

BEADING SYMPOSIUM

# Manidoo- minen- sagemin Toronto

textile  
museum  
OF CANADA

JANUARY 25-27, 2019



# Manidoominensagemin Toronto

[we are beading in Toronto] is a beading symposium organized by the Textile Museum of Canada and Lisa Myers. This symposium is being held in conjunction with the exhibition *Beads, they're sewn so tight*, featuring work by Bev Koski, Katie Longboat, Jean Marshall and Olivia Whetung, and guest curated by Lisa Myers.

The symposium will contribute to and build on the scholarship around contemporary Indigenous art with a focus on beading techniques and quillwork. Through making and learning together the symposium workshops will create opportunities for the exchange of knowledge, skills and the building of communities.





# Schedule

Olivia Whetung, *Cut Steel*, 2018 (detail). Steel beads, nylon thread, steel frame.  
[TONI HAFKENSCHIED 2018]

# Friday January 25

TIME	EVENT	FACILITATOR	LOCATION
11 am–12:30 pm	REGISTRATION	Museum Staff	MEZZANINE
1–3 pm	OPENING Introductions and Share an Object	Lisa Myers	MEZZANINE
3–5 pm	Community Table	Lisa Myers	MEZZANINE
5–6 pm	BREAK		
6–7 pm	LECTURE If the thread doesn't tangle and the needles don't break: Beading Utopia	Sherry Farrell Racette	MEZZANINE Lecture theatre
7–8 pm	RECEPTION		MEZZANINE & 3rd FLOOR



# Saturday January 26

TIME	EVENT	FACILITATOR	LOCATION
9-9:30 am	ARRIVAL (REFRESHMENTS PROVIDED)	Museum Staff	MEZZANINE
9:30-11 am	SEMINAR Visiting the Collection	Alexandra Kahsenni:io Nahwegahbow	4th FLOOR
9:30 am- 12:30 pm	WORKSHOPS Embroidery Beading	Katie Longboat	2nd FLOOR Fibrespace
	Quillwork Community Table	Brenda Lee & Jean Marshall Bev Koski, Olivia Whetung	2nd FLOOR Education Gallery MEZZANINE
12:30-2 pm	BREAK		
2-3:30 pm	SEMINAR Visiting the Collection	Alexandra Kahsenni:io Nahwegahbow	4th FLOOR
2-5 pm	WORKSHOPS Moosehair Tufting	Marie Brunelle Moreau	2nd FLOOR Fibrespace
	Bead Weave Over Anything	Bev Koski	2nd FLOOR Education Gallery
	Community Table	Jean Marshall, Katie Longboat, Olivia Whetung	MEZZANINE
5-6 pm	BREAK		
6-8 pm	RECEPTION <i>Beads, they're sewn so tight</i> Catalogue Launch		MEZZANINE & 3rd FLOOR

FACING PAGE, LEFT TO RIGHT: Bev Koski, *Toronto #4*, 2014. Beads, thread, found object. | *Disneyland, California #1*, 2014. Beads, thread, found object. | *Upper Peninsula #3*, 2014. Beads, thread, found object. | *Ottawa #1*, 2014. Beads, thread, found object. | *Berlin #1*, 2015. Beads, thread, found object. [TONI HAFKENSCHIED 2018]

# Sunday January 27

TIME	EVENT	FACILITATOR	LOCATION
9-9:30 am	ARRIVAL (REFRESHMENTS PROVIDED)	Museum Staff	MEZZANINE
9:30 am-12:30 pm	WORKSHOPS Embroidery Beading	Katie Longboat	2nd FLOOR Education Gallery
	Quillwork	Brenda Lee & Jean Marshall	2nd FLOOR Fibrespace
	Bead Weave Over Anything	Bev Koski	MEZZANINE
	Community Table	Lisa Myers	4th FLOOR
12:30-2 pm	BREAK		
2-3 pm	Community Table	Olivia Whetung	MEZZANINE
3-4 pm	LECTURE Bead and Read	Franchesca Hebert-Spence	MEZZANINE Lecture Theatre
4-4:30 pm	CLOSING	Lisa Myers	MEZZANINE Lecture Theatre



# Workshop and Session Descriptions

**Community Table** Participants will have the opportunity to gather together, work on their own projects, learn from each other, eat and drink in a relaxed environment.

**OPENING Introductions and Share an Object** Lisa Myers

All symposium participants will gather together. Everyone will introduce themselves and be invited to share a piece of bead or quillwork that they have made or that is special to them.

**SEMINAR Visiting the Collection** Alexandra Kahsenni:io

**Nahwegahbow** Things made by hand have a way of sparking discussion, story and memory. Objects gain power through gesture, and in their making, use, exchange and movement have the ability to transmit histories across time and space. In viewing and handling objects as a point of departure for wider discussions on the histories of beadwork in the Great Lakes region, this seminar will explore how historical belongings can embody, carry, hold, activate and convey meaning.

**WORKSHOP Embroidery Beading** Katie Longboat With instruction from Katie Longboat, participants learn to design and bead embroider a small broach. Participants will choose their beads and colour combinations, learn how to prepare and design their piece, basic bead embroidery stitches and a finishing stitch. Participants will get the opportunity to ask questions, practice their technique and experiment with different colours and textures of beads.

**WORKSHOP Quillwork** Brenda Lee & Jean Marshall Brenda Lee is a knowledgeable maker in the traditional art form of porcupine quilling. She will take you on a 3-hour journey learning about history, process and materials for using porcupine quills. You will learn how to sew quills using the zigzag technique. This art from pre-dates beading and colonization. Jean Marshall will be her helper.

## **WORKSHOP** **Moosehair Tufting** Marie Brunelle Moreau

Marie Brunelle Moreau will lead a Moosehair Tufting Workshop. Marie writes:

"Moosehair Tufting is a very old, very traditional way of decorating clothing, moccasins and ceremonial gowns. When we killed an animal, we used all parts of the animal to show respect to the animal. Today it is an art practiced by a few."

## **WORKSHOP** **Bead Weave Over Anything** Bev Koski

In this workshop participants will learn how to cover small objects (about 3 to 4 inches on the longest side) with beads. We will learn to increase and decrease peyote stitches to make the weave wider or narrower as needed and how to start and end new threads.

## **LECTURE** **If the thread doesn't tangle and the needles don't**

**break: Beading Utopia** Sherry Farrell Racette "When I started beading, I was often told to clear my mind and fill myself with positive and loving thoughts. Experienced beaders cherish moments when the rhythm of stitching becomes transcendent. Time collapses, while the mind expands. But those transient states are hard won. Across social media artists like Catherine Blackburn, Ruth Cuthand, Katherine Boyer and Jamie Okuma post their works in progress so others can watch the emergence of the image and guess its form and purpose. Images of battered fingers and spilled beads reflect the shared labour of countless broken needles, multiple needle-pokes on aching fingers, spots of blood on works in progress. These are the battle scars of women seeking flow, and beading for a greater purpose."

## **LECTURE** **Bead and Read** Franchesca Hebert-Spence

Franchesca Hebert-Spence will discuss ethnography's tendency to compartmentalize creative processes and its impact on western-European led dialogue around beadwork. This talk will speak to the benefits of self-determination within Indigenous-led research and how measuring non-quantifiable aspects of beadwork, such as community values and kin, has fundamentally changed the discourse. Finally, when looking forward, what are the strategies for continuing to promote these initiatives?



# About the Facilitators

Jean Marshall, *Ring of Fire II*, 2018 (detail). Commercial tanned elk hide, beaver fur, wool stroud, thread, beads.

[TONI HAFKENSCHIED 2018]





Franchesca Hebert-Spence  
with *Danger's Mask*  
by Dayna Danger

**Franchesca Hebert-Spence** began her art journey as a maker, creating an empathetic lens within her curatorial praxis. Kinship is a common theme within her projects and those responsibilities direct the engagement she maintains within her community. The foundation of this practice stems from Ishkabatens Waasa Gaa Inaabateg, Brandon University Visual and Aboriginal Arts program. Her research focuses on facilitating a plurality of voices through indigeneity and feminism in order to complicate oversimplified narratives. Her grandmother Marion Ida Spence was from Sagkeeng First Nation, on Lake Winnipeg, Manitoba.



Bev Koski, *Hotel Carpet, The Shining* (2018)  
[TONI HAFKENSCHIED 2018]

**Bev Koski** is an Anishnabekwe artist who lives in Vancouver. She is a graduate of the Ontario College of Art and has a BFA from York University. Koski was involved for many years with 7th Generation Image Makers, an art and mural program for Indigenous youth, run by Native Child and Family Services of Toronto. She has shown her work at the Harbourfront Centre in Toronto, Kamloops Art Gallery, Carleton Art Gallery, Thunder Bay Art Gallery, Gallery 44 and Oakville Galleries. She is a constant reader.



Brenda Lee [BOB HURLEY 2016]

**Brenda Lee** is a Plains Cree First Nations woman from the Treaty Six Territory, born and raised in Maskwacis, Alberta. Brenda was fortunate enough to have spent her formative years with her grandmother who taught her how to sew, bead, harvest and learn the traditional teachings. At a young age Brenda learned and developed her interest and skills in these art forms that continue today and she has completed the Native Artisan, Native Cultural Arts Instructor, and the Advanced Arts Programs at the Portage College in Lac La Biche, Alberta. Brenda's focus is on restoring our cultural heritage through the arts, specializing and working primarily within the cultural arts programs. Her artistic process encompasses the lessons of importance and perspective of quality, attention to detail, artistic integrity and

creative innovation that set the standard for all the products that she creates and passes onto family, friends and students. Brenda relocated eight years ago and resides in the beautiful Nipissing First Nation located in Ontario and continues to instruct with natural and contemporary materials and is becoming a sought-after Native Artisan who continues to explore her culture through art.



Katie Longboat

**Katie Longboat** is both Mohawk and Cree from Six Nations of the Grand River and is currently living and working in Toronto. She began her beading journey at the age of 14, inspired by the beautiful beadwork worn by traditional and contemporary dancers at local powwows. Katie took an interest in other beading styles and began to merge traditional First Nations beadwork with contemporary practices. Katie works full time as a Child and Youth Counsellor and teaches beading classes at the Native Canadian Centre of Toronto and other community organizations.



**Jean Marshall** is of Anishinaabe/English descent, born and raised in Thunder Bay, Ontario. She comes from Kitchenuhmaykoosib, also known as Big Trout Lake. She currently lives along the shore of Lake Superior on the lands of AnimikiiWajiw/Thunder Mountain, also known as Fort William First Nation, Ontario. Marshall has learned her practice through observation, mentorship, and by participating in residencies. Her work focuses on land, identity, community, and language. She was the recipient of the K.M. Hunter Award in 2012 and the REVEAL, Indigenous Art Award in 2017.



**Marie Brunelle Moreau** is a member of Kitgan Zibi Anishinabeg First Nation. She grew up in LaFontaine, Ontario and now calls Penetanguishene home. Her art practice includes leatherwork, beadwork and moose hair tufting. Marie researched and taught herself moose hair tufting in the 1980s for her position as costumed interpreter at Ste Marie Among the Hurons in Midland, Ontario. Since that time, she has traveled all over Ontario demonstrating and teaching.



**Lisa Myers** is an independent curator, artist, and assistant lecturer in the Faculty of Environmental Studies at York University in Toronto. Her curatorial practice considers the varied values and functions of elements such as time, sound, and knowledge. Recent curatorial projects include three touring exhibitions, *Recast* (2014), *wnoondwaamin | we hear them* (2016), and *Carry Forward* (2017). This is the first exhibition she has curated at the Textile Museum of Canada. Myers has an MFA in Criticism and Curatorial practice from OCAD University. She is Toronto and Port Severn based and is a member of Beausoleil First Nation.

TOP: Jean Marshall, *Ring of Fire I*, 2015 (detail) [TONI HAFKENSCHIED 2018] CENTRE: Moosehair tufting by Marie Brunelle Moreau BOTTOM: Quills, home tanned moose hide by Lisa Myers.



Alexandra Kahsenni:io  
Nahwegahbow

## Alexandra Kahsenni:io Nahwegahbow

is Anishinaabe and Kanien'kehá:ka, and a member of Whitefish River First Nation. She is a doctoral candidate at Carleton University in her hometown of Ottawa, where her research examines Indigenous art and material culture from her traditional territories in the Great Lakes region. She has spent time visiting historical Indigenous collections in Canada, the United States and Europe in her own scholarship and research, and as a member of the Great Lakes Research Alliance for the Study of Aboriginal Art and Culture. She has an immense love for stories, histories and material culture, and was recently appointed Associate Curator of Historical Indigenous Art at the National Gallery of Canada.



Sherry Farrell Racette  
and a spill of beads

**Sherry Farrell Racette** is an interdisciplinary scholar with an active arts and curatorial practice. She has done extensive work in archives and museum collections with an emphasis on retrieving women's voices and recovering aesthetic knowledge. Primarily a painter and textile artist, she also creates narrative objects, and has begun to incorporate soundscapes into her work. She learned to bead under the guidance of elder-artists Kathleen Delaronde (Manitoba) and Margaret McAuley (Saskatchewan) and it has become increasingly important as artistic practice, creative research and pedagogy. She is currently teaching in the Departments of Visual Arts, University of Regina.

**Olivia Whetung** is anishinaabekwe and a member of Curve Lake First Nation. She completed her BFA with a minor in anishinaabemowin at Algoma University, and has an MFA from the University of British Columbia. Whetung's work explores acts of/ active native presence, as well as the challenges of working with/in/through Indigenous languages in an art world dominated by the English language. Her work is informed in part by her experiences as an anishinaabemowin learner. Whetung is from the area now called the Kawarthas, and presently resides on Chemong Lake, Ontario.



Olivia Whetung, *onjishkawigaabawin*, 2015. 10/0 seed beads, nylon thread, steel frame.

[TONI HAFKENSCHIED 2018]



# Thank You

**Thank You** to all of the facilitators and participants for your contributions to this event!

**Thank You** to Deborah Doxtator (1957-1998) for her essay "Basket, Bead and Quill, and the Making of 'Traditional' Art" which appeared in the Thunder Bay Art Gallery's *Basket, Bead and Quill* exhibition catalogue (1996). It has been essential to the development of *Beads, they're sewn so tight* and *Manidoominensagemin Toronto*.

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