

THE GRAND NATIONAL
REFLECTIONS OF CANADA

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May 10 - June 22, 2003



KITCHENER-WATERLOO ART GALLERY



presented by



kw|ag

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Cover Image

Reflections of the Harvest

Barbara J. West (Canmore, AB)

cotton, fabric painted, machine quilted, pieced

59" x 31"

detail

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INTRODUCTION
CURATORS' STATEMENT



INTRODUCTION › I am honoured to pen this introduction to a catalogue rendering the inaugural occurrence of *The Grand National*, an invitational exhibition of the quilter's art at the Kitchener-Waterloo Art Gallery. Entitled *Reflections of Canada*, this year's theme establishes an overview of the artistic expression of quilters in this great country with an intimate rendition of their response to the Canadian landscape.

Quilts are familiar to many, and are made by people from all backgrounds and walks of life. Their image evokes associations with the warmth of home and hearth, and the comfort of an orderly domestic life where loving hands, thrift and creative impulse combine to make items that are functional and beautiful. These creations provide an insight into the worldview of their makers, and often include recycled materials carrying their own personal histories with serendipitous or surreal associations.

This project is organized to coincide with, and contribute to, the annual Waterloo County & Area Quilt Festival, a significant cultural event which brings thousands of visitors to the region each year. The Gallery previously hosted the annual Ontario Juried Quilt Show produced by the Festival, from which the continuing success has encouraged us to develop a new project in partnership with the Joseph Schneider Haus National Historic Site to complement the Festival's many offerings.

Both KWAG and Joseph Schneider Haus have contributed to the organization and success of this event, supported by a very enthusiastic committee of volunteers who came together for this purpose. I would like to thank my inspiring colleagues Susan Burke, Manager/Curator of the Joseph Schneider Haus, and the Committee Chairs, Kathleen Bissett and Louise McCaul for their hard work and insistence on the quality and attention to the details of this endeavour. Committee members Sandy Campbell, Elizabeth Duggan Litch, Marnee Ewasko, Marlene Good, Carol Huehn, Marion Marr, Audrey Vrooman as well as every one of the dedicated staff of the Gallery, especially Curator Allan MacKay, Curatorial Assistant Lynnette Torok, Marketing Coordinator Zhe Gu, Preparator Robert Steven have managed to work as an effective team on every aspect of this project.

Finally I would like to thank the Presenting Sponsor for *Reflections of Canada*, Sun Life Financial, for providing the means to achieve our goals. The first *Grand National* has exceeded our initial and very optimistic expectations. I hope you share our wish that it will continue to grow in strength and contribute even more to the enjoyment of audiences for many years to come.

Alf Bogusky | www.kwag.ca | www.jshaus.com

CURATORS' STATEMENT › Nothing defines Canadians quite like the natural landscape – the eerie moonscapes of Newfoundland, the icy-blue glaciers of Kluane or the unexpected drama of the Qu'Appelle Valley. Our geography and climate determine our lifestyles, influence our moods and challenge our adaptability. They excite strong emotions that allow us to proudly proclaim we are Westerners, Maritimers or Northerners. Certainly, both the beauty and the unforgiving nature of our environment fascinate our writers and inspire our artists. What could be more Canadian than Susanna Moodie's *Roughing It in the Bush* or Tom Thomson's *West Wind*?

Perhaps the most precious jewels in Canada's cultural crown are the evocative landscapes produced by the artists of the Group of Seven and other subsequent schools of Canadian landscape art, inspired by and perpetuating the creative spirit of these pioneering painters. But why should paint and canvas be the only medium that can truly capture the essence of the Canadian landscape? Certainly, since quilting has abandoned the 'bedscape' and earned its right to be exhibited as wall art, it has shown true potential for expressing in broad strokes, for example, the colour and drama of a Canadian autumn, or in delicate tracery, the fragile ecology of a forest floor.

The artists who share their personal quilted *Reflections of Canada* in this inaugural *Grand National* exhibition in 2003, have truly 'thrown down the gauntlet' to painters of traditional schools of landscape art. Clearly moved and inspired by their natural surroundings, they have artfully employed a full spectrum of creative tools and techniques to capture not only the essence of Canada's diverse topography but also the many moods, memories and moments of magic these landscapes evoke and preserve. Through these quilts we travel to private and intimate places, or find ourselves centred in familiar surroundings - in calendar-perfect, Canadian settings. We discover the picturesque outposts of Newfoundland, their flakes and shanties standing expectant in the early spring sunlight; we linger on the shores of Fundy as the cold, grey fog rolls in, softening reality to abstraction; we stand knee-deep in a prairie wheat field marvelling at the infinite abundance of time and space, the "continuous flow of now"; we experience the awe-inspiring drama of a Nunavut Aurora, the welcoming brightness of a Chinook Arch in the foothills of Alberta, the promise of a "Group of Seven" sunset in Ontario cottage country. *Reflections'* artists have truly elevated the genre of the landscape quilt, demonstrating once-and-for-all, the astonishing versatility of the fabric medium and its unique ability to imitate and interpret the beauty and wonder of nature.

Mainstream art has contributed more than memorable painterly moments to the recent flowering of landscape quilt art in Canada. Several *Reflections* quilters openly acknowledge drawing creative and spiritual inspiration from photographers such as Freeman Patterson, or from well-known painters A.Y. Jackson, Lawren Harris, Franklin Carmichael, and Emily Carr. Many adapt familiar painterly conventions and styles, borrowing tools and techniques, even terminology from landscape artists, blurring the once, well-defined boundaries between art and craft, painting and quilting. Some quilters use paintbrush and watercolour to achieve a desired effect, others brush on delicate fabric dyes, still others record “drawing with their sewing machines”, perfecting “abstract piecing”, or introducing “thread painting” for surface embellishment. Many use textile borders or *trompe l’oeil* frames to firmly position their work in the world of fine art.

Like contemporary fine artists, quilters are testing their artistic mettle, adventuring into uncharted territory, experimenting with different media and developing innovative solutions to creative conundrums. Quilters, for example, are mastering digital imaging and ink-jet printing on cottons and silks, integrating photographic elements into quilt art more seamlessly than ever before. Other artists in *Reflections* choose less illusory devices,

seeking to maintain more direct, physical associations with their subjects: several have even used actual fragments from the landscape to heighten the realism of their depiction. In *Autumn at Lion's Head*, real birch bark brings an authentic third dimension to the composition, rock chips and tanned fish skin enliven *Alberta Bones* and *Mowing at North Cape* brings to life Prince Edward Island with real bits of the harvest.

Reflections of Canada is truly a visual feast, offering the armchair traveller an experience that is “clearly Canadian”. More importantly, *Reflections* is a veritable primer of the landscape genre, re-invented and re-interpreted by gifted artists coast-to-coast, who deliberately choose fibre and fabric over paintbrush and palette. In *Reflections*, the artist’s eye and the needle’s eye conspire with stunning success.

Susan Burke |

Allan MacKay |

BRITISH COLUMBIA





At Day's End Triptych
Janet Armstrong (Vernon, BC)

silk and polyester neckties, bias strip pieced,
machine quilted
15" x 7"

The artist was inspired to create this triptych constructed from men's neckties from a photo she took of Savary Island, BC.



Kalamalka Lake Impressions
Janet Armstrong (Vernon, BC)

pieced and quilted cottons,
pieced triangles, raw edge appliqué,
machine quilted
50" x 60"

This impressionist scene is a favourite view from amongst the ponderosa pines and dry grasslands above Kalamalka Lake in the north Okanagan Valley of BC.



Nearly Dark, Nearly Home
Enid Baker (Oliver, BC)

19" x 22"

Whenever the artist returns from a trip, the view of the Vaseaux Lake and MacIntyre Bluff of the Okanagan Valley lifts her spirits.

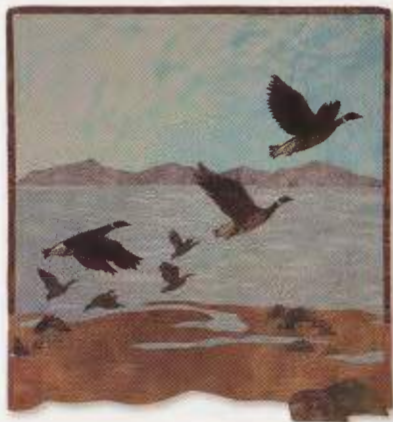


Emily's Forest

Daphne Greig (Sidney, BC)

cotton fabrics, batting,
machine pieced, appliquéd, quilted
58" x 77"

Greig's quilt depicts British Columbia's great forests, a theme Emily Carr used in many of her most famous paintings.



Brant Geese — Migration

Ionne McCauley (Qualicum Beach, BC)

fabric collaged, raw edge appliquéd
35" x 38"

The artist's hand dyed and batiked fabrics were incorporated into this west coast landscape.



Haida Gwaii Moonrise
Pippa Moore (Comox, BC)

machine pieced, hand appliquéd and quilted
43" x 58"

Inspired by Sue Coleman's painting, *The Moon*, this piece belongs to a series of tree quilts in which curvaceous trees are appliquéd to a pieced background.



Beyond Words
Hilary Rice (Invermere, BC)

hand dyed, hand painted, quilted cotton,
top stitch pieced, machine embroidered,
encaustic
18.5" x 18.5"

The glories of Invermere Valley are depicted in the wetlands, said to be the longest in North America, which abound with birds, are framed by Mount Nelson and Mount Swansea.



Looking West I
Donna Pringle (Oliver, BC)

cotton, strip piecing variations, hand appliqué
128.5" x 43"



Looking West II
Donna Pringle (Oliver, BC)

cotton, strip piecing variations, hand appliqué
128.5" x 43"

Strip piecing and variations of the technique suggest subtle changes in sea and sky, and hand appliqué provides fine details in this triptych of Bowen Island.



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Looking West III
Donna Pringle (Oliver, BC)

cotton, strip piecing variations, hand appliquéd
128.5" x 43"



Mummy Glacier
Dana Roman (Canmore, AB)

paintect silk, faux chenille
28.5" x 53"

Roman captures the turquoise glacier engulfed by trees and rocks in this remote area of the Canadian Rockies.



Mountains behind Mountains

Alice Vander Meulen (Abbotsford, BC)

silk noil, hand dyed, hand quilted,
machine pieced
47" x 35"

This piece is an abstraction of spectacular mountain peaks, before the meadows, from a lookout high above the tree line in Manning Provincial Park.



Bijou Falls

Jean Weller (Prince George, BC)

cotton, machine strip pieced, hand quilted
45" x 44"

A suggestion of these falls in British Columbia is constructed using traditional quilt patterns and techniques.



Skiing at Big White
Carol Wishart (Toronto, ON)

cotton, hand stitched,
quilted and appliquéd, embroidered
61" x 27"

This wall hanging was requested by the artist's son's family to hang at their ski chalet at Big White, near Kelowna, BC.

ALBERTA





Swan Lake Vista 1

Ilse Anysas-Salkauskas (Cochrane, AB)

layered fabrics, machine embellished
22" x 16"

The seasonally varying, visually rich colours, textures and moods of the Alberta foothills provide the artist with a wealth of inspiration for her representational fibre artwork.



Alberta Grasslands

Martha Brown (Pickering, ON)

cottons, machine appliquéed, machine quilted
85" x 72"

A vibrant sunset complements the colours of the rolling hills leading up to the Rockies.



Abundance

Reta Budd (Beachville, ON)

hand dyed wool fleece, nets, strip pieced,
appliquéd, hand and machine embroidered,
machine quilted
38" x 18"

As I stand at the roadside in southern Alberta, I am suddenly overcome with feelings of infinite abundance – the abundance of space, of freedom and of openness.



Foothills View

Margie Davidson (Edmonton, AB)

cotton, cotton batting, cotton and rayon
threads, machine pieced and quilted
33.5" x 28.5"

Inspired by A.Y. Jackson's work, this quilt captures the prairie, with its gentle, rolling rangeland followed by foothills leading to the mountains.



Indian Summer - Alberta Foothills

Marie Kajdasz (Mississauga, ON)

cotton, hand appliquéd and quilted
30" x 15"

The intense hues of Indian summer inspired this fractured landscape of the foothills of Alberta.



Misty Morning

Betty Loudon (Calgary, AB)

bonded, appliquéd, hand painted
40.5" x 29"

Fog is caught in the valleys of these Alberta foothills, and just beyond are the mountains.



Alberta Bones

Vickie Newington (Calgary, AB)

appliquéd, beaded, painted, dyed and stuffed
36.5" x 25.5"



Buffaloes

Vickie Newington (Calgary, AB)

appliquéd, dyed, machine embroidered
27" x 22"

Inspired by Keith Logan's photograph of Dinosaur National Park in Alberta, Newington has captured the textures of the hills and hoodoos of the badlands.

Out over the Head-Smashed-In Buffalo-Jump site in Southern Alberta, you can feel the air charged with long-ago cries of the Native people urging the buffalo to fall to their deaths in order that the tribes might survive another winter.



Portent of Warm Winds

Sheila Niles (Millarville, AB)

hand dyed fabric, hand devoré silk velvet,
pieced, couched, collaged,
hand and machine embroidered
51" x 63"

When heavy, lowering clouds cover the prairie and form an arch of bright sky over the mountains, it is a portent of warm winds to blow.



Reflections of the Harvest

Barbara J. West (Canmore, AB)

cotton, fabric painted, machine quilted, pieced
59" x 31"

The juxtaposition of the gold of the grain next to the cool snow of the mountains, the big, blue sky, the bounty of our province, the beginnings of a change in season and the transitions from prairie to foothills to mountains are all captured in one scene.



Hammock View

Jayne Willoughby Scott (Edmonton, AB)

cotton, metallic fabrics, fusible web, foil,
paint, threads, fused, hand stitched,
machine appliquéd, quilted, painted
48.5" x 27"

This is a "deconstruction" of a prairie village landscape with a magnificent, golden sun sinking below the horizon.



Summer Dreams Too

Jayne Willoughby Scott (Edmonton, AB)

cotton, metallic fabrics, beads, sequins,
machine appliquéd, embroidered,
quilted and hand beaded
22.5" x 30"

This work is an abstracted version of a painting in which the artist explored colour and space.

SASKATCHEWAN



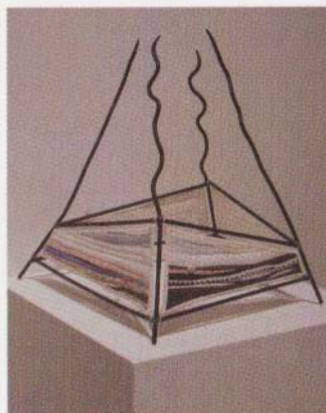


Grasslands National Park

Phillida Hargreaves (Kingston, ON)

appliquéd, free style machine embroidered
61.5" x 37.5"

Hargreaves depicts the canopy of the skies in southern Saskatchewan and the endless horizons where there is nothing to stop the wind for hundreds of miles.



Meta(4)

Barbara Hill-Taylor (Halifax, NS)

wrought iron, cotton, beads,
machine pieced, hand quilted
18.6" x 18.6" x 20.4"

Meta(4) reflects the passage of four seasons on the prairie in a three-dimensional format.



Touch of Your Hand

A. Joyce McKinnon (Thunder Bay, ON)

commercial and hand dyed cotton, yarn, silk,
rayon, metallic and cotton threads, machine
appliquéd, fused, couched, free motion and
evenfeed quilted, hand embroidered

48.5" x 56.5"

The artist was inspired to create the work
after viewing a unique occurrence of
hoarfrost in the prairies.



Summer's Over

Elaine Theriault (Mississauga, ON)

mixed fibres, beads, tulle,
raw edge collaged, hand beaded

16.25" x 13.375"

The once grand land of Saskatchewan
family-owned farms are depicted: the
colours represent the various stages of the
crop development.



Fields of Plenty

Bridget O'Flaherty (Perth, ON)

free form embroidery, quilted,
thread painted, machine quilted

56" x 24"

This quilt uses free motion embroidery to represent a Saskatchewan wheat field; there are over 4000 meters of thread in the piece.

MANITOBA





Muddy Rivers

Rae Bridgman (Winnipeg, MB)

reclaimed velvets, satins, silks, cottons,
crazy quilt techniques, hand pieced,
hand embroidered
55" x 66.5"

The clay browns of this quilt recall the baked mud flats and grand rivers that define Winnipeg's sense of place.

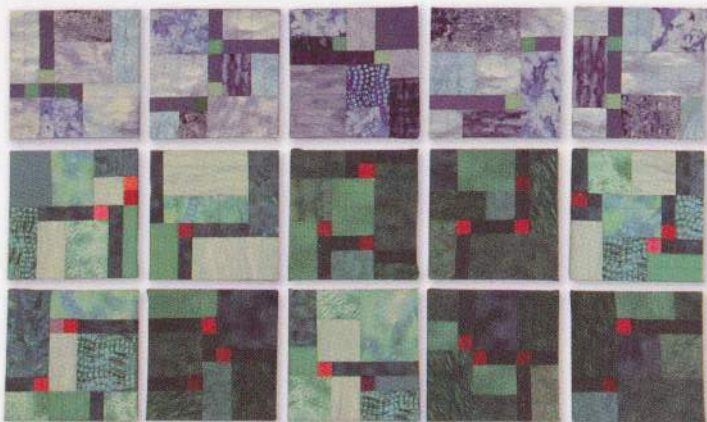


Oh! Canadas!

Joanne and Bruce Miller (Tara, ON)

oil on canvas, cotton, painted, pieced, confetti
appliqué, glue appliqué, machine quilted
36" x 27"

The Millers depict the shore of an isolated slough in northern Manitoba where the geese gather before the impending winter.



Manitoba Prairie Summer

Marilyn Stewart Stothers (Winnipeg, MB)

cotton fabrics, each tile machine pieced and quilted,
wrapped around a wooden form
47" x 28"

A composition of fifteen 9" ArtQuilt tiles represent the greens of trees, leaves and grass, the reds of flowers, divided by the straight line of a prairie horizon against a sky of many shades of blue.



Ice Prisms of Spring

Nancy Bergman (Keewatin, ON)

cottons, tulle, lamé, yarn, beads,
metallic threads, curved paper pieced,
thread painted, couched

28" x 25"

...the changing icescape unfolding on the Lake of the Woods, in front of our home, inspired this hanging.



9-Patch Fall Out

Margie Davidson (Edmonton, AB)

cotton fabric, hand painted canvas,
cotton batting, rayon, cotton and metallic
threads, raw edge appliqué, machine quilted

22" x 36"

Maple leaves, in an Ontario woodland landscape, have "fallen out" of the confines of a traditional nine-patch quilting block.



The Pinery - Feb. '02

Marie A. Hall (Point Edward, ON)

cotton fabrics, rayon thread,
free motion thread painting

37" x 24"

Creating this illusion of the real scene – the complex foliage and the shifting permanence of those 6000-year-old sand dunes on the shores of Lake Huron... has been a humbling experience.



Lake Superior

Phillida Hargreaves (Kingston, ON)

appliquéd, free style machine embroidered

49.5" x 31.5"

This scene is of the rock face that holds the Agawa pictographs in Lake Superior Provincial Park.



Canadian Landscape: eh to zed

Helen Hughes (Guelph, ON)

silk, cotton, synthetics, metallics,
net collaged, machine quilted
38.5" x 50"

A topographical portrayal of northern Ontario's Killarney Park has been rendered in many layers of fabric under a transparent tulle and organza "netscape".



Can't See the Forest for the Trees

Marie Kajdasz (Mississauga, ON)

cotton fabrics, hand and machine pieced,
machine quilted
30" x 26.5"

The quiet stillness of the Canadian woods in winter is superimposed with machine embroidered ice crystals.



A Cabin in Algonquin Park
Anne Marie Lees (Guelph, ON)

cotton fabrics, yarns, embroidery floss,
colour tulle, hand appliquéd and embroidered,
machine quilted and embroidered
33.5" x 25"

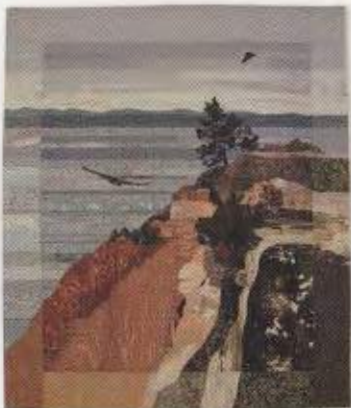
A log cabin, reached by a meandering pathway, is nestled deep in the shade under a canopy of trees in Algonquin Park.



Thames River Icon
Johnnene Maddison (London, ON)

hand dyed commercial fabrics,
photo transfer of watercolour,
collaged, machine quilted
26.5" x 38"

The Thames River in London has become an endearing image or "icon" in the artist's life.



Cliff Dwellers

A. Joyce McKinnon (Thunder Bay, ON)

commercial and hand painted cotton,
machine pieced, collaged, free motion and
evenfeed quilted, hand and machine appliquéd
49.5" x 58"

The reintroduction of the Peregrine falcon to the rugged shores of Lake Superior is celebrated in this quilt.



Back Road to Norwich

Doreen Hugill (Mount Elgin, ON)
& Elsie Moser (Dorchester, ON)

cotton, ultra suede, hand quilted and appliquéd,
hand and machine pieced
70" x 54"

This quilt is an interpretation of a painting by John Burrows of the fields in the farming community around Norwich, Ontario.

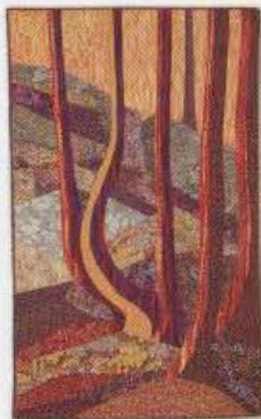


Sunset for George

Wendy S. Purves (Toronto, ON)

cotton fabric, machine pieced, machine quilted,
34.5" x 43.25"

Nothing evokes memories of cottage life in Ontario like a Georgian Bay sunset.

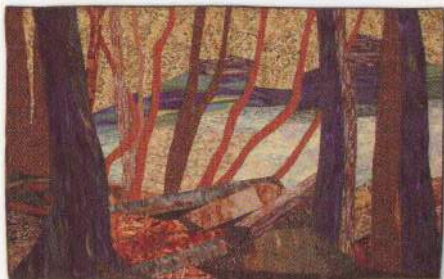


Bridgewater #2

Joan Reive (Belleville, ON)

pieced, machine quilted
27.25" x 45"

Inspiration from the Group of Seven helped Reive depict the area north of Tweed along the Skootamata River.



Bridgewater

Joan Reive (Belleville, ON)

pieced, machine quilted
65.5" x 41"

Painting trips on the Skootamata River, and a Ruth McDowell workshop on piecing a landscape, aided the artist in rendering this challenging piece.



Spring Snow and Aspen

Lorraine Roy (Mississauga, ON)

net collage, machine embroidered
and appliquéd
18" x 44"

This quilt represents the start of a new cycle, with the spirals of regeneration floating upwards from the earth to greet the spring season and all its possibilities.



Canadian Shield

Hilary Scanlon (Kingston, ON)

3-D quilted structure, appliquéd,
pieced, machine quilted and embroidered,
hand stitched, beaded and embellished
38" x 52"

The work portrays the earth's layers, from the bot, melting colours characterizing the molten lava, through multi layers of earth tones, to the earth's surface, in some areas supporting lush growth in verdant greens.



Autumn at Lion's Head

Grace Sweeney (London, ON)

hand dyed fabric, birch bark,
machine and hand quilted
19" x 23"

Birch bark obtained on a trip to Lion's Head was incorporated into this fall scene.



The Journey Series: Seventeen

Karen Thiessen (Hamilton, ON)

onion skin dyed fabrics (gold),
machine pieced, hand and machine quilted
34" x 37.5"

Seventeen is an aerial, harvest portrait of Essex County with red combines and wagons dotting the soybean, corn and wheat fields.



Window on Ontario

Engelina Van Essen (Mitchell, ON)

hand dyed cottons, pieced, and appliquéd
34" x 45"

The inspiration for this quilt is mid-western Ontario with its rolling hills, wind swept trees, and farms scattered throughout the country.



Cottage Rocks

Maggie Vanderweit (Ariss, ON)

hand painted cotton,
machine pieced and quilted
23" x 24"

This scene was painted during a retreat at a cottage near Huntsville and beaded and quilted at a later date.



***Horseshoe Bay,
Lake Huron, Ontario***

Beverley A. White (Port Elgin, ON)

cotton, watercolour paint, machine
and hand embroidered, hand quilted
18.75" x 14"

Watercolour paint on cotton, machine, and hand embroidery were used to depict a shallow bay near Saugeen Shores on Lake Huron.

QUEBEC





Rendez-vous in the Garden

Adaire Chown Schlatter (St. Lambert, QC)

cottons, 3-D appliqué.

machine and hand pieced, hand quilted

38" x 48"

I have taken artistic licence with the actual scenery, but it still reflects the district [Owl's Head, Vale Perkins, Quebec].

NEW BRUNSWICK





Incoming Fog

Sandra Betts (Saint John, NB)

hand painted, thread painted
20" x 30"

The most exquisite feeling it [Bay of Fundy] can present is the peace and tranquility of being wrapped in the cool soothing mists of fog.



Storm Over the Bay

Sandra Betts (Saint John, NB)

hand dyed fabric, thread painted
26" x 42"

The magnificence of the Bay of Fundy in the midst of lightening, thunder and crashing surf is portrayed.



Jemseg Marsh

Donna K. Young (Fredericton, NB)

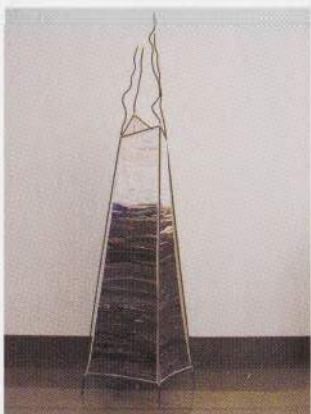
machine pieced, quilted, embellished

22.5" x 15"

Inspired by a photograph taken by Freeman Patterson in central New Brunswick's marshland, this quilt features the subtleties of the flat land punctuated by rows of trees on stream banks.

NOVA SCOTIA





*Beginning at a point
on a south side line...*

Barbara Hill-Taylor (Halifax, NS)

wrought iron, cotton, machine pieced,
hand quilted, embroidered
23" x 23" x 89.5"

The artist is interested in taking quilts off the bed or wall, and using fabric to create space and form.



Memories of Down Home

Karen Miller (Maple, ON)

cotton, tulle, painted fabric, appliquéd snippets
21" x 36"

Wooden churches and fields of wild lupines evoke memories of Nova Scotia's landscape.

PRINCE EDWARD ISLAND





Mossing at North Cape

Verna Banks (Alberton, PE)

raw edge appliquéd, machine appliquéd,
free motion stitched
42.5" x 25"

Mossers and their horses toil to collect the Irish moss loosened by a storm on the red-tinged shoreline of Prince Edward Island.



Endless Fields

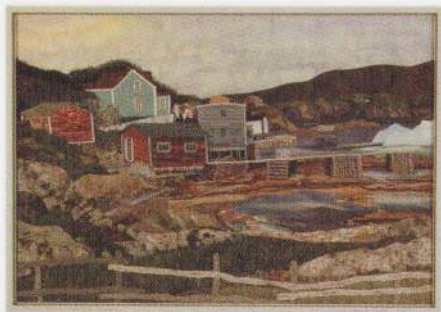
audrey duncan (Burlington, ON)

hand dyed and commercial fabrics,
machine quilted, machine pieced
58" x 70"

The artist presents an abstract quilt of the farmlands of Prince Edward Island.

NEWFOUNDLAND





Waiting for Summer

Karen Colbourne Martin (St. John's, NF)

framed textile, hand appliquéd,
hand and machine embroidered
34" x 26.5"

This rugged shoreline of an outpost is one of a series of quilts capturing aspects of a Newfoundland that is quickly disappearing.



In All Its Glory

Judy Cooper (St. John's, NF)

fabric dyed, digitally printed onto silk,
hand stitched, hand embroidered,
7.5" x 7.5"

After digitally printing her landscape onto silk, Cooper embellished her work with free motion stitchery and hand embroidery.

YUKON
NUNAVUT





The Night Sky

Bridget O'Flaherty (Perth, ON)

cotton, thread painted, free-form embroidery,
machine quilted, machine pieced
32" x 47.5"

Canada is such a diverse land, and nature does not pay attention to provincial boundaries, so I selected a landscape that appealed to me and spoke of the Yukon Territory.



Aurora I

Judy Farrow (Parksville, BC)

cotton, abstract pieced, machine appliqué
38.5" x 55"

This piece is a depiction of Nunavut, where the winter sky is host to the Aurora Borealis.

CANADIAN WILDERNESS





Cold Comfort

Judy Villett (Edmonton, AB)

cotton, seta colour dyed, machine pieced
and quilted, hand stencilled

68"x 44"

*As much as I love and appreciate the wilderness, I
have sometimes felt threatened by the isolation,
the cold, and the hungry animal presences; and
yet, I am a threat to the very wilderness I love.*



KITCHENER-WATERLOO ART GALLERY

kw|ag