objects (i.e. puck paintings, large scale photos of candy compositions, digital composites of Spirograph patterns) that resonate with me. My work in Shake-n-Make represents a continuation of my interest in bringing elements of popular culture, along with personal and autobiographical content, into a highly aestheticised and often abstract art practice. My intention is to re-invest a range of common objects and aesthetic approaches with new meaning.

The Authors

Heather Anderson

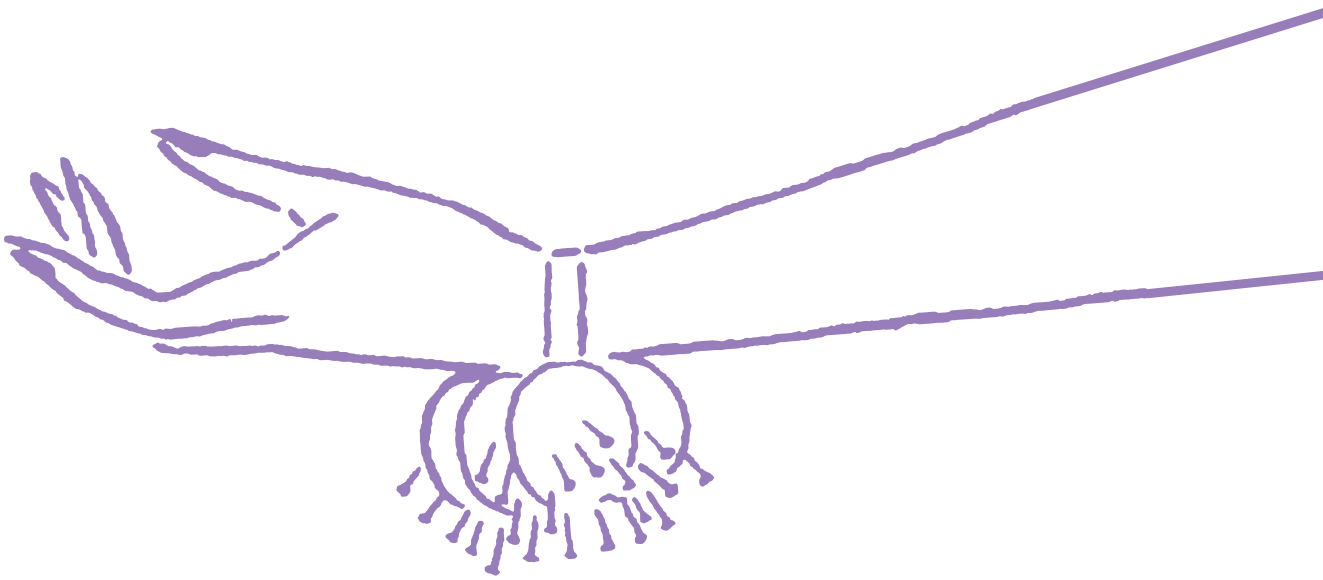
Heather Anderson is interested in art practices that engage the social, political, and emotional complexities of our experiences through aesthetic encounters across a range of media and approaches. In her role as Curator at Carleton University Art Gallery, her exhibitions include Rebecca Belmore: What Is Said and What Is Done (2013), Making Otherwise: Craft and Material Fluency in Contemporary Art (2014), Carol Sawyer: The Natalie Brettschneider Archive (2016), and Linda Sormin: Fierce Passengers (2018). She was Assistant Curator, Contemporary Art, at the National Gallery of Canada from 2006 to 2012. Anderson has also curated independent projects and written for exhibition catalogues and art press publications, including Arts Atlantic, Blackflash, Canadian Art, C Magazine, and PUBLIC.

Christine Quail

Dr. Christine Quail is an associate professor in the Department of Communication Studies and Multimedia at McMaster University, where she teaches courses on culture and media. Currently, she is researching online-offline quilt communities and digital craft platforms, intersectional gendered labour, and craft activism. She has published research on culture and media in numerous book collections and journals. She sews and quilts in her free time.

Karen Thiessen

Curiosity, research, a rural Mennonite upbringing, travel, and degrees in fine art, psychology, and textiles lay the foundation for my studio practice. I incorporate textiles, collage, digital imaging, printmaking, and durational art into my work process. Since 1992 I have maintained an active exhibition schedule. Highlights include Red at the Textile Museum of Canada in 2001; Wide Borders at the Burlington Art Centre in 2003; Fibreworks 2000, 2002, and 2006; Carnegie Craft 2013; and Unity and Diversity at the Cheongju International Craft Biennale 2009, Cheongju, Korea. My work can be found in public and private collections in Canada, the United States, and England.



Thank You

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Thanks to the following for hosting workshops:

Alpacas from Eighth and Mud, Annie Fraser, Mount Allison University, Struts Gallery, and Workers Arts & Heritage Centre.

Special thanks to:

Annie Fraser for all her support, talent, and expertise.

This exhibition was comissioned by:

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